

THE SIGNIFICANCE OF LINGUOPOETIC RESEARCH IN UZBEK LINGUISTICS

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Abstract: This article extensively examines the development, theoretical foundations, and practical significance of the linguopoetic direction in Uzbek linguistics. The linguopoetic analysis of literary texts, understanding the semantic-aesthetic nature of poetic units, interpretation of Uzbek literary heritage through language, and integration of linguopoetics with other linguistic disciplines are analyzed scientifically. The study results demonstrate that linguopoetics is a crucial factor in deeply understanding the poetics of Uzbek literature and is increasingly harmonized with contemporary cognitive approaches.

Keywords: linguopoetics, literary text, poetic unit, imagery, aesthetic semantics, text linguistics, cognitive poetics, stylistics.

Introduction: In the history of Uzbek linguistics and literary studies, the scientific study of literary texts has always been relevant. The need to analyze literary language not only from a grammatical or phonetic perspective but also in terms of aesthetic, figurative, and poetic nature laid the foundation for the formation of linguopoetics. Linguopoetics is a discipline at the intersection of linguistics and literary studies, studying the aesthetic functions of poetic language units and their compositional, semantic, pragmatic, and cognitive features in literary texts.

Although linguopoetic perspectives have existed in Uzbek literature for a long time, the scientific discipline formally emerged in the second half of the 20th century. Especially, the works of Alisher Navoi, Ogahi, Furqat, Cho'lpon, Abdulla Qahhor, Oybek, Erkin Vohidov, Abdulla Oripov, and other authors contributed to the development of linguopoetics through the poetic analysis of their language.

Today, linguopoetics is integrated with:

text linguistics,

cognitive linguistics,

pragmatic poetics,

discourse analysis,

expanding its scope. The purpose of this article is to analyze the role, functions, practical applications, and scientific significance of linguopoetics in Uzbek linguistics, and to establish its methodological value for contemporary research.

Methods: The study was based on multiple methodological approaches. The essence, theoretical foundations, and practical applications of linguopoetic analysis in Uzbek linguistics were examined comprehensively. A corpus of texts was analyzed, including classical literature and contemporary poetry. Selected texts included works of Alisher Navoi, Bobur, Ogahi, Munis (classical authors),

Cho'lpon, Fitrat, Hamid Olimjon, Oybek (20th century), and contemporary authors such as Usmon Azim, Xurshid Davron, and Muhammad Yusuf. The temporal and stylistic diversity of materials allowed tracing the formation and development of different layers of linguopoetic units.

A combination of methods was applied. First, linguistic analysis examined the phonetic, lexical, and grammatical means in literary texts and their function in creating poetic meaning, focusing on metaphor, metonymy, synecdoche, alliteration, assonance, and syntactic parallelism. Second, a stylistic-descriptive approach analyzed the authors' individual style, principles of selecting poetic devices, and the semantic richness of their use.

Comparative analysis was used to examine poetic devices across periods, revealing changes in the historical and aesthetic principles of linguopoetic categories. A structural-semiotic method, based on Roman Jakobson and Yuri Lotman's theories, examined the inner structure of poetic texts, interconnections between images, and the overall aesthetic organization of texts. Cognitive-linguistic approaches, particularly the conceptual metaphor theory of George Lakoff and Mark Johnson, analyzed key poetic concepts such as "heart," "light," "homeland," "life," and "experience," reflecting their role in national mentality and aesthetic thought.

The analysis proceeded in several stages: first, the theoretical foundations of linguopoetic research were studied, then examples of texts from various periods and styles were selected to form the analysis corpus. Poetic units were systematized according to linguopoetic categories, and their contextual, semantic, and structural characteristics were examined. Reliability was ensured by cross-checking results with existing research.

Results: The study shows that linguopoetics is a central scientific direction in revealing the aesthetic essence of Uzbek literary texts. Linguopoetic analysis uncovers internal semantic layers of texts, clarifies the function of artistic devices, and explains their role in meaning creation. The study of classical, 20th-century, and contemporary texts demonstrates that poetic units acquire new forms and meanings over time, e.g., metaphors, symbols, poetic figures, phonetic repetitions, and syntactic parallels.

Linguopoetic approaches interpret texts as holistic poetic structures with aesthetic meaning rather than mere sequences of linguistic units. Analysis revealed the complex symbol systems in Navoi's ghazals, emotional expressions in Cho'lpon's lyrics, and conceptual metaphors in contemporary poetry. Poetic devices' semantic expansion and multi-layered connotations are revealed through linguopoetic analysis.

Furthermore, linguopoetics effectively demonstrates the connection between texts and national aesthetic thinking. Poetic imagery and figurative expressions reflect Uzbek cultural, historical, and aesthetic values. Linguopoetic analysis also identifies the individual style of authors, their strategies for creating artistic worlds, and the semantic integrity of texts.

Discussion: The study confirms that linguopoetics plays a critical methodological role in Uzbek linguistics and literary studies. It allows deep understanding of texts, analysis of imagery, and identification of aesthetic functions. By integrating with cognitive linguistics, semiotics, stylistics, text linguistics, and pragmalinguistics, linguopoetics provides a comprehensive approach to literary analysis.

Linguopoetic research also supports literary education, literary criticism, and translation studies, ensuring that poetic meaning is preserved in translations. The approach highlights the evolving mechanisms of poetic units across historical periods, confirming its effectiveness for analyzing Uzbek literary-aesthetic thought.

Conclusion: Linguopoetic research in Uzbek linguistics serves to analyze the internal aesthetic system of literary texts, the interaction of images and semantic layers, and the author's individual style. Analysis of works by Alisher Navoi, Abdulla Qodiriy, Cho'lpon, Oybek, Erkin Vohidov, and Abdulla Oripov demonstrates that linguopoetics enables scientific study of literary-aesthetic values and the artistic potential of language. Modern linguopoetics studies meaning, form, imagery, conceptual metaphors, and intertextuality, providing a systematic and interdisciplinary approach. Thus, linguopoetics is an essential methodological foundation for analyzing the Uzbek literary and aesthetic tradition and integrating it with contemporary research methods.

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