

LINGVOPOETICS IS A BRANCH OF LINGUISTICS THAT STUDIES THE LANGUAGE OF ARTISTIC WORKS

Axmadjonova Maxfuza Egamqulovna

Teacher of KSPI

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Abstract

Linguopoetics is artistic as a separate new field of linguistics is one of the fields of studying the language of works. Due to the wide attention paid to the study of the language of artistic works in linguistics of the 20th century, rhetoric and combining the concepts of poetics, the term linguopoetics appeared, which reflects the comprehensive, deep and comprehensive study of the image of reality in an artistic work.

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At the base of the term linguopoetics, there are views that due to a narrow understanding of the field, the linguistic features of works of a poetic nature are studied. As a matter of fact, the content of the concept of poetics is wide. In ancient times, Aristotle wrote his work "Poetics" about this. In the work, he focused on poetic art and poetic types (genres) and expressed his views on the art of poetics and poetry. In the chapter "Language and Thought", he emphasizes the relevance of phenomena related to speech and thought to rhetoric, and specifically acknowledges its connection with the knowledge of speech composition. As each language phenomenon moves to a speech situation, the psyche, imagination, and emotions of a person move in relation to this speech connection. The term "linguopoetics" is defined by V.Y. Zadornova as follows: "The subject of linguopoetics, which is a separate branch of philology, is the language used by a writer in an artistic work to ensure the aesthetic effect necessary for the realization of an ideological-artistic goal. a set of tools". According to A.A. Lipgart, who is currently conducting serious research in the field of linguopoetics in modern Russian linguistics, the use of the term "Linguopoetics" causes some difficulties. The reason for this is the use of this term to define two different research methods that are opposite to each other. The purpose of one of them is to show as fully as possible the general situation in which the thematic-stylistic characteristics of a certain style used in a certain work are expressed, and the second is to convey a certain ideological-artistic content and create a certain aesthetic effect. is the research of a separate artistic text aimed at determining the role of language elements. However, since the principle of simultaneous consideration of the formal and substantive aspects of the text lies in both approaches, they should be combined with the term "linguopoetics" possible".

The beginning of functional-stylistic language research does not go back a long time. The formation of a categorical approach to the creation of artistic words and the attempt to study the artistic word in the unity of the form and content properties of creation became the basis for understanding the artistic text from an aesthetic and philosophical point of view. In particular, G. E. Lessing's analysis of the essences and tools of word creation and visual art, clarification of some features of Aristotle's "energy and ergon"

dichotomy in the works of I. G. Gerden, determining the connection between language and poetry, and I. V. Goethe, F. Schiller, F. V. Y. Schelling, I. F. Hegel, F. Schlegel, the genre problems resulting from the comparison of romanticism and classicism were developed. Although all this seems to be far from philology at first, as a result of specially created researches, the language began to be philosophically understood step by step, and through it an opportunity was created to consider issues such as the aesthetic nature of the language. Linguopoetics is studied as a separate branch of philology, which expresses the aesthetic features manifested through language units in any context. At this point, it is natural to ask a legitimate question: does the study of artistic works based on the art of words belong to the field of linguistics or does it consist of literary studies? In this sense, what is linguistics, what is poetics, which forms the field of linguopoetics? theoretically justifying the questions helps to reveal the essence of the direction.

Linguists pay more attention to the relationship between poetics and linguistics of linguopoetics than literary writers. A.A. Leontev and V.V. Kojinov's views can be cited as an example. "Structural poetics" by Y. M. Lokman in terms of linguostylistics stands out for being closer to modern linguistics than other works. B. V. Tomashevsky's studies in "Poetic Methodology", "Introduction to Poetics" and "Literary Studies and Linguistics" prepared by Y. Ive also studied linguopoetics from a comparative point of view. The process of linguopoetic analysis studied above from a comparative point of view is significant due to the relevance of the direction and the fact that it is developed using new methods. It is explained by the fact that the general philological point of view is not always visible in them. According to V.V. Vinogradov, even today, poetics is artificially and forcibly introduced into linguistics, as a result of which the concepts of linguistics and poetics are not compatible with each other. Debates and debates about the relationship between linguistics and literary studies first appeared hundreds of years ago, and the direction that still regulates this situation is linguopoetics. The research carried out in the field of linguopoetics is the basis for determining its content structure. The existing theories and views are put into the system, as a result, the general direction of the direction is visible. The open questions form the basis of research.

In the process of linguopoetic analysis, the goal is to identify and appropriately evaluate language units that are poetically actualized and saturated with poetic content. Several linguists have expressed their views on the comprehensive study of this new field in linguistics based on a certain system. However, although the theories mentioned by them are the basis for the perfect study of the essence of the issue and linguopoetics, the processes of linguopoetic analysis occurring at different levels of the language have not yet found their exact solution as a perfect, strict system. For example, the Russian linguist B. M. Zhirmunsky, in his book "Teoriya literatur" devoted to the issues of linguopoetics, stated that linguopoetics should be studied at certain levels of linguistics in the following components:

1. Poetic phonetics.
2. Poetic morphology.
3. Poetic syntax.

From the above classification of B. M. Zhirmunsky, he focused only on the analysis of poetic devices observed within the framework of the levels of phonetics, morphology and syntax of linguistics, lexical units, phraseological, dialect, paremiological and other such linguistic units, which occupy a leading place in the works of any creator, from the scientist's point of view left out. However, as in the classification introduced by him, it is based on the principles of linguopoetic analysis within the framework of phonetics, morphology, and syntax, but the combinations of linguopoetic terms are changed, that is, it is defined as phonetic poetics rather than poetic phonetics. Although the given classifications do not cover all levels of linguistics, the scientist These views on the use of ermines correctly express the essence of the issue, because linguopoetics is considered as a new branch of linguistics, one of the new directions that studies the language of artistic works, and the process of

linguopoetic analysis is not only about the poetic level of literary studies, but also about a specific language level. learns all the poetic devices.

English linguist S. Saporta, thinking about the study of linguistics in poetic language, identifies three aspects of the relationship between linguistics and poetics:

1. Poetics is a language.
2. Poetics is not a language, but an art.
3. Poetics is the intersection of art and language.

He puts forward the principle that linguistic methods are important in the field of poetics and that any poetics is false. However, he emphasizes the importance of not forgetting the difference between linguistics and poetics.

Russian linguist V. Y. Zadornova studied linguistics and poetics in a number of works on linguopoetics. In his comparative study, the concept of poetics is close to R. Jakobson's ideas, and it shows that poetics expresses the same scope and meaning, while linguistics shows a separate direction and ideas. Some authors, like M. Birvish, interpret linguistics and portico as actual models, and Chetman and Y. I. Levin explain their traditional structural meaning. Some researchers, such as A. J. Grimes, express the closeness of poetics and poetics and structural linguistics, and try to generalize the ideas of different approaches for this purpose.

Conclusion. It should be said that many studies have been carried out on the skills of a certain creator in using language and the peculiarities of the writer in using one or another units of the level, and this indicates that the interest in the linguistic features of the artistic work is growing more and more.

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