

Research of Linguopoetics in Modern Linguistics

Kudratxodjayeva Nargis Akbarovna¹, Usmanova Zulxumor Nazarovna², Xolmatova Shaxida Tafikovna³,
Giyasova Nigora Najmetdinovna⁴

¹Tashkent State Technical University, Candidate of Philological Sciences. Associate Professor

²Tashkent State Technical University, Senior Lecturer

³Tashkent State Technical University, Senior Lecturer

⁴Tashkent State Technical University, Senior Lecturer

Abstract

The article discusses the essence of the concept of linguopoetics in modern Uzbek linguistics. The assessment of linguopoetics in Uzbek and world linguistics, as well as different approaches to this phenomenon and the scientific work done are discussed.

Keywords: The concept of linguopoetics, the object and subject of study of linguopoetics, goals and objectives

Introduction

This scientific article discusses the essence of the concept of theoretical issues of linguopoetics in modern Uzbek and world linguistics. The assessment of linguopoetics in Uzbek and world linguistics, as well as different approaches to this phenomenon and the scientific work done are discussed.

References And Methods

The article discusses the essence of the concept of theoretical issues of linguopoetics in modern Uzbek and world linguistics. The assessment of linguopoetics in Uzbek and world linguistics and the different approaches to this phenomenon, as well as the scientific work done, are considered and compared. The literature includes M. Yuldashev's "Linguopoetic study of the literary text" and scientific literature, monographs and dissertations related to the essence of linguopoetics.

Results And Discussion

The formation of a categorical approach to the language of art, the attempt to study the word art in the unity of form and content properties of creativity, became the basis for understanding the work of art from an aesthetic and philosophical point of view. In particular, the works of G.E. Lessing, F. Schiller, Humboldt, A.A. Potebnya, V.V. Vinogradov, V.M. Zhirmunsky, V.Ya. Zadornova, O.S. Akhmanova, G.O. Vinokur, L.V. Shcherba were studied, important scientific conclusions were used. In A.Kholodovich's "Methodology of Literary Language", "Linguistic Method in Poetics", German scholar E.Coseriu's new interpretation of poetic language, French linguists D.Delas and J.Fiol's new manuals on linguistics and poetics, Ye. B.Artemenko's researches on linguofolkloristics state the views on the study of Dalingopoetics as a separate science in philology. A. Lipgart is one of the scholars who studied the theoretical issues of linguopoetics in modern Russian linguistics.

The field of linguopoetics of linguistics is characterized by the current scientific and theoretical issues, problems, research tasks of the period. This is one of the important tasks of modern Uzbek linguistics.

It is known from the results of linguistics created in recent years that the study of Uzbek prose samples has become more active in this area. Our literature of the years of independence, its samples of all kinds, as well as the sciences of literature and literary criticism, is new in its point of view, worldview, content,

methods, methods and techniques. In this process, the principle of renewal is in full swing. Both prose and poetry are enriched with a number of new, profound works of art. Therefore, it is expedient to actively conduct linguopoetic research on the basis of their most attractive and noteworthy.

Naturally, the worldview related to this necessity also applies to the process of teaching linguistics. Although many principles in the study of this field, changes in the material of the language have taken place very slowly, the sociolinguistic aspects of language, the adaptation of the process of its application to new, modern requirements is a matter of life and death. This is primarily due to the effective use of language material in the speech process, to some extent to solve the normative problems of further improving the culture of speech and to inform students and the public about the relevant knowledge.

Linguistics, which integrates different aspects of language and studies it as a whole, a system, was formed in the 1920s and became known as system-structural linguistics. It should be noted that in the twentieth century systemic linguistics, founded by Ferdinand de Saussure, dozens of new linguistic currents and schools have emerged, in which great modern achievements have been made.

Language as a socio-psychological phenomenon always strives for brevity and ease. For a person, how to pronounce is more convenient and easy than how to pronounce it correctly. Using phonetic and lexical words in a language provides some ease and fluency.

The main element of a work of art is the word, and language in general, and the language is the key factor in the ability of the author to use the means of language in order to raise this work to the level of true art. The study of the language of each of the works of artists who have left their mark on our literature stems, first, from the skill of the writer, and from the need to determine the influence of the language of his works on the development of our language.

Naturally, there are a number of principles of linguopoetic analysis of a work of art. M. Yuldashev, who studied the problem of linguopoetics of the literary text in detail on the basis of Uzbek language materials, shows the following basic principles of linguopoetic analysis: 1) approach based on the unity of form and content; 2) origin from the unity of space and time; 3) assessment on the basis of the relationship between the common language and literary language; 4) approach to the literary text as an artistic and aesthetic integrity; 5) identification of poetically actualized language means in the literary text; 6) determine the ratio of explicit and implicit in the literary text; 7) to determine the linguistic and semantic features of the mechanisms of intertextuality in the literary text. The researcher emphasizes that the identification of poetically actualized language tools in a literary text is an important principle in linguistic and poetic analysis, because by revealing the linguistic and artistic essence of such tools, one can clearly imagine the mechanisms of formation and expression of artistic content. Indeed, the same principle is useful in directly determining and evaluating the aesthetic value of a literary text, and can also serve as a basis for working on other principles. Moreover, it is not difficult for a novice analyst to conceive of linguistic art on the basis of this principle, because the object of analysis is the specific linguistic units in the text.

Of course, all levels of language, such as phonetic-phonological, morphemic, lexical, morphological, syntactic, and even supersyntactic, are involved in the expression of artistic content. However, it should be noted that not all of these units, without exception, directly and uniformly serve the artistic intent of the creator. Some of these units take on a special artistic-aesthetic emphasis within a certain comfortable artistic context created by the creator according to his level of skill.

At the heart of linguopoetic analysis is the same principle, that is, the principle of poetic actualization - the principle of identifying language units loaded with poetic content and evaluating them accordingly. Such an analysis not only demonstrates the artist's ability to use the potential of the inexhaustible richness of our

language, but also helps to reveal the whole essence of the units in the service of artistic intention, an objective assessment. Especially when such an analysis is based on the works of great vocabularies, the exemplary aspects of the art of artistic language become clear.

As the great literary scholar B. Sarimsakov wrote: "Art is the main, permanent feature of art, including the art of speech. From time immemorial, many scholars have interpreted art in a variety of ways. But no scientist can claim that my interpretation of art is correct. Because the mysteries of this phenomenon, which is the blood and soul of art, are endless, they are unique in the literature of a period, in its various directions and currents, in each national literature and its individual representation. scale and extent. There are no definitions or interpretations of artistic models that are appropriate for all ages and artists. In addition, art is perceived and understood by each person in the context of their worldview, ideological and aesthetic principles, mission world and knowledge. But that doesn't mean there is no point in studying fiction. On the contrary, the manifestation, scale and level of art in each art form should be regularly studied by experts in the field.

The linguopoetic analysis of a work of art allows us to imagine the theoretical aspects of language, its social functions, and the reflection of human spirituality as a whole. Because linguopoetics, by its very nature, is aimed at integrating the branches of philology and ensuring its integrity.

The process of linguopoetic analysis is not limited to providing information about the language and style of the writer, but also the specificity of the language of the period in which the work was created, the vocabulary of the writer. the methods of expression of the means of language, the reflection of the means of artistic representation by means of linguistic facts, and, in general, the analysis of language on all its levels.

Even when the term "lingvopoetics" has not yet found its place in Uzbek linguistics, a lot of scientific work has been done on the subject, but most of it consists of analyzes of the language and style of a particular writer, mainly stylistics. carried out in the direction of.

The elements of language that provide art, and their role in expressing the purpose of the writer, have been studied at different levels and from different perspectives. In these studies, the descriptive method has played a key role, with more emphasis on individual aspects of the analysis. Literary language is often evaluated from a literary point of view, focusing on the analysis of poetics (poetic imagery) that results from the use of visual aids. There are also scholarly studies of artistic style from a linguistic point of view.

Here it is necessary to think about the terms "linguistics" and "poetics", their connection. In his famous work *Poetics*, Aristotle spoke about the art of poetry - poetic varieties (genres), and spoke about the art of poetry. The section "Language and Thought" emphasizes the relevance of rhetoric to the phenomena of speech and thought, and recognizes its connection with the knowledge of speech composition¹. It is true that rhetoric has a special place in the history of ancient science. But poetics is inseparable from rhetoric. Because as each linguistic phenomenon moves into a speech situation, a person's imagination, psyche, and emotions move interrelated to this speech connection. As twentieth-century linguistics has focused on the study of literary language, the term "linguopoetics" has emerged, which combines the concepts of rhetoric and poetics to describe a comprehensive, in-depth, and holistic study of the image of reality in a work of art.

One of the urgent tasks of today's philology is to develop the theoretical foundations of Uzbek linguopoetics, to be more precise, to systematize it, to study its research methods and tools, its gradual development: to group all concepts and thus provide art is also a linguistic study of the elements. In our opinion, they can be classified into the following areas:

- Poetic phonetics. Sounds are explored as elements of art. That is, the style takes into account specific sound changes, emphasis, their impact on the student's imagination, and other factors. For example, according to the weight requirement in poetry, the sound decreases, the sound increases, and the sounds change places. In prose, too, there are specific situations in the expression of different words (for example, yoog-e? Or mazza!) To make the image more convincing. Linguopoetic analysis reveals the purpose of such changes.

- Poetic lexicology. The scope of research in this area is very wide, and a lot of scientific work has been done in Uzbek linguistics. For example, in the language of a work, issues such as synonyms, homonymous phrases or limited vocabulary (dialectics, historicisms, archaisms ...), the presence of one's own and the layer of words learned are analyzed in the language of several works.

- Poetic morphemes. This is an extremely broad field that includes not only morphemes but also morphology and word formation analysis, leading to interesting research. For example, the analysis of each affix used in the text of the work is carried out both historically, descriptively and comparatively.

- Poetic semantics. The study of the expression of different aspects of words, especially in the use of figurative meanings, focuses on the tools that show both the richness of the language and the uniqueness of the style. This direction should be directly related to the analysis of the arts, visual aids (adjectives, analogies, rhetoric, etc.).

- Poetic syntax. The sentence structure of the text is studied in this direction. In it, linguopoetic analysis is carried out in connection with formal syntax, semantic syntax, communicative syntax and text syntax. There are two ways to analyze poetic speech: poetic and prose. Because it is necessary to pay attention to the elements that form the poetic speech, the structure of the poetic speech, the order of the parts of speech, the use of verbal and spiritual arts. In determining the idea and purpose of the poet, it is necessary to analyze the forms and methods of expression of the passages, all the means of providing emotional expressiveness. In prose speech, too, attention should be paid to the order of sentences and parts of speech, and to the harmony of form and content. In this case, the analysis is related to such phenomena as formal-grammatical division of the sentence, actual division, logical emphasis, presupposition. In general, this direction is related to the concepts of structural poetics.

In the formation and development of linguopoetics in Uzbek linguistics such scientists as H.Doniyorov, S.Mirzaev, K.Samadov, I.Kuchkartoev, H.Abdurahmonov, N.Mahmudov, B.Umurkulov, I.Mirzaev, M.Yuldashev The services were great. They examined the stylistic, artistic and aesthetic aspects of the language of the work of art in terms of factors such as the writer's choice of words, his specific language, his attitude to the vernacular, the creation of new words and phrases.

Conclusion

The conclusion is that the basics of linguopoetic research and their naming should be unified. We believe that the research on this issue will serve to demonstrate the richness of our language, to ensure the integrity of philology, as well as to train advanced linguists and literary specialists. Based on the above considerations, we can conclude that the text is a complex structure from the linguistic point of view, which includes all the linguistic features, and it is one of the main objects of study in all areas of linguistics.

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