

RESEARCH ARTICLE

Linguopoetics In Linguistics and Its Theoretical Foundations

Mohinur Saydullo Qizi Qodirova

Doctoral Researcher, Kokand State University, Uzbekistan

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Abstract

This article examines the historical development of linguopoetics and the major scholarly studies conducted in this field. It explores the evolution of linguopoetic research in both international and Uzbek linguistics, emphasizing its theoretical foundations and methodological approaches. Particular attention is given to the interdisciplinary nature of linguopoetics and its connections with linguoculturology, cognitive linguistics, stylistics, discourse analysis, and literary studies. The article also highlights the contributions of prominent scholars to the establishment of linguopoetics as an independent field of linguistic inquiry and discusses its role in revealing the aesthetic, semantic, and pragmatic dimensions of literary texts.

KEY WORDS

linguopoetics, linguoculturology, cognitive linguistics, poetics, theoretical foundations of linguopoetics, M. Yoldoshev, A. Lipgart, N. Mahmudov.

INTRODUCTION

In recent decades, linguistics has experienced the rapid development of numerous research fields, among which linguopoetics occupies a prominent place. As one of the most dynamic branches of contemporary linguistic studies, linguopoetics has attracted growing scholarly attention and generated a substantial body of theoretical and empirical research. Language itself is a complex social phenomenon that can be examined from structural, cognitive, cultural, pragmatic, and aesthetic perspectives.

The increasing interest in linguopoetics is evident in both international and Uzbek linguistics. One of the major achievements of twentieth-century linguistic scholarship was the recognition of language as a structured system, which laid the foundation for new interdisciplinary approaches. As a result, the scope of linguistic research expanded beyond purely structural analysis and incorporated broader perspectives on language and communication.

Contemporary linguistics increasingly emphasizes the

interaction of language with cognitive, social, and cultural factors. This interdisciplinary orientation has led to the emergence of such fields as linguoculturology, pragmalinguistics, cognitive linguistics, psycholinguistics, and sociolinguistics. These developments have significantly enriched linguistic theory and created new opportunities for methodological innovation. The emergence of linguopoetics can be regarded as a result of the interaction between linguistics and literary studies. This interdisciplinary approach has introduced new concepts and methods for investigating the aesthetic potential of language in literary discourse. Consequently, the study of linguopoetic features has become an important area of research in both international and Uzbek linguistics. By analyzing linguistic units in literary texts, linguopoetics seeks to explain how aesthetic meaning, emotional impact, and artistic imagery are created.

Despite its growing popularity, linguopoetics has not yet achieved universally accepted theoretical boundaries or

methodological principles. Its scope, object, and research methods remain subjects of scholarly discussion. Therefore, this article examines the historical development of linguopoetics, outlines its major stages of evolution, and discusses its primary objects of study and theoretical foundations [1, p. 29].

Linguopoetics is an interdisciplinary field that bridges linguistics and literary studies. It examines the aesthetic functions of linguistic units in literary discourse and explores how language contributes to artistic expression and meaning. In particular, it investigates the role of linguistic devices, figurative language, stylistic techniques, and syntactic structures in producing aesthetic effects. The development of linguopoetics has been closely associated with the study of literary language through the unity of form and content. This approach provides a foundation for a deeper understanding of literary texts and artistic creativity. Significant contributions to the field have been made by scholars such as L. V. Shcherba, G. E. Lessing, F. Schiller, W. von Humboldt, G. O. Vinokur, A. A. Potebnya, V. Ya. Zadornova, and O. S. Akhmanova, whose works continue to influence contemporary linguopoetic research.

Further development of linguopoetic studies can be observed in the works of A. Kholodovich, particularly in his research on linguistic methods in poetics and the stylistics of literary language. Important contributions were also made by the German linguist Eugenio Coseriu, whose interpretation of poetic language offered new perspectives on the relationship between linguistic structure and artistic meaning. Similarly, French scholars Daniel Delas and Jacques Filliolet enriched the theoretical foundations of linguopoetics through their studies on the interaction between linguistics and poetics. Significant insights were also provided by Ye. B. Artemenko, whose research in linguofolkloristics applied linguopoetic principles to the analysis of folklore texts and oral traditions. These studies strengthened the position of linguopoetics as an independent field of linguistic inquiry and expanded its theoretical and methodological foundations. Contemporary linguopoetic research increasingly focuses on aesthetic meaning, textual organization, and the relationship between language and artistic creativity. Among the scholars who have made substantial contributions to modern Russian linguopoetics, A. Lipgart occupies a prominent place. His research has focused on the theoretical foundations, methodological principles, and role of linguopoetics in the analysis of literary discourse [8, p.

463].

The fundamental element of any literary work is the word. The artistic value of a literary text largely depends on its language and the author's ability to use linguistic resources effectively and creatively. Mastery of lexical, grammatical, stylistic, and expressive means determines the artistic quality of a literary work. Thus, language functions not only as a means of communication but also as the primary tool for creating aesthetic meaning and artistic imagery.

In both Uzbek and world literature, the linguistic analysis of literary works serves several important purposes. It enables scholars to assess an author's artistic mastery, examine the contribution of literary language to the development of the national language, and evaluate the role of linguistic and literary studies in advancing contemporary scholarship. Therefore, the study of literary language remains one of the central areas of modern linguopoetic research.

Scholarly research indicates that linguopoetic analysis is based on several fundamental methodological principles. In Uzbek linguistics, one of the most comprehensive approaches was proposed by M. Yoldoshev, who extensively studied literary texts and linguopoetics using Uzbek-language materials. According to the scholar, linguopoetic analysis should be conducted on the basis of the following principles:

1. The unity of form and content;
2. The unity of space and time within the literary text;
3. The relationship between the national language and the literary language;
4. The perception of the literary text as an integrated aesthetic whole;
5. The identification of poetically actualized linguistic units;
6. The analysis of explicit and implicit meanings in literary discourse;
7. The investigation of the linguistic and semantic features of intertextuality.

These principles provide a methodological framework for the linguopoetic analysis of literary discourse. Their application enables researchers to examine literary texts from linguistic, semantic, and aesthetic perspectives and to understand how linguistic elements contribute to the creation of artistic meaning. Thus, linguopoetic analysis helps reveal the relationship between language, artistic creativity, and

aesthetic interpretation.

The researcher emphasizes that one of the central tasks of linguopoetic analysis is the identification of poetically actualized linguistic units. Their interpretation requires a clear understanding of the mechanisms through which artistic meaning is created and expressed. Therefore, the linguistic and aesthetic significance of such units can only be revealed through an examination of the processes underlying the formation and representation of artistic content.

From this perspective, linguopoetic analysis goes beyond the identification of stylistic devices and seeks to explain how linguistic choices create aesthetic value and artistic meaning in literary texts. The interpretation of poetically actualized language units therefore requires an integrated approach that considers both their linguistic structure and artistic function within the broader textual context.

These principles are particularly important for evaluating the aesthetic quality of literary discourse. They provide researchers with an effective framework for identifying the linguistic mechanisms that generate artistic meaning and aesthetic impact. Moreover, the principle of poetically actualized language serves as a basis for other linguopoetic approaches, enhancing the effectiveness of textual analysis.

Another advantage of this principle is its analytical accessibility. By focusing on specific linguistic units, researchers can systematically investigate linguistic artistry through concrete textual evidence rather than abstract aesthetic phenomena. As a result, linguopoetic analysis establishes a direct connection between language form and artistic expression, contributing to a deeper understanding of literary discourse and its aesthetic potential [8, p. 464].

The Main Functions of Linguopoetics

1. Analysis of the Language of Literary Texts

One of the primary objectives of linguopoetics is the analysis of language in literary texts. This involves examining the semantic, grammatical, stylistic, and pragmatic features of linguistic units. Unlike ordinary discourse, literary language performs both communicative and aesthetic functions; therefore, lexical items, phraseological units, syntactic structures, and stylistic devices contribute to the expression of artistic meaning.

Linguopoetic analysis focuses on lexical meanings, figurative expressions, phraseological units, expressive devices, and

stylistically marked syntactic structures such as repetition, inversion, and parallelism. For example, in the sentence "Asadbek's eyes filled with blood" [5, p. 25], the expression "filled with blood" figuratively conveys the character's intense anger and emotional tension, enhancing the aesthetic impact of the narrative.

2. Investigation of Figurative Language and Stylistic Devices

Another important function of linguopoetics is the study of figurative language, which plays a key role in creating artistic imagery. Through figurative devices, authors present reality not merely descriptively but aesthetically. This analysis includes metaphors, metonymies, synecdoches, epithets, similes, personifications, and hyperboles. Such devices enrich imagery, intensify emotional impact, and increase the aesthetic value of a text. For instance, the sentence "The street was silent. It was as if the entire city had fallen asleep" [5, p. 37] employs a simile to create a vivid representation of silence and tranquility.

3. Revealing Aesthetic Meaning in Literary Texts

A central task of linguopoetic analysis is the interpretation of aesthetic meaning. Unlike literal meaning, aesthetic meaning is often implicit and emerges through context, evoking artistic appreciation and emotional response. Words and expressions in literary texts frequently convey meanings beyond their dictionary definitions, reflecting the author's attitude, characters' emotions, or broader cultural values. For example, in "The human heart can sometimes be harder than stone" [6, p. 114], the image of stone symbolizes cruelty and emotional indifference, expressing a moral and philosophical view of human nature.

4. Identifying the Author's Individual Style

The identification of an author's individual style, or *idiostyle*, is another important objective of linguopoetics. *Idiostyle* refers to the distinctive linguistic and artistic features that characterize a writer's works. Its analysis involves examining lexical choices, syntactic patterns, figurative language, and artistic techniques. For example, in the sentence "He (though nobody knew it) suffered inwardly" [7, p. 89], the parenthetical construction reveals the character's inner state while reflecting the narrator's perspective. In Tohir Malik's works, such constructions contribute to psychological characterization and represent a characteristic feature of his *idiostyle*.

Overall, these functions demonstrate that linguopoetics goes beyond the study of linguistic form and explores how language serves as a medium of artistic creativity. Through the analysis of literary language, figurative devices, aesthetic meanings, and authorial style, it reveals the complex relationship between language and literature.

Among the most common devices examined in linguopoetic analysis are symbols, epithets, similes, metaphors, figurative expressions, and repetitions. These linguistic resources play a significant role in creating artistic imagery, enhancing aesthetic value, and conveying complex meanings and emotions. The term linguopoetics, derived from linguistic poetics, refers to a branch of linguistics that studies the aesthetic and artistic functions of linguistic units in literary discourse. It investigates how phonetic, morphemic, lexical, grammatical, and syntactic elements contribute to the creation of artistic meaning and acquire aesthetic significance within literary texts.

Within linguopoetic analysis, particular attention is given to the identification of poetically actualized linguistic units, which constitute one of the key methodological principles of literary text analysis. Their examination enables scholars to reveal both linguistic and artistic features and to understand the mechanisms through which literary meaning is created and expressed. Thus, linguopoetic analysis goes beyond identifying stylistic devices and explains their function within the artistic structure of a text.

This approach is especially valuable for evaluating the aesthetic quality of literary discourse, as it provides a reliable framework for identifying the linguistic means that generate artistic effects. Moreover, the principle of poetically actualized language serves as a basis for other linguopoetic methods and analytical approaches. Another advantage of this principle is its methodological clarity. Since the object of analysis is a concrete linguistic unit within a literary context, researchers can systematically investigate the relationship between linguistic form and artistic meaning using observable textual evidence rather than abstract assumptions.

The linguistic investigation of literary language remains one of the most important areas of contemporary research. Studies in both international and Uzbek linguistics increasingly analyze literary texts from lexical-semantic, stylistic, pragmatic, morphological, syntactic, cognitive, and punctuation-based perspectives. This interdisciplinary approach highlights the continuing importance of literary language in the development

of both theoretical and applied linguistics [4, p. 284].

Linguopoetics has become one of the fastest-growing fields of modern linguistics. As an interdisciplinary branch linking linguistics and literary studies, it explores the relationship between language and artistic expression while continuously expanding its methodological and theoretical foundations. Although linguopoetics is often interpreted as the study of the linguistic features of literary texts, such a view does not fully reflect its broad scope. The concept of poetics dates back to classical antiquity, particularly to Aristotle's *Poetics*, which established the foundations for the systematic study of literary art, poetic creativity, and artistic representation. His observations on language and persuasion also revealed the close relationship between poetics and rhetoric.

The linguistic study of literary texts gained particular prominence during the twentieth century, leading to the emergence of linguopoetics as a field integrating linguistics, poetics, and literary criticism. Its primary aim is not only to identify stylistic devices but also to explain how aesthetic meaning is created and communicated through language. From a theoretical perspective, linguopoetics investigates language-related phenomena in literary texts through a systematic and interdisciplinary approach. It examines lexical choice, syntactic organization, figurative language, textual coherence, and aesthetic effect while also considering the cultural and cognitive dimensions of literary communication. As a result, linguopoetics has become an important field of contemporary linguistic research. Scholarly interest in linguopoetics increased significantly during the 1960s, when developments in structural linguistics, stylistics, and literary theory encouraged new approaches to literary language analysis [1, p. 30]. Since then, numerous studies have explored the scope, objectives, and methodological foundations of the discipline.

Among Uzbek scholars, M. Yoldoshev has made a notable contribution to the theoretical development of linguopoetics. In *Literary Text and the Foundations of Its Linguopoetic Analysis*, he defines linguopoetics as a field that studies literary language through the manifestation of its aesthetic function. According to the scholar, the term linguistic poetics or linguopoetics has become firmly established in philological studies, and considerable research has been devoted to defining its status as an independent discipline within philology [9, p. 7]. Thus, contemporary linguopoetics represents a dynamic field that integrates linguistic and

literary perspectives to investigate the aesthetic potential of language. Its theoretical and methodological development continues to contribute to the understanding of literary discourse, artistic communication, and the relationship between language and creativity.

In this regard, the stylistic study of literary language may be regarded as the linguopoetic analysis of literary texts. As noted by M. Yoldoshev, the investigation of literary language from a stylistic perspective can justifiably be interpreted as the study of its linguopoetic features [2, p. 15]. This approach emphasizes the close connection between linguistic form and artistic meaning. According to A. A. Lipgart, linguopoetics is a branch of philology that examines stylistically marked units in literary texts, their functions, and their role in conveying artistic content and creating aesthetic effects [3, p. 13]. This definition highlights the interdisciplinary nature of linguopoetics and its role in linking linguistic analysis with literary interpretation.

Linguopoetic research focuses on stylistic and expressive devices, their semantic structure, and aesthetic value. The expressive-emotional and semantic-stylistic associations they create contribute to the uniqueness and artistic impact of literary works, making their analysis a central task of linguopoetic inquiry. In Uzbek linguistics, important contributions to linguopoetics have been made by R. Qo'ng'urov, I. G'afurov, and B. Yo'ldashev. Their studies established significant theoretical foundations for the analysis of literary language and artistic discourse. Contemporary Uzbek linguopoetics increasingly explores national concepts, poetic discourse, and cultural semantics, further broadening the scope of the field.

The emergence of linguopoetics as an independent field in Uzbek linguistics dates back to the 1980s and 1990s, when the term began to be actively used in scholarly discourse. This reflected the growing interest in the aesthetic and artistic dimensions of language. The works of N. Mahmudov represent important practical contributions to linguopoetic research, providing valuable examples of literary language analysis from a linguopoetic perspective. Later, linguopoetics became closely integrated with text linguistics and discourse studies. In this regard, M. Yoldoshev's contributions are particularly significant. His monograph *Literary Text and the Foundations of Its Linguopoetic Analysis* played a key role in establishing the theoretical foundations of Uzbek linguopoetics and strengthening its status as an independent academic

discipline.

CONCLUSION

In conclusion, linguopoetics has developed into an important branch of Uzbek linguistics devoted to the study of the aesthetic and semantic properties of literary texts. Although it originated from research on literary language and artistic discourse, it has gradually evolved into an independent field with its own theoretical and methodological foundations. Today, Uzbek linguopoetics continues to develop through its integration with discourse analysis, pragmalinguistics, cognitive linguistics, and linguoculturology. Research in this area not only demonstrates the richness of the Uzbek language but also provides a foundation for future studies of language, literature, and artistic communication.

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