

## FORMATION AND DEVELOPMENT OF LINGUOPOEICS AS A SECTION OF PHILOLOGY

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### Abstract:

This work is devoted to the formation and development of linguopoetics as a new branch of philology, as well as its methodology. The purpose of the study is to try to establish whether linguopoetics is an independent philological discipline or whether it is a simple combination of linguistic stylistics and literary criticism.

**Keywords:** linguopoetics, philology, teaching, linguistics, discipline, poetics, linguistics.

### Introduction

In connection with this goal, we set the task: to trace the evolution of scientific approaches to the study of the language of fiction in order to determine the place of linguopoetics in the context of other philological disciplines.

The relevance and scientific novelty of the chosen topic lies in the fact that this discipline is at the very beginning of its formation. Being a part of philological science, it successfully implements the experience and developments of related disciplines, which leads to the emergence of new approaches and research methods that must be described. The subject of research is also continuously evolving as the language develops and the corpus of fiction is replenished.

A review of scientific texts on this topic shows that the history of linguapoetics as a separate discipline has still been little studied; the bulk of research works is devoted to the methodology of this section of philology. The history and methodology of linguopoetics are described in the scientific works of A.A. Lipgart, L.S. Karpova, and E.V. Polyakova.

Studying the language of fiction will remain one of the main problems in the works of many domestic and foreign scientists. The analysis of a literary text is traditionally approached from two points of view: linguistic and literary.

For the linguistic method, the main material for analysis is the language of the work, and for the literary method it is the text itself. Thus, the study of the language of literary works reinforces the division of philology into linguistics and literary criticism.

However, the work of scientists such as A.A. Potebnya, L.V. Shcherba, V.V., Vinogradov, V.M. Zhirmunsky, A. V. Chicherin and others speak about the possibility of a fruitful combination of these approaches.

L.V. Shcherba argued that when interpreting a work of art, it is important not only to clarify the idea, but also to evaluate the artistic side of the literary creation. Without understanding the subtlest semantic nuances of individual expressive elements of language, without linguistic analysis of the text, this is impossible [21, p. 97].

The first attempts at this approach to analyzing a literary text were made by Aristotle [1]. His treatises on literature are among the most consistent and thorough studies of the language of fiction and are still taken into account by scholars.



He not only describes in detail the genres of fiction, defines the tropes, gives the theoretical foundations of oratory, but also makes an attempt to reveal the essence and goals of literary creativity.

Thus, we come to the conclusion that the tendency to combine the two approaches has been emerging for a long time and the emergence of a new scientific discipline was just a matter of time.

In his monograph "From Notes on the Theory of Literature" A.A. Potebnya speaks of the need to bring poetics and linguistics closer together. Identifying the structure of a word with the structure of a work of art and considering a poetic work to be the result of the complex mental activity of the creator, A.A. Potebnya concludes that the word is art, namely poetry [36: 179].

The idea of the need to create a separate philological discipline that studies the language of a work of art is also developed in the works of V.V. Vinogradova. He was one of the first scientists who introduced the term "linguistic poetics" into scientific use and formulated the subject and tasks of linguopoetics as a branch of philological science.

### 1. Theories that preceded the emergence of linguopoetics

In Russia and abroad, two trends are observed in the study of the language of fiction: the structural-semiotic approach (R. O. Jakobson, A. Greimas, R. Barthes, S. Levin, M. Riffaterre, Yu. M. Lotman, etc.) and philological approach (V.V. Vinogradov, G.O. Vinokur, L.V. Shcherba, B.V. Tomashevsky, A.M. Peshkovsky, O.S. Akhmanova, R.A. Budagov, E. Alarcos Lloraka, J.-A. Martinez, etc.) [12]

R. Jakobson, following the structural approach to language proposed by Ferdinand de Saussure, who created a systematic analysis of poetry, explains that poetry is a projection of the axis of paradigmatic selection onto the axis of syntagmatic combinations. Several lexical units, grouped into paradigmatic categories that make up language, serve the poet as a projection of the need for combinatoriality in syntagmas and verses, following the need to maintain the harmony of metric with rhythm and rhyme. Analysis comes down to forms of expression, to meanings rather than to emotions, to meanings or the relationship between author and reader.

At the dawn of linguistic structuralism, linguistics was built as a positivist science with a clear subject, method and tasks of the science of language as a sign system. Language has become an object of linguistics, consisting of a system of units in the absence of paradigmatic and the presence of syntagmatic relations. In the definition of language, concepts appeared: model, linguistic sign, independent of the participants in the speech act and the conditions of its reproduction.

Under the banner of the structuralist linguistic model, R. Jakobson [22] proposed an innovative theoretical model, while maintaining the positivist orientation of linguistics, to apply language as a code and propose a functionalist model of its use. R. Jakobson became the starting point for a rich tradition in the formation of the poetics of the language of fiction, especially lyrical literature. R. Barthes [3], based on the model of the sign of F. de Saussure, for the analysis of verbal language, created a model of the literary sign, starting from the linguistic sign. The linguistic sign is derived from the formal relationship between the signifier and the signified. The signifier used in literature corresponds to the new signified; the denotation of verbal language became the connotation or signified of a new, literary sign.



Structural-semiotic literary criticism strives to develop an accurate method for studying works of art based on a structural approach that would give an objective idea of the literary text, and considers a literary work as a structurally organized unity, consisting of limiting units, the totality of which gives the text, discourse, narrative structure. Thus, researchers are no longer interested in the content side of a literary text, its ideological and artistic content; on the contrary, the text is presented as a kind of abstract model, the meaning of which lies in the connection of certain structures.

The formalist tendency to identify the verbal sign and its denotation in Russia (Lotman) [17] also has structuralist foundations, understanding verbal language as the first sign system and considers the manifestations of languages as a derivation or secondary manifestation of the linguistic sign. The fusion between structuralism, functionalism and Russian formalism is achieved through a research approach to the linguistic aspect of literary creativity. Vladimir Propp for the study of the form of Russian folk tales, and Jakobson for the meaningful structures of the poem, support the idea that literary creativity is a structure consisting of categories with functions determined by relationships with another system.

Greimas [5] is thinking in the same direction, who is building a semiotic-structuralist project with the creation of a model similar to Chomsky's generative-transformational model for the analysis of a literary work.

It was an integrated model of semi-narrative structures with syntactic and semantic components, each of which had a deep and surface level.

This complex model for analyzing a literary work is built on universal principles of immanent significance, without taking into account the influence or conditions of the context of creation.

## 2. The origin of linguapoetics as a science

The term "linguistic poetics" appeared in the 1960s in the wake of emerging interest in the study of the language of fiction. However, different scientists understood this term differently. So V.V. Vinogradov uses it as an equivalent to the science of the language of fiction, and V.P. Grigoriev considers this term as stylistics of fiction or structural poetics. [19]

According to V.V. Vinogradov, the task of linguapoetic research is to study the aesthetic function of linguistic units in a work of literary and artistic creativity.

Since the writer's creativity, his themes and images, as well as his worldview are expressed through language, therefore, they should be perceived through an analysis of the language of the work of art. And a complete and adequate understanding of a literary work is possible only under the condition of the harmonious interaction of three related disciplines: history, literary criticism and linguistics. [8]

V.V. Vinogradov puts forward the thesis about the need to study language in two interconnected and interacting contexts: in the context of the national literary language and its styles and in the context of the language of fiction with its genres and styles: "The study of the language of a literary work should be simultaneously socio-linguistic and literary- stylistic." [4: 29] He identifies two ways to study artistic speech. The first is the analysis and understanding of an entire literary work of art, the second is the aesthetic and stylistic study of the components of verbal and artistic creativity - from the most primary elements - sounds and phonemes, transformed, according to accepted rules and norms, into words and phrases.



V.M. also made his contribution to the methodology of linguopoetics. Zhirmunsky. Speaking about the unity of content and form, V.M. Zhirmunsky notes that any change in form inevitably entails the revelation of new content, just as a change in content affects the form. Thus, the content of a work of art must be considered in close connection with the means of linguistic expression. The special merit of this scientist is that when considering issues of poetics, the starting point is the poetic language or word. "Poetry is a verbal art, the history of poetry is the history of literature." [37: 21].

Zhirmunsky insists on the need to highlight individual techniques when studying a work of art. In the living unity of a work of art, all techniques are in interaction, subordinate to a single artistic task, that is, the desire for increased emotional impact. [37, 34]

In the works of A.V. Chicherin also touches upon the issues of studying the language of a work of art. He develops the doctrine of the internal form of the word, begun by A.A. Potebney and V.V. Vinogradov. He talks about the common properties that exist in words and works of art. Having a complex internal structure, a word acquires special significance when interacting with other words. [8]

The method of studying a work of art is based on starting from the study of the word, its sound, morphological and syntactic form, moving further along one unbroken line to the imagery of speech, to the image of man or nature, to the idea of a literary work, to the work of one or another author in in general. [8]

Linguistic analysis of a work of art is closely related to literary analysis, because through language the author expresses his thoughts and attitude to what is said. The purpose of philological analysis is not only to identify the author's intention, but also the individual characteristics of the writer's skill.

The studies of scientists discussed above have become the theoretical basis for a new approach to the analysis of works of fiction, which involves a comprehensive study of the text, including substantive and formal aspects that appear in dialectical unity and are directed towards a common goal. Behind the analyzed details, it is necessary to clearly understand the general idea, understand the meaning of this work, the nature, essence and objectives of fiction as a whole. [8].

Thus, as a result of the convergence of two approaches at the intersection of linguistic and literary stylistics, a new section of philology arose - linguopoetics.

### 3. Modern trends in the development of linguopoetics

Research in the field of linguopoetics has been carried out for the last forty years at the Department of English Philology of Moscow University O.S. Akhmatova, V.Ya. Zadornov and A.A. Lipgart and others. These scientists continue the tradition established by V.V. Vinogradov. V.Ya. Zadornov and A.A. Lipgart summarized the experience of their predecessors and provided a theoretical basis for the practice of a new scientific approach.

Professor Lipgart gave a clear definition of linguopoetics as "a section of philology within which stylistically marked linguistic units used in a literary text are considered in connection with the question of their functions and comparative significance for conveying a certain ideological and artistic content and creating an aesthetic effect." [12, p.18]



And Professor Zadornova outlined the subject of the research. In her opinion, this is “the totality of linguistic means used in a work of art, with the help of which the writer provides the aesthetic impact necessary for him to realize his ideological and artistic concept.” [7: 19].

She also gives a detailed description of the methodology of linguapoetic analysis. And after a detailed analysis of the scientific literature on the topic under study, she comes to the conclusion that the diversity and heterogeneity of artistic works prevents the formation of a unified method of linguapoetic analysis, and therefore various methodological approaches have arisen. [7, p. 70] According to the researcher, the goal of linguapoetic analysis is to determine how this or that unit of language is included by the author in the process of verbal and artistic creativity, how this or that unique combination of linguistic means leads to the creation of a given aesthetic effect [7: 19].

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