

Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 3, March 2026



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STUDYING LINGUOPOETICS THROUGH LINGUOSTYLISTIC METHODS

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Abstract

This article substantiates the role of linguostylistic methods in the development of linguopoetic analysis, defines the principles of such analysis, shows that linguostylistic methods are aimed at identifying linguopoetic functions, and argues that these methods primarily reveal the aesthetic value of form and content in a literary text.

Keywords: Literary text analysis, stylistic experiment method, semantic-stylistic method, comparative-stylistic method, statistical-stylistic method.

Introduction

Relevance of the Topic

The continuous development of philology and the emergence of various paradigms leading to the formation and expansion of new scientific fields naturally demonstrate that science possesses its own complete set of research methods. For research results to be effective, it is necessary to approach the studied object from a clearly defined perspective, which requires selecting and applying the appropriate method correctly. Before linguopoetics became established as an independent field, philological research on literary works was carried out using traditional methods. Observation of these studies shows that some scholars focused on studying the formal aspects of the text, while others concentrated on its semantic content, which indicates that thematic analyses

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received greater attention. As a result, comprehensive study of literary text as a unity of form and content was often left outside the scope of research tasks.

Research Aim

To conduct linguopoetic research objectively in both scientific and practical terms, it is necessary to appropriately use traditional and modern analytical methods existing in linguistics. Determining the primary significance of language in the development of national literature and artistic thinking requires relying on tested and concrete methods in literary text analysis while simultaneously conducting observations through new approaches based on the specific features of each national language and literature. Although linguopoetic studies have long been carried out in Uzbek philology, by the beginning of the twenty-first century theoretical views determining the principles of such observations began to develop based on linguistic research. Therefore, one of the most reliable ways to develop this relatively young branch of Uzbek philology is to define or develop its analytical methods.

Research Objectives

Since linguopoetics and linguostylistics are extremely close branches within linguistics, linguostylistic analysis methods are dominant in linguopoetic observations; the stylistic experiment method is used as the main method of linguopoetic analysis; the semantic-stylistic method is applied in linguistic analysis of literary texts; the ideological content of literary works and intertextual similarities are analyzed through the comparative-stylistic method; and the elements serving to increase textual imagery are identified through the statistical-stylistic analysis method.

Linguopoetic analysis methods were first observed in Russian linguistics in the works of Roman Jakobson, Viktor Vinogradov, Viktor Zhirmunsky, R.G. Piotrovsky, O. Akhmanova, V. Zadornova, N.A. Morozov, later in the works of

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V. Zadornova and A. Lipgart, and in Uzbek linguistics in the studies of S. Karimov, M. Yo‘ldoshev, and S. Umirova.

Russian linguist A.A. Lipgart emphasized that the direction of linguopoetic study of literary text is aimed at identifying the comparative significance and stylistic functions of linguistic units in ensuring the ideological-artistic content of the text and creating aesthetic effect [1]. M. Yo‘ldoshev discussed the principles and methods of linguistic analysis of literary text as the object of linguopoetics [2].

Not only scientific research activity, but no human activity can exist without methodology; therefore, in the 1950s methodological directions were formed in world science within philology, systemology, linguistics, and literary studies [3]. To conduct modern linguopoetic research relatively objectively in scientific and practical terms, traditional, system-structural, and anthropocentric analytical methods available in linguistics are being used integratively where appropriate.

It is time to acknowledge that broad study of linguopoetics using the latest achievements of the field and new research methods requires addressing the issue of modern analytical methods of linguopoetics in Uzbek linguistics. In this sense, linguopoetic analytical methods have been developed.

Because linguopoetics and linguostylistics are closely related fields, linguopoetics uses stylistic experiment, semantic-stylistic, comparative-stylistic, and statistical-stylistic methods within linguostylistic analysis. To read, understand, and evaluate a literary text, knowledge of language alone is insufficient; both the creator and the reader must first understand the textual meaning of linguistic units used in the text and the reason why the author selected exactly that linguistic unit.

In linguopoetics, the stylistic experiment method among linguostylistic research methods identifies semantic and aesthetic differences arising in the text when one word is replaced by another or when the order of words is changed. These changes study the functional significance of the word, text structure, and issues related to pragmatic factors. A. Peshkovsky noted that any literary text, if it is genuinely

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artistic, leaves no room for replacing any word, grammatical form, or word order with another [4]. Inappropriate replacement of phonetic, morphemic, lexical-semantic, and grammatical variants, and most importantly identifying and evaluating variants inappropriately used in the text, leads to understanding the causes of textual success or failure.

If texts are extensive, methodological requirements dictate that even when only a small fragment is analyzed, the analyst must know the complete content and linguistic structure of the literary text and, if possible, be familiar with other works by the same author or authors of the same period. In such cases removing a form from the text or replacing it with a synonym is also considered. In highly skilled texts, substitutions may damage the harmony of form and content. When analyzing factors causing disruption of harmony, it becomes evident that there is no need to replace any form in the text. Distortions arising from form change indicate the perfection of the original text. For the reader to perceive harmony of form and content in literary text and understand semantic differences of words, expressions, and constructions, the forms chosen by the author must be unique.

The lines by Usmon Azim:

*" Tong titraydi kech kuzakning quchoq'ida,
Yulduzlarni o'chirmoqda gulgun shafaq,
Jonim, qalbm she'riyatning pichog'ida...
Zamin – tilsim, osmon – tilsim... she'r – beshafqat "*

show that every word has been selected and placed so precisely that replacing any word would damage artistic meaning. Almost every word can be evaluated at the level of poeticism (*kuzak, gulgun, shafaq, zamin*), while each word generates metaphorical transfer (*titramoq, quchoq, o'chirmoq, pichoq, tilsim, beshafqat*), and their combination creates figurative expressions corresponding to poetic requirements.

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Semantic-Stylistic Method. According to this method, while general linguistic principles are preserved in language use, they are harmonized with individual features. This method considers deviation from literary language norms, harmony between theme and content, combination of denotative and connotative meaning elements, and emergence of new semantics in text.

For example, in the line from Faxriyor's poem: "So 'nggi yaproq kabi osilib turar vujudda yurak – *yupun* umid," the word *yupun* acquires new semantic load and forms a metaphorical epithet. The nominative semes of a word denote objects, qualities, and quantities in objective reality and determine semantic relations with concepts in memory. When a word changes its functional position in context, expressive meaning conveying the speaker's concrete attitude takes primary place. Evaluation and attitude expression become main features of expressive semes as a result of creative thinking.

Today, within the semantic-stylistic method, creation of author lexicography and dictionaries of writers' language has become widespread. In Uzbek linguistics, one example is the *Explanatory Dictionary of Uzbek Poetonyms* compiled by D. Xudayberganova and D. Andaniyozova [6].

Today there is also a need to create dictionaries such as *The Language Dictionary of A. Qodiriy's Works*, *The Language Dictionary of A. Qahhor's Works*, *The Language Dictionary of S. Ahmad's Works*, and dictionaries of other authors' language.

Comparative-Stylistic Method. This method is used to determine similarities and differences between units selected from the linguistic resources of texts with the same ideological-artistic structure and to identify the author's skill in selecting language forms appropriate to content.

For example, the ideological-artistic structure of one text is compared with another text expressing the same ideological-artistic content, while similarities and differences in their linguistic structures are analyzed. As a result, the authors'

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idiostyle, artistic style, and individuality in creating an artistic conceptual picture of the world are revealed.

For poets, poetry is sacred as bread, therefore no creator can be said to have ignored poetry itself as a theme. For example, poetry and verse are treated as living feelings and used as forms of address:

- Usmon Nosir: “*She’rim, yana o ‘zing yaxshisan*”, “*She’rim, sen – Layli*”.
- Abdulla Oripov: “*Onajonim, she’riyat*”.
- A. Qutbiddin: “*Mungimda mungimsan, she’riyat*”.
- Usmon Azim: “*O, she’riyat! O, ozodlik! Sen ham qulliksan asli!*”
- S. Sayyid: “*She’riyat, sen abadiy Ranj-u ozor yo ‘limsan*”.

Comparison shows authors place forms of address at the beginning or end of lines and express evaluation differently.

Statistical-Stylistic Analysis Method. This method, as a natural-scientific method, compares numerical indicators of elements serving to increase textual imagery. Statistical methods in studying language and speech phenomena have a relatively long history. After publication of Claude Shannon’s article *Prediction and Entropy of Printed English* (1951), probability theory approaches began to dominate in solving mathematical, linguistic, and psychological ordering problems of text.

In the 1960s, this method focused on quantitative analysis of any linguistic unit in text. It examines regularities of linguistic unit usage, paying attention to structure, types, and frequency of phonetic, lexical, semantic, affixal, morphological, and syntactic units selected by the author.

In Uzbek linguistics, B. Bafoyev determined through statistical-stylistic analysis that Alisher Navoi used 26,035 words [9].

Computer technologies now greatly facilitate identifying authors’ idiostyle and individual usage through this method and elevate lexicography to a new stage.

Conclusions

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In developing the methodology of linguopoetic analysis of literary text, an important place should be occupied by principles determining its content, taking into account artistic-aesthetic specificity, namely examining texts within the triad of ideological content–image–language, distinguishing literary language from individual creations, and explaining them.

The conclusion that methodology of linguopoetic analysis can be fully developed should also be viewed relatively, because every literary text is an individual speech structure and product of an individual cognitive space. In this regard, V. Krasnykh describes the concept of “individual cognitive space” as structured knowledge and representations belonging to each language speaker and potentially shared by members of a particular society [10].

Therefore, new forms of analytical methods will undoubtedly emerge in linguopoetics. The linguopoetic analysis process becomes complex because linguistic poetics possesses its own specific complex methods, and the fact that Uzbek linguopoetics at its new stage of development conducts research using methods meeting contemporary requirements elevates observations in this field to a new level.

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