

Methods of Linguistystic Research in Lingupoetics

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Abstract

This article presents the modeling of linguistystic methods in the development of linguopoetic analysis methodology, the determination of the principles of their analysis, the justification of the fact that linguistystic analysis methods are aimed at identifying linguopoetic tasks, and that these analysis methods are mainly aimed at revealing the place of form or content in a literary text.

Keywords: *literary text analysis, stylistic experimental method, semantic-stylistic method, comparative-stylistic method, statistical-stylistic method.*

The continuous development of philology, the emergence and expansion of new areas in science as a result of the emergence of various paradigms, naturally, show that science has its own set of research methods. For the effectiveness of the research result, it is necessary to approach the object under study from a clear perspective, to correctly select and apply the method. Before the formation of linguopoetics as a field, the philological study of a work of art was carried out using traditional methods. When observing these studies, some scientists set the task of studying the form part of the text, and some of the content part, which indicates that more attention is paid to thematic analysis, as a result, the complex study of the artistic text, which is the object of research, in the unity of form and content, was not included in the scope of tasks.

Methods of linguopoetic analysis are first observed in Russian linguistics in the studies of R. Jakobson, V. Vinogradov, V. Zhirmunsky, R. G. Piotrovsky, O. Akhmanova, V. Zadornova, N. A. Morozov, later V. Zadornova, A. Lipgart, and in Uzbek linguistics in the studies of S. Karimov, M. Yo'ldoshev, S. Umirova.

Russian linguist A. A. Lipgart emphasized that the direction of linguopoetic research of a literary text is aimed at determining the comparative significance and stylistic functions of linguistic units in ensuring the ideological and artistic content of the text and creating an aesthetic effect [1]. M. Yo'ldoshev discussed the principles and methods of linguistic analysis of a literary text, which is the object of linguopoetics [2].

Not only scientific research activities, but also any human activity cannot exist without methodology, therefore, in the 50s of the last century, methodological directions were formed in the fields of

philology, systemology, linguistics, and literary studies of world science[3]. In order to carry out modern linguopoetic research in a somewhat objective way from a scientific and practical point of view, the traditional, system-structural, and anthropocentric methods of analysis existing in linguistics are being used in an integrative manner.

It is time to study linguopoetics on a large scale using the latest achievements of the field and new methods of research, and to recognize that the issue of modern methods of analysis of linguopoetics is a cross-cutting issue for Uzbek linguistics. In this sense, methods of analysis of linguopoetics have been developed.

Since linguopoetics and linguostylistics are closely related fields, linguopoetics uses *stylistic experimental, semantic-stylistic, comparative-stylistic* and *statistical-stylistic* methods of linguostylistic analysis. In order to read, understand and evaluate a literary text, knowledge of language alone is not enough; the perception of the author and the reader, first of all, must be aware of the textual content of the linguistic units used in the text, and the reason why the author chose this particular linguistic unit in the text.

In linguopoetics, *the stylistic experiment method*, among the methods of linguostylistic research, identifies semantic and aesthetic differences that arise in the text in connection with the replacement of one word with another or the order of placement of one word. These changes study the functional significance of the word, the relationship of text construction with pragmatic factors. M. Peshkovsky notes the idea that any literary text, if it is truly literary, leaves no room for replacing one word, one grammatical form, one word order with another [4]. The inappropriate replacement of phonetic, morphemic, lexical-semantic, grammatical variants and, most importantly, the identification and evaluation of variants used inappropriately in the text leads to an understanding of the reasons for the success or failure of the text. If the texts are large, the methodological requirement is as follows: even if only a small fragment of the text is analyzed, the analyst must carry out the analysis of the content and linguistic structure of the full version of the literary text, if possible, based on familiarity with the works of this author or other authors of the same period. In such cases, it is also envisaged to remove a form from the text or replace it with a synonym. In texts with high linguistic skills, substitutions can undermine the harmony of form and content. When analyzing the aspects that cause the violation of harmony, the lack of need to replace any form in the text is the absence of a need to replace any form. The distortions that occur in the text as a result of the change in form indicate the perfection of the original text. The forms chosen by the author must be unique so that the reader can feel the harmony of form and content in the literary text and understand the semantic differences of words, phrases, and constructions. *Tong titraydi kech kuzakning quchog'ida, Yulduzlarni o'chirmoqda gulgun shafaq, Jonim, qalbim she'riyatning pichog'ida... Zamin – tilsim, osmon – tilsim... she'r – beshafqat (Usmon Azim). Each word in the verses is chosen and placed in such a way that replacing a word or words would undermine the artistic content, almost every word can be assessed at the level of poeticism (kuzak, gulgun, shafaq, zamin), a metaphorical shift (titramoq, quchoq, o'chirmoq, pichog, tilsim, beshafqat) is created in each word, and their combination creates figurative expressions that meet poetic requirements.*

Semantic-stylistic method. According to this method, the use of language is coordinated with individual aspects while maintaining the general (linguistic) principles of the language. This method takes into account deviations from the rules of the literary language, the harmony of subject and content, the combination of denotative and connotative meaning elements, the creation of new semantics by the word in the text, etc. For example, in the lines “So'nggi yaproq kabi osilib turar vujudda yurak – **yupun** umid” taken from Fakhriyor's poem, the word *deep* takes on a new semantic load and forms a metaphorical epithet. The denotative semantics of the word name things, objects, signs, properties, quantities in the objective world, and determine the relationship of semantics with concepts in a person's memory. As the word changes its functional use in the context, the meaning of the expression, which describes the speaker's specific attitude, takes on a primary position instead of

the denotative semantics. Evaluation and attitude are considered the main signs of the semantics of expression, and they arise as a result of the development of creative thinking. In this case, the semantics of the word *yupun*, “not warming the body well, thin, light-weight” and “ruined, poor” [5], weakened, and the combination of the words *yupun* and *umid*, which do not belong to the same semantic circle, led to the emergence of new semantics in the word *umid*, mixing individuality with the artistic intention of the creator. Representatives of the semantic-stylistic method emphasize that the system of understanding and organizing language units is based on the aesthetic-creative choice of the author, and through this, the creator’s idiosyncrasy is manifested.

Today, within the framework of the semantic-stylistic method, the creation of author's lexicography and dictionaries of the language of creative works is widespread. The results of such work are also noticeable in Uzbek linguistics, we can cite the “Explanatory Dictionary of Poetonyms of the Uzbek Language” compiled by D. Khudaiberganova and D. Andaniyozova [6].

Today, there is a need to create “Dictionary of the Language of the Works of A. Qodiriy”, “Dictionary of the Language of the Works of A. Qahhor”, “Dictionary of the Language of the Works of S. Ahmad” and other creative language dictionaries.

Comparative-stylistic method. This method is used to determine the similarities and differences of selected units from the language reserve of texts with the same ideological-artistic structure, to determine the author's skill in choosing language forms in accordance with the content. For example, the ideological and artistic construction of a certain text is compared with another text that forms the same ideological and artistic content, taking into account the similarities and differences in their linguistic structures. As a result, the authors' idiosyncrasy, artistic style, and individuality in creating an artistic conceptual picture of the world are revealed.

This analysis involves moving from the semantic and stylistic properties of linguistic means to the study of their organization in the text. The object of the comparative-stylistic method is excerpts from works of art written under the same theme or the full text of the work. In such places, language units selected to embody a specific theme are analyzed. For a poet, “poetry is like bread” (Charkhiy), therefore, there are no creators who have not paid attention to the theme of poetry, poetry, and it is these words that, as stimulus words, reveal the creative association with great pathos. For example, poetry and poetry are as alive and clear as human emotions, which poets use as a unit of reference: In Usmon Nosir: 1. *She’rim*, yana o’zing . 2. *She’rim*, yaxshisan. 3. *She’rim*, sen – Layli. A.Oripovda: *Onajonim, she’riyat*. A.Qutbiddinda: *Mungimda mungimsan, she’riyat*. Usmon Azimda: O, *she’riyat!* O, ozodlik! Sen ham qulliksan asli! In S.Sayyid: *She’riyat*, sen abadiy Ranj-u ozor yo’limsan. It is clear that when references are combined, creators place the reference unit at the beginning or end of the line, and the relation of evaluation also varies: some creators express evaluation by likening or equating historical figures, loved ones, or heroes of a work of art, while in some creators, the sema that refers to evaluation occupies the main place in the semantic structure of lexemes expressing abstract concepts and emotions.

The language of poetry is the highest form of natural language existence, revealing individual knowledge about the world. Since the artistic picture of the world is expressed in the work of art created by the creator, the reader must be able to assimilate the product of the creator's perception and revive it in his thinking. In the artistic depiction of the concepts of the poet and poetry, the views of E.Vohidov and U.Azim are common in the perceptual plan: in E.Vohidov's poem "She'r qalbi" *Shoir qalbi go'yo anor, She'ri uning sharbat. Bo'lmas ekan she'r ahlining O'z qalbiga shafqati* lines from Usman Azim's poem on this topic, which begins with "The dawn trembles in the embrace of the late kuza..." *Tong titraydi kech kuzakning quchog'ida, Yulduzlarni o'chirmoqda gulgun shafaq. Jonim, qalbm she'riyatning pichog'ida... Zamin - tilsim, osmon - tilsim... she'r - beshafqat!* like the verses of the poem. E.Vohidov compares the poet and the poem to a pomegranate and its juice, while E.Vohidov calls the poet merciless towards himself, for U.Azim, poetry is merciless, poetry is the knife of poetry. In both poems, the content is as if composed of individual metaphors, similes and paraphrases that deny each other, but in fact the goal is one: to create an individual unique image.

Also, this method analyzes the linguistic composition of works written under the same title, because the title is considered a semantic axis as an intertext, for example, A.Kahhor's story "Anor" and Yasunari Kawabata's story "Anor"; Ch.Aitmatov's story "Jamila" and Mirmuhsin's story "Jamila"; H.Olimjon's poem "Arik gullaganda" and Zulfiya's poem "Arik gullaganda" and so on. Or the works may be expressed under the same theme in content, for example, Zulfiya's poem "Did you miss the spring?" with A. Oripov's poem "Spring", Zulfiya's poem "Night" with U. Azim's poem "Restless night", U. Azim's poem "Nature of love" with A. Qutbiddin's poem "Oath", etc.

Statistical-stylistic analysis method. This method, as a natural-scientific method, carries out the calculation of elements that serve to increase the figurativeness of the text on the basis of mutual comparison. The use of statistical methods in the study of language and speech phenomena has a relatively long history. After the publication of K. Shannon's article "Forecast and entropy of English printed text" (1951), the application of the approach of probability theory began to take the lead in clarifying a number of specific problems of mathematical, linguistic and psychological structuring of the text.

This method, which gained attention in the 1960s, is concerned with the quantitative analysis of any linguistic unit in a text. It involves observing the patterns of use of linguistic units, that is, the structure and types of each language and speech unit (phonetic, lexical, semantic, affixal, morphological, syntactic) chosen by the author of the text, and the frequency of use. Based on the method, along with the skill in using linguistic units, shortcomings are also identified. For example, as a result of calculating the grammatical information used in the text, R.G. Piotrovsky obtained data indicating a significant overuse of grammatical affixes in developed European languages. The scientist concludes: "If this is so, the grammatical meanings inherent in these affixes must be conveyed by other means, primarily through auxiliary words." [7]. Or cases of plagiarism are clarified, for example, N.A. Morozov used this method to distinguish between the real author and plagiarism by comparing the language units used in the works of creators on the basis of graphic tables [8].

In Uzbek linguistics, B. Bafoyev clarified his conclusions that Alisher Navoi used 26,035 words based on the analysis of the statistical-stylistic analysis method [9]. The improvement of computer technologies creates certain conveniences in identifying the creator's idiosyncrasies and individual uses using this method and brings the field of lexicography to a new level. According to G. Jumanazarova in her research, when the electronic version of the text of the epic poem "Orzigul" was entered into the computer, the computer showed that it contained 23,036 lexical units. In the compiled dictionary, this number was 22,660. The difference is indicated as 376.

In the development of the methodology of linguopoetic analysis of a literary text, an important place should be occupied by the principles that determine its content, in which it is necessary to take into account the artistic and aesthetic specifications of the literary text, that is, to examine them in the triad of ideological content-image-language, to differentiate and explain literary language and individual creations.

The conclusion that it is possible to fully develop the methodology of linguopoetic analysis methods should also be viewed relatively, because each literary text is an individual speech structure, a creation of an individual cognitive space. In this regard, it is worth noting that V. Krasnykh describes the concept of "individual cognitive space" as the composition of the complex of knowledge and ideas belonging to the cognitive space of each language owner, any speaker, the composition of knowledge and ideas that all individuals belonging to a particular society may possess [10]. Therefore, it can be said that new forms of analysis methods will undoubtedly emerge in linguopoetics.

The process of linguopoetic analysis is complicated by the fact that the language of linguistic poetics has its own complex methods, and the fact that Uzbek linguopoetics, at a new stage of its development, is conducting linguopoetic research based on methods that meet the requirements of the time, takes observations in this regard to the next level.

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