The Study of Linguopoetics in Uzbek Linguistics

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Abstract: This article discusses the interest and study of linguopoetics in Uzbek linguistics, as well as such issues as the harmony of linguistic thinking, linguopoetical features of a work of art.

Keywords: linguopoetics, system integrity, text, artistic modes, linguopoetical character, linguistic aesthetics.

It’s true, that today in Uzbek linguistics, interest in the issues of linguopoetics and the desire to study it have turned into a process. After all, the important issue was the harmony of language and thinking in these areas, the study of the literary text as a whole, the theoretical justification based on the creative unity of the text-reader in general. Consequently, linguo-poetic research itself stabilizes a number of fragments related both to form, content, and social status and psyche.

From time immemorial, everyone knows that language is a social phenomenon, it develops, whitens, improves over the centuries, and evolutionary development gives rise to new theories of interpretation in science. From this point of view, an in-depth analysis of the linguistic and poetic features of a work of art, the correct determination of the quantity and quality of the material involved in the object, the center of the study, allows us to fully understand the essence of this problem. After all, in the context of world linguistics, along with a systematic approach, the practice of linguistic and poetic verification has not lost its relevance today.

At first glance, "artistic modes" are of particular importance in assessing the breath of time and epoch, the time of the emergence of reality, the emotional impact of the system on the language as it acquires integrity. Hence the intellectual disputes of the German linguist-philosopher Gabelenz, reflected in the theories of interpretation, led to the development of many scientific schools. However, this does not mean that he is still there. In Uzbek linguistics, supporters of the linguistic and poetic school require the study of two aspects in proportion to each other, firstly, that language is the only aesthetic criterion of thought, reflected in different parts, and secondly, this means that the development of language over time is a natural phenomenon. As a result, due to a socio-aesthetic need, such an approach to language must take into account that the period also reflects its own attitudes.

If we turn to the history of Uzbek linguistics, the poetic matrix created a favorable basis for the perfect development of the language. In fact, it has been proven that the lexical, semantic, morphological, stylistic means involved in the structure of the text, which is part of the "art of the word", reflect the formal and spiritual components. In A.Rustamov’s "So’z xususida so’z", in G.Abdurakhmanov’s and A.Rustamov’s "Navoii tiling grammatikxususiyatlari” some aspects of the problem are considered. The study of doctoral dissertations of such scientists as I.Mirzaev, S.Karimov, M.Yakubbekova, M.Yuldashev, G.Jumanazarova, who are seriously engaged in the poetics of literary texts in Uzbek linguistics, serves to fill in the general aspects. Problems. However, the dissertations of G.Mukhammadzhanova, D.Shodiyeva, Sh.Khaydarov, D.Dzhamoladdinova, F.Ibragimova, S.Umirova, D.Shodmonova, D.Turdaliyeva deserve
attention because they have comprehensively studied the problems of the theory of linguistic and poetic interpretation.

Linguist G. Dzhumanazarova focused her attention on identifying linguistic and poetic features in epics, and S. Umirova managed to study specific theoretical and scientific views on linguistic means and poetic individuality in poetry. None of the above sources studied the linguistic and poetic features of modern Uzbek children's poetry. In this regard, we still have a lot of work to do. Researcher S. Umirova writes in her opinion: “...linguо-poетico research is the culmination of general philological research, and for it, high-level possibilities of language, which is the highest expression of human feelings, are taken as an object of observation. The developed methods of linguо-poetico analysis today make it possible to study any Uzbek literary texts and determine the extent of their artistic and aesthetic impact.” It is obvious that the formal semantic superstructure of the language acts as a demonstration of the meaning of the expressiveness of the text and provides a basis for understanding the secrets of the inner world.

Researcher G. Shodmonova, commenting on the work of the poet A. Oripov, writes: “Metaphor plays an important role in poetic speech. Metaphor is an important factor in the development of the human mind, the development of thinking. It plays a big role in the growth of scientific and artistic thinking of man. Therefore, the study of metaphor is just as important as linguо-cognitive and linguо-poetic in other respects. The author of the source draws attention to only one source in the poems of A. Aripov: he theoretically substantiates the use of a metaphorical phenomenon in the composition and character of the poem, in its genres. It should be noted, for example, that the inseparable link of poetic speech and - the poetic world - is directly related to the artistic skill of the poet, who seeks to renew the boundaries, the word and its semantic field, logical completeness, content and effectiveness of the expressed thought are also important aspects.

Another promising researcher, D. Turdalieva, said: “Art differs from other types of speech in that it is the most productive means of figurative perception of being, with a very high level of aesthetic impact. Therefore, the image of a work of art will remain in the memory of a person for a long time. A work of art enlivens the language of the past, captures modern living speech on its pages, serves to form the spiritual world of the younger generation, true to the values of the past,” he said. We also see originality in the work of A. Obidjon, which serves to revive the language of the actual work of art. According to B. V. Tomashevsky: “When a poet chooses this or that word, this or that image, he is looking for an expression that is most appropriate to the theme and mood, the most impressive and causes a clear and vivid imagination in us.”

In the perfection of a linguо-poetico text, any of the listed laws - the object and the subject - is succinctly expressed. It never loses its reflection. Linguist M. Yuldashev writes: “The aesthetic function of the language, with all its originality and complexity, is, of course, directly manifested in artistic speech, transforming the communicative function that serves the interests of art. All units of the national language have a certain aesthetic value in the literary language. It is clear that the aesthetics of language are also strongly encouraged to serve the interests of art. From this point of view, the transformation of a linguо-poetico superstructure into a law of language is not only a carrier of concrete reality, but also a means of expressing it.

The monograph "Language and Style" by linguist B. Yoriev also presents a number of scientific and theoretical issues related to the poetics of language and style. The scientist begins by studying the socio-philosophical status of the language from the history of the language. In it, he tried to fill the factors of the origin of Turkic and Turkic names with some historical information. The fact that linguistic signs change in it is proved by clear scientific data.

G. Jumanazarova, who conducted a serious study of the language and linguо-poetics of epics, decided to study the issue of presenting a linguо-poetical text in the form of epics. It can be seen that it pays serious attention to the lexical-semantic layer and stylistic features.

Researcher F. Ibragimova notes in her study: “The study of the language of a work of art in the stylistic aspect gradually laid the foundation for linguistic and poetic research. On this basis,
works of a linguo-poetic nature began to appear. Here, as the first work on Uzbek philology, one can note a number of articles by the linguist N. Makhmudov on the study of linguopoetics of the works of famous Uzbek writers, such as Oybek, A. Kahkhor, M. Shaykhzoda. These studies can also be seen in a sense as a prelude to our studies of organs. We are interested in another question. In all studies, the approach to text analysis takes into account the principle of morphological and syntactic approach. When the micro and macro aspects of the text are brought to the stage of research, the morphological, syntactic aspect of the same principle acts as a research fragment. In particular, the synthesis of linguistic and poetic elements acquires homogeneity and focuses on the discovery of a universal model of the text. Therefore, it would be expedient that the original basis of linguo-poetic research - the aspect of transformational specifics related to the text - also be involved in the field of complex research.

It should be noted that the basis of any study is the synthesis of analysis. He explores the objective and subjective aspects of the text. At the heart of interpretation and research is a key factor - the modification of figurative thinking. As a result, the principles of demonstrating and proving the state of acquiring the integrity of the system are leveled, creating a laborious combination. The combination of morphological and syntactic semantics opens the way to favorable methods of situation analysis. In it, the integrity of form and content becomes a point of contact, opening the way to expanding the methodology of analysis.

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