LINGUOPOETICS IN UZBEK LINGUISTICS: CONCEPTUAL FRAMEWORKS AND CURRENT RESEARCH TRENDS

L.A.Babaxanov

Senior Lecturer at Department of Language Teaching Methodology at Angren University, Uzbekistan

ABSTRACT

Linguopoetics, situated at the confluence of linguistics and literary studies, investigates the ways in which linguistic structures generate aesthetic and emotional impacts in artistic texts. In Uzbek linguistics, linguopoetics originated in the late 20th century as an extension of stylistic and functional analyses; however, it has evolved into an independent interdisciplinary field in recent decades. This article examines the conceptual underpinnings and contemporary research trajectories in Uzbek linguopoetics, delineating its progression from stylistic description to cognitive, cultural, and semiotic frameworks of analysis. The study integrates theoretical literature, methodological advancements, and recent empirical research in Uzbek linguistics to delineate principal trends and viewpoints. The findings indicate that contemporary linguopoetics in Uzbekistan amalgamates cognitive poetics, cultural linguistics, and discourse analysis, with a focus on metaphor, imagery, and aesthetic function as primary categories. The article asserts that the progression of linguopoetic studies necessitates corpus-based methodologies and interdisciplinary collaboration with cognitive science and translation studies.

KEYWORDS: linguopoetics; Uzbek linguistics; stylistics; cognitive poetics; aesthetic function; linguistic imagery; poetic discourse.

INTRODUCTION

Linguopoetics is a field of linguistic science that looks into how language creates aesthetic, emotional, and intellectual effects in artistic discourse. In Uzbek linguistics, the concept of lingvopoetika garnered theoretical significance during the late Soviet and early independence eras, as stylistic analysis of literary texts evolved from mere description to the interpretation of meaning, emotion, and imagery. The transition from stylistics to linguopoetics signified a transformation from perceiving language as a neutral medium of expression to regarding it as an active semiotic and cognitive system that influences artistic thought. Uzbek linguopoetic scholarship has been shaped by Russian, European, and Anglo-American traditions, particularly those of Roman Jakobson, M. Bakhtin, I. Arnold, and modern cognitive poetics.

The increasing focus on linguopoetics in Uzbekistan is associated with the national objective of safeguarding and enhancing cultural identity through language and literature. As Uzbek scholars delve deeper into the linguistic artistry of Alisher Navoi, Abdulla Qodiriy, Cho'lpon, and Erkin Vohidov, linguopoetics offers the theoretical framework for comprehending how linguistic forms encapsulate worldviews and aesthetic values. This study employs a qualitative analytical methodology grounded in the critical evaluation and integration of scholarly literature in Uzbek and comparative linguistics. Sources encompass monographs, scholarly

NEXT SCIENTISTS CONFERENCES

articles, and dissertations concentrated on linguistic stylistics, poetics, and discourse analysis from 1990 to 2025. The method combines three parts:

1. Historical-theoretical analysis, pinpointing the conceptual origins of linguopoetics within Soviet and post-Soviet linguistics; 2. Comparative analysis, correlating Uzbek linguistic traditions with global advancements in cognitive and cultural poetics; 3. Synthesis of contemporary research, investigating nascent trends in methodology and subject orientation.

The study does not depend on a singular corpus; rather, it generalizes across various Uzbek-language and English-language research outputs. The analytical framework is based on the ideas of integrative linguistics, which link formal linguistic description with cultural and cognitive interpretation.

The evolution of linguopoetics within Uzbek linguistics signifies a progressive methodological broadening. In the beginning, from the 1970s to the 1990s, research focused mostly on stylistic and rhetorical devices like metaphor, epithet, comparison, and repetition, which were used to express ideas in literature. Researchers like A. Madrahimov, M. Hakimov, and S. Sirojiddinov stressed the functional role of linguistic imagery in creating aesthetic effect. Their works were based on classical Uzbek poetry, which said that the harmony of form and meaning (lafz va ma'no uyg'unligi) was the most important part of art.

In the early 21st century, Uzbek linguopoetics started to use ideas from cognitive linguistics and semiotics. Researchers examined the role of conceptual metaphors and mental imagery in the foundation of artistic expression. For example, the metaphorical structuring of love, fate, or homeland in the poetry of Navoi and Cho'lpon has been construed as indicative of profound cultural paradigms embedded in language. This cognitive shift connects Uzbek linguopoetics with global cognitive poetics (Stockwell, 2002; Tsur, 2008), which describes how language and thought work together to create beauty.

Recent studies indicate a convergence between linguopoetics and cultural linguistics. Scholars analyze the roles of national symbols, folklore archetypes, and religious lexemes as linguopoetic markers that influence cultural identity in Uzbek literature. For instance, the works of A. Nurmonov and G. Abdullayeva stress that poetic language does more than just show how someone feels; it also passes on shared memories and moral values.

In the domains of syntax and text linguistics, linguopoetic analysis has transitioned from a static sentence-level description to a discourse-level interpretation. Researchers examine the ways in which rhythm, repetition, and narrative perspective shape emotional tonality and authorial voice. Discourse analysis enables Uzbek linguopoetics to analyze literary texts as communicative acts, linking textual form with pragmatic intent and reader reception.

Digital linguopoetics is a promising field that is starting to grow in the 2020s. A number of Uzbek researchers have initiated the application of corpus-based methodologies to examine frequency, collocation, and semantic density within poetic discourse. Even though this research is still in its early stages, it is similar to what is happening in computational stylistics and digital humanities around the world, where quantitative methods are used alongside traditional hermeneutic reading.

Even though a lot of progress has been made, there are still some problems to solve. The vocabulary of Uzbek linguopoetics is not yet fully standardized, and the lines between stylistics, text linguistics, and discourse poetics often blur. Also, the lack of a unified methodological framework makes it hard to do comparative research. Despite this, the fact that linguopoetics

connects linguistics, literature, psychology, and semiotics makes it one of the most active areas of modern Uzbek linguistics.

Linguopoetics in Uzbek linguistics has transitioned from descriptive stylistics to a multidimensional interdisciplinary field that amalgamates linguistic form, cognitive meaning, and aesthetic function. The conceptual frameworks are based on both traditional Uzbek poetry and contemporary theories of cognitive and cultural linguistics. Recent research trends show that there are more and more different methods being used, such as cognitive-poetic, discourse-analytic, and corpus-based approaches.

Uzbek linguopoetic studies are becoming more in line with international research in cognitive poetics and digital stylistics. This is adding to bigger conversations about language, creativity, and culture. The future of the field hinges on the integration of computational tools, the refinement of terminology, and the promotion of collaboration among linguists, literary scholars, and cognitive scientists. By making theories more rigorous and methods more consistent, Uzbek linguopoetics will continue to grow as an important way to study the beauty of language.

REFERENCES

1. Jakobson R. Linguistics and Poetics // Style in Language. Cambridge, MA: MIT Press, 1960. P. 350–377.
2. Tsur R. Toward a Theory of Cognitive Poetics. Brighton: Sussex Academic Press, 2008. 372 p.
3. Stockwell P. Cognitive Poetics: An Introduction. London: Routledge, 2002. 215 p.
4. Hakimov M. Badiiy matnning lingvopoetik tahlili. Tashkent: Fan, 1998. 214 b.
5. Sirojiddinov S. Til va badiiyat: Lingvopoetik izlanishlar. Tashkent: Ma'naviyat, 2004. 276 b.
6. Madrahimov A. O'zbek badiiy matnining lingvopoetik xususiyatlari. Tashkent: TDPU nashriyoti, 2001. 198 b.
7. Nurmonov A. Til va madaniyat: Lingvokulturologiya asoslari. Tashkent: Fan va texnologiya, 2012. 265 b.
8. Abdullayeva G. O'zbek she'riyatida ramz va obrazlar tizimi. Tashkent: Universitet nashriyoti, 2018. 180 b.
9. Fauconnier G., Turner M. The Way We Think: Conceptual Blending and the Mind's Hidden Complexities. New York: Basic Books, 2002. 440 p.
10. Baxtin M.M. Estetika slovesnogo tvorchestva. Moskva: Iskusstvo, 1979. 424 s.
11. Lakoff G., Johnson M. Metaphors We Live By. Chicago: University of Chicago Press, 1980. 242 p.
12. Black E. Pragmatics and Stylistics. Edinburgh: Edinburgh University Press, 2006. 280 p.
13. Turner M. The Literary Mind: The Origins of Thought and Language. Oxford: Oxford University Press, 1996. 195 p.
14. Van Dijk T.A. Discourse and Context: A Sociocognitive Approach. Cambridge: Cambridge University Press, 2008. 258 p.
15. Toolan M. Language in Literature: An Introduction to Stylistics. London: Arnold, 1998. 324 p.