



**SCIENTIFIC INTERPRETATION OF LINGUOPOETICS OF POETRY IN UZBEK
LANGUAGE**

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Annotation

This article deals with the scientific interpretation of linguopoetics of poetic works in Uzbek linguistics, the formation and development of linguopoetics as a branch of philology.

Keywords: linguistics, linguopoetics, work of art, philologist, methodology, fiction.

Introduction

This work is devoted to the formation and development of linguopoetics as a new branch of philology, as well as its methodology. The aim of the study is an attempt to establish whether linguopoetics is an independent philological discipline or whether it is a simple combination of linguo-stylistics and literary criticism.

In connection with the given goal, we set the task: to trace the evolution of scientific approaches to the study of the language of fiction in order to determine the place of linguopoetics in the context of other philological disciplines.

The relevance and scientific novelty of the chosen topic lies in the fact that this discipline is at the very beginning of its formation. Being a part of the philological science, it successfully implements the experience and developments of related disciplines, which leads to the emergence of new approaches and research methods that must be described. The subject of research is also constantly evolving, as the language develops and the corpus of fiction is replenished.

A review of scientific texts on this topic shows that the history of linguopoetics as a separate discipline is still little studied, the bulk of research papers are devoted to the methodology of this branch of philology. The history and methodology of linguopoetics are described in the scientific works of A.A.Lipgart, L.S.Karpova and E.V.Polyakova.

The study of the language of fiction will remain one of the main problems in the work of many domestic and foreign scientists. The analysis of a literary text is traditionally approached from two points of view: linguistic and literary criticism.

For the linguistic method, the main material for analysis is the language of the work, and for the literary method, the text itself. Thus, the study of the language of works of art reinforces the division of philology into linguistics and literary criticism.

However, the work of such scientists as A.A.Potebnya, L.V.Shcherba, V.V.Vinogradov, V.M.Zhirmunsky, A.V.Chicherin and others talk about the possibility of a fruitful combination of these approaches.

L.V. Shcherba argued that when interpreting a work of art, it is important not only to clarify the idea, but also to evaluate the artistic side of a literary work. Without understanding the finest semantic



nuances of individual expressive elements of the language, without linguistic analysis of the text, this is impossible [2].

The first attempts at such an approach to the analysis of a literary text were made by Aristotle [1]. His treatises on literature are among the most consistent and thorough studies of the language of fiction and are still taken into account by scholars.

He not only describes in detail the genres of fiction, defines the tropes, gives the theoretical foundations of oratory, but also makes an attempt to reveal the essence and goals of literary creativity.

Thus, we come to the conclusion that the trend towards combining the two approaches has been outlined for a long time and the emergence of a new scientific discipline was just a matter of time.

In his monograph "From Notes on the Theory of Literature" A.A. Potebnya speaks of the need for convergence of poetics and linguistics. Identifying the structure of the word with the structure of a work of art and considering a poetic work the result of a complex mental activity of the creator, A.A. Potebnya concludes that the word is an art, namely poetry [6].

The idea of the need to create a separate philological discipline that studies the language of a work of art is also developed in the works of V.V. Vinogradov. He was one of the first scientists who introduced the term "linguistic poetics" into scientific use, formulated the subject and tasks of linguopoetics as a branch of philological science.[15-

Recurrent schizophrenia is not a fatal mental disorder. Usually this disease proceeds favorably, easily amenable to psychotropic drugs. If the disease develops in adulthood as a result of exposure to stress or other traumatic situations on the patient, then the prognosis will be more favorable. In addition, the presence of professional and life achievements in the patient before the onset of the disorder is a prerequisite for more successful rehabilitation.

If you feel that you cannot cope with emotions in relation to a sick relative on your own, then be sure to contact a psychotherapist. In the course of family therapy, you will be able to better understand each other, as well as tune in to work together, the purpose of which will be the recovery of your loved one.

In Russia and abroad, there are two trends in the study of the language of fiction: the structural-semiotic approach (R.O. Jakobson, A. Greimas, R. Barth, S. Levin, M. Riffater, Y.M. Lotman, etc.) and philological approach (V.V. Vinogradov, G.O. Vinokur, L.V. Shcherba, B.V. Tomashevsky, A.M. Peshkovsky, O.S. Akhmanova, R.A. Budagov, E. Alarcos Lloraka, J.A. Martinez and others) [2]

R. Jakobson, following the structural approach to language proposed by Ferdinand de Saussure, who created a systematic analysis of poetry, explains that poems are projections of the axis of paradigmatic selection onto the axis of syntagmatic combinations. Several lexical units grouped into paradigmatic categories that make up the language serve as a projection of the poet's need for combinatoriality in syntagmas and verses, following the need to maintain the harmony of metrics with rhythm and rhyme. Analysis is reduced to forms of expression, to meanings, and not to emotions, to meanings or relationships between author and reader.

At the dawn of linguistic structuralism, linguistics was built as a positivist science with a clear subject, method and tasks of the science of language as a sign system. Language has become an object of linguistics, consisting of a system of units in the absence of paradigmatic and the presence of



syntagmatic relations. In the definition of language, concepts appeared: a model, a linguistic sign, independent of the participants in the speech act and the conditions for its reproduction.

Under the label of a structuralist linguistic model, R. Jakobson [2] proposed an innovative theoretical model, while maintaining the positivist orientation of linguistics, to apply language as a code and offer a functionalist model for its use. R. Jakobson became the starting point for a rich tradition in the formation of the poetics of the language of fiction, especially lyrical.

R. Barthes [3], based on F. de Saussure's model of the sign, created a model of a literary sign for the analysis of the verbal language, starting from the sign of the language. The linguistic sign is derived from the formal relationship between the signifier and the signified. The signifier used in the literature corresponds to the new signified; the denotation of the verbal language became the connotation or signified of a new, literary sign.

Structural-semiotic literary criticism seeks to develop an accurate method for studying works of art based on a structural approach that would give an objective idea of a literary text and considers a literary work as a structurally organized unity, consisting of limiting units, the totality of which gives the text, discourse, narrative structure. Thus, researchers are no longer interested in the content side of a literary text, its ideological and artistic content; on the contrary, the text is presented as a kind of abstract model, the meaning of which lies in the connection of certain structures.

The formalist tendency of identifying a verbal sign and its denotation in Russia (Lotman) [1] also has structural foundations, understanding the verbal language as the first sign system and considering the manifestations of languages as a derivation or secondary manifestation of a linguistic sign.

The fusion between structuralism, functionalism and Russian formalism is achieved through an exploratory approach to the linguistic aspect of literary creativity. Vladimir Propp for the study of the form of Russian folk tales, and Jakobson for the meaningful structures of the poem, support the idea that literary creativity is a structure consisting of categories with functions determined by relationships with another system.

Greimas [5] thinks in the same direction, who builds a semiotic-structuralist project with the creation of a model similar to Chomsky's generative-transformational model for the analysis of a literary work. It was an integrated model of semi-narrative structures with syntactic and semantic components, each of which had a deep and superficial level.

This complex model of the analysis of a literary work is built on the universal principles of immanent significance, without taking into account the influence or conditions of the context of creation.

The term "linguistic poetics" appeared in the 1960s in the wake of the emerging interest in the study of the language of fiction. However, different scholars have understood the term differently. So V.V. Vinogradov uses it as an equivalent of the science of the language of fiction and V.P. Grigoriev considers this term as the stylistics of fiction or structural poetics. [1]

According to V.V. Vinogradov, the task of linguistic and poetic research is to study the aesthetic function of linguistic units in a work of verbal and artistic creativity.



Since the writer's work, his themes and images, as well as his worldview are expressed through language, therefore, they should be perceived through the analysis of the language of a work of art. A complete and adequate understanding of a literary work is possible only if there is a harmonious interaction of three related disciplines: history, literary criticism and linguistics. [8]

V.V.Vinogradov puts forward the thesis about the need to study the language in two interrelated and interacting contexts: in the context of the national literary language and its styles and in the context of the language of fiction with its genres and styles: "The study of the language of a literary work should be both socio-linguistic and literary- stylistic." [4] He identifies two ways to study artistic speech. The first is the analysis and understanding of an integral verbal and artistic work, the second is the aesthetic and stylistic study of the components of verbal and artistic creativity - from the most primary elements - sounds and phonemes, transformed, according to accepted rules and norms, into words and phrases. V.M.Zhirmunsky. Speaking about the unity of content and form, V.M.Zhirmunsky notes that any change in form inevitably entails the disclosure of new content, just as a change in content affects the form. Thus, the content of a work of art must be considered in close connection with the means of linguistic expression. The special merit of this scientist lies in the fact that when considering questions of poetics, the starting point is the poetic language or word. "Poetry is a verbal art, the history of poetry is the history of literature." [1].

Zhirmunsky insists on the need to highlight individual techniques in the study of a work of art. In the living unity of a work of art, all techniques are in interaction, subject to a single artistic task, that is, the desire for increased emotional impact. [4]

In the works of A.V. Chicherin also addresses the issues of studying the language of a work of art. He develops the doctrine of the inner form of the word, begun by A.A. Potebney and V.V. Vinogradov. He talks about the common properties that are in the word and the work of art. Having a complex internal structure, the word acquires special significance by interacting with other words. [8]

The method of studying a work of art is based on starting from the study of the word, its sound, morphological and syntactic form, moving further along one inseparable line to the figurativeness of speech, to the image of a person or nature, to the idea of a literary work, to the work of one or another author in in general. [8]

The linguistic analysis of a work of art is closely connected with the analysis of literary criticism, because through the language the author expresses both his thoughts and attitude to what was said. The purpose of philological analysis is not only to reveal the author's intention, but also the individual characteristics of the writer's skill.

The above studies of scientists have become the theoretical basis for a new approach to the analysis of works of fiction, which involves a comprehensive study of the text, including substantive and formal moments that act in dialectical unity and are directed towards a common goal. Behind the analyzed details, it is necessary to clearly present the general idea, understand the meaning of this work, the nature, essence and tasks of fiction as a whole. [8].

Thus, as a result of the convergence of two approaches at the junction of linguistic and literary stylistics, a new branch of philology emerged - linguopoetics.



Research in the field of linguopoetics has been carried out for the last forty years at the Department of English Philology of Moscow University O.S.Akhmatova, V.Y.Zadornov and A.A.Lipgart and others. These scientists continue the tradition established by V.V.Vinogradov. V.Y. Zadornov and A.A.Lipgart summarized the experience of their predecessors and provided a theoretical basis for the practice of a new scientific approach.

Professor Lipgart gave a clear definition of linguopoetics as "a section of philology, within which stylistically marked linguistic units used in a literary text are considered in connection with the question of their functions and comparative significance for conveying a certain ideological and artistic content and creating an aesthetic effect." [2]

And Professor Zadornova outlined the subject of the study. In her opinion, this is "a set of linguistic means used in a work of art, with the help of which the writer provides the aesthetic impact he needs to embody his ideological and artistic design." [7].

She also gives a detailed description of the methodology of linguistic and poetic analysis. And after a detailed analysis of the scientific literature on the topic under study, she comes to the conclusion that the diversity and heterogeneity of works of art hinders the formation of a single method of linguopoetic analysis, in connection with which various methodological approaches have arisen. [3]

According to the researcher, the goal of linguistic and poetic analysis is to determine how one or another unit of language is included by the author in the process of verbal and artistic creativity, how this or that peculiar combination of linguistic means leads to the creation of this aesthetic effect [7].

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