

LINGUOPOETICS OF FAIRY TALES IN UZBEK, ENGLISH, KARAKALPAK FOLKLORE

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Annotation

Due to the fact that artistic texts often reveal the possibilities of the figurativeness and expressiveness of our language, it is important to study the participation of linguistic means in these texts in stylistic and linguopoetic aspects. Therefore, in Uzbek linguistics, a number of works have been created. The article provides the importance of linguopoetics on linguistics.

Keywords: Linguopoetics, a language of artistic work, ideological and artistic content, comparative analysis.

Linguopoetics is a branch of philology that studies stylistically marked linguistic units used in a text of verbal art in terms of their functions and relative value in rendering the artistic content and creating aesthetic effect» (Lipgart 1996: 23) The linguopoetics of an artistic device is a typological study which discovers invariant linguopoetic properties of this or that artistic, or poetic, device. For this kind of linguopoetic research to be carried out, the device should be a linguistic unit fulfilling the function of impact and it should be used regularly in a fairly large number of texts. The linguopoetic study of connotative attributive word-combinations in Shakespeare's dramas conducted by A.A. Lipgart (Lipgart 1996: 179-263) established the categories of linguopoetic function and linguopoetic value - the two basic categories of linguopoetics which help to assess the contribution of this or that artistic device to creating aesthetic effect. As a separate area of philology, linguopoetics has evolved over several decades in the works of the outstanding Russian scientist academician V.V. Vinogradov, whose contribution to the development of not only linguopoetics, but also philology in general, can hardly be overestimated. Studying the works of Russian classical literature, V.V. Vinogradov was able to achieve a synthesis between a purely linguistic approach to the study of literary texts and literary criticism. He managed to combine the study of various stylistic shades of the meanings of words with their role in the context - in the transfer of the ideological and artistic content of the text and the creation of an aesthetic effect. According to V.V. Vinogradov, the

ideological and artistic content of a literary work in itself cannot be the subject of its linguistic study, since the linguist is more “interested in the ways of expressing this content or the relationship of means of expression to the expressed content” [32; 33: 192]. At the same time, “reality revealed in a work of art. affects and is reflected in the ways of connection, use and dynamic interaction of words, expressions and structures in the internal compositional and semantic unity of a literary work” [32; 33: 192]. Therefore, analyzing the works of Russian classics, V.V. Vinogradov shows how this or that word, phrase, turnover or artistic device, which performs the function of influence in the text, reveals the ideological and artistic intention of the author and participates in the creation of an aesthetic effect. For more details about linguopoetics and the relationship between linguopoetics and stylistics, on the one hand, and linguopoetics and literary criticism, on the other, see Lipgart A.A. Fundamentals of linguopoetics. - M., 2007 [80].

B. V. Tomashevsky, an outstanding literary critic of the 20th century, an expert on the history of the Russian literary language and the founder of modern textual criticism, exploring the folklore mainly studied their content and possible literary influences and borrowings from the works of other author.

Linguistic and poetic comparison allows us to compare the artistic value of two or more texts, united by common thematic and stylistic features; as a rule, this method is used for comparative analysis of the original text and its translations, adaptations and parodies (the so-called "secondary texts"), as well as for comparing texts created at different times, but written in the same stylistic key. Linguistic and poetic stratification involves the selection in the text of “layers, layers, or strata that are unified in design, artistic-figurative and lexical-grammatical structure and stylistic features, written as if in one key, around a single stylistic dominant” [98: 445]. These methods of linguistic and poetic research of literary texts will be described in more detail below, but for now, we note the general trend that manifests itself in the development of methods of linguistic and poetic analysis: the movement from individual methods to the study of a literary text as a whole.

The reverse order of analysis is used in the study of the text through linguopoetics of narrative types. Linguistic and poetic analysis of narrative types in a literary text is the latest trend in linguopoetics based on the theory of narrative types. According to this theory, the narration in a literary text - in general form - can be presented either in the form of a description of events (phenomena, facts, situations), or reasoning of characters on abstract topics, or expressing their will on this or that occasion. Using this method of linguistic and poetic analysis, the researcher first determines the general narrative nature of the text, and then, studying in detail the stylistic and linguistic and poetic properties of linguistic units, determines which of them are involved in creating an aesthetic effect, conveying its ideological and artistic content of one or another narrative type and expression author's intention.

Linguistic and poetic analysis of narrative types in a literary text has recently established itself as an effective method of linguistic and poetic research, however, due to its novelty. As you know, science does not stand still: it is constantly developing and improving, taking into account the requirements of the new time. Philology - the field of science that deals with language in its oral and written forms - is no exception (1). Linguistic poetics of narrative types, one of the newest trends in the field of the study of verbal and artistic creativity, arose as a result of numerous attempts to conduct a linguistic and poetic analysis of several artistic texts simultaneously with thematic and stylistic similarities, in order to solve a problem that had existed for a long time, but due to the lack of special methods for solving it remained unresolved. Due to the relative novelty of this method of linguopoetical research, linguopoetics of narrative types has not received adequate coverage in the scientific literature, therefore, addressing this method of linguopoetical research at the moment seems timely and more than relevant.

The main object of linguopoetic is poetic language, as for the subject is literary text. One of the linguist B. Sarimsaqov agreed with other literary scholars on the issue about the characteristics issue should be related not only to linguopoetics but also to the other field of language such as stylistics, linguistics and phonological branches.

According to S.Umirova, it is concluded from the research principles on synthesis that "It is very important for linguistics, literary studies, poetics and aesthetics communicative-aesthetic linguistic analysis of the artistic text that serves to give theoretical conclusions linguo stylistic experience, semantic-stylistic, comparative-stylistic, statistical-stylistic analysis, cognitive analysis, artistic method linguo poetics, linguo poetic analysis methods such as comparison, linguo poetic stratification. That is why, in order to learn linguo poetic not only we need to quest for social changes, but also taking into account the peculiarity of usage in our literary works. Language is revolutionized by depicting its features along with literary complexity.

Until now, either only the linguistic features of these sonnet cycles (structural and stylistic analysis), or their direct content (thematic interpretation), or the question of influences and borrowings have been studied. However, none of these types of analysis is aimed at studying the artistic fabric of sonnets, taking into account the ideological and artistic loading of stylistically marked language units and their role in conveying the ideological and artistic content of texts and creating an aesthetic effect.

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