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## LINGUOPOETIC TOOLS IN POETRY

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### ABOUT ARTICLE

**Key words:** linguopoetics, poetic speech, poetic discourse, metaphor, metonymy, synecdoche, epithet, repetition, phonetic devices, syntactic devices, imagery, semiotics, cognitive linguistics, stylistics, aesthetic function, semantic transfer, author's style, artistic text, discourse analysis.

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**Abstract:** This article analyzes the role of linguopoetic tools in enhancing the artistic-aesthetic expressiveness of poetic speech. The study scientifically examines the poetic function of linguopoetic units and their role in image formation. The influence of such linguopoetic tools as metaphor, epithet, syntactic repetition, and phonetic harmony on the structure and content of poetic texts is substantiated. The research also reveals, based on scientific sources, the place of the linguopoetic approach in modern philology and its aspects related to poetry. The study analyzes the functional possibilities of the main linguopoetic units organizing the structure of a poetic text — metaphor, metonymy, synecdoche, epithet, repetition, phonetic and syntactic devices. Furthermore, their role in the mechanism of image creation, their function in enhancing emotional-expressive impact, and their importance in shaping the author's individual style are scientifically elucidated. The research interprets linguopoetic tools not merely as elements of stylistic embellishment but as the main structural units that generate poetic thought and a cognitive model.

The results of the study show that in poetry, linguopoetic tools work in close interconnection and create a unified aesthetic synergy. This ensures the multi-layered

**Introduction.** Contemporary linguistics is being enriched with new scientific directions. One of these is linguopoetics, which is aimed at studying the aesthetic possibilities of linguistic units. In particular, the poetic text is an important object for linguopoetic analysis, because linguistic means are used in it in a highly figurative and expressive manner.

Poetry, as the most subtle, most complex and highest aesthetic form of expression of human thought and emotion, is situated at the intersection of linguistics and literary studies. In it, language manifests itself not as an ordinary communicative tool, but as a complex semiotic system that shapes artistic thought and activates aesthetic consciousness.

The main characteristic of a poetic text is its multi-layered semantic structure. Each word, phrase or syntactic construction carries, apart from its denotative meaning, a connotative and aesthetic load. Therefore, analyzing poetry requires a combination of linguopoetic, semiotic and cognitive approaches. Roman Jakobson explains the poetic function as follows: "Poetic function projects the principle of equivalence from selection to combination" [1].

This view shows that linguistic units in a poetic text are not chosen randomly but on the basis of structural regularity.

Shavkat Rakhmatullayev writes about artistic speech: "In an artistic text, each linguistic unit fulfills an aesthetic and spiritual function" [2].

In poetry, the word manifests itself not as a mere information-transmitting tool, but as a unit carrying an emotional-expressive load. Therefore, the study of linguopoetic tools is important for revealing the internal mechanisms of poetic speech. By linguopoetic tools in poetry we understand, first of all, the mutual harmony of language and poetics, their role in generating artistry, and the complex manifestation of figurativeness, layers of meaning, rhythm, tone, sound harmony, alliteration, assonance, epithet, metaphor, etc. in poetic speech.

Thus, the study of poetry requires not only a linguistic but also an aesthetic-philosophical approach.

**Methods.** This study employs a complex methodological approach that integrates linguistic, semiotic, and cognitive paradigms to reveal the multi-layered nature of poetic text. The research relies on several interrelated methods, each contributing to a comprehensive analysis of linguistic and poetic phenomena.

#### 1. Structural-Semantic Method

The structural-semantic method is aimed at identifying the internal organization of linguistic units and the relationships between their semantic components. Within this framework, phonetic, lexical, and syntactic elements of poetic text are systematically analyzed. This approach is closely related to structuralist traditions, which consider language as a system of interrelated signs. Through structural-semantic analysis, the internal semantic load of expressive means such as metaphor, metonymy, and epithet is revealed. As a result, the mechanisms of meaning construction and the internal structure of poetic language are clarified.

## 2. Semiotic Method

The semiotic method examines poetic text as a system of signs and codes. This approach is grounded in the theoretical framework developed by Yuri Lotman, who states: "Artistic text is a secondary modeling system." [3] Within this perspective, literary text is interpreted as a secondary modeling system that operates above the primary linguistic system. Poetic images, symbols, and codes are analyzed in close relation to their cultural context. Semiotic analysis allows for the identification of hidden meanings, cultural codes, and intertextual connections within the text, thereby uncovering deeper semantic layers of poetic discourse.

## 3. Cognitive Linguistic Method

The cognitive linguistic method explores the relationship between language and human cognition. This approach is based on the theoretical views of George Lakoff, who argues that metaphor is not merely a stylistic device but a fundamental model of human thought. [4] Through cognitive analysis, conceptual metaphors, mental representations, and patterns of figurative thinking embedded in poetic text are identified. This method enables the reconstruction of the author's conceptual worldview and cognitive framework. Additionally, concepts such as frames, schemas, and scripts are used to explain the cognitive foundations of poetic imagery.

## 4. Discourse Analysis Method

Discourse analysis examines text as part of a broader communicative process. This method focuses on the interaction between the text, the author, and the reader.

Within this approach, poetic text is viewed not only as a collection of linguistic elements but also as a communicative phenomenon shaped by socio-cultural context. It enables the analysis of the author's communicative strategies, persuasive techniques, and the interpretative role of the reader. As a result, the pragmatic features and discourse functions of the text are identified and described.

## 5. Stylistic Method

The stylistic method is used to identify and analyze expressive and figurative devices in poetic text. This approach is based on the theoretical principles of I.R. Galperin. It involves the examination of stylistic devices such as metaphor, epithet, alliteration, assonance, and syntactic parallelism, with particular attention to their aesthetic and expressive functions. Stylistic analysis helps determine the emotional and artistic impact of poetic language. Furthermore, this method allows for the identification and characterization of the author's individual style.

#### 6. Comparative Method

The comparative method involves analyzing poetic texts from different periods and literary traditions in order to identify their similarities and differences.

Through this method, the evolution of linguopoetic devices in classical and modern poetry is examined. Comparative analysis reveals transformations in poetic form and content, as well as the interplay between tradition and innovation. This approach provides a scientific basis for understanding the dynamic development of poetic language and literary expression.

**Results.** Linguopoetic tools arise as a result of the artistic reworking of linguistic units. Through them, the aesthetic value of the text increases, its content deepens, and figurativeness emerges.

Linguopoetic tools are divided into the following groups:

- a) lexical tools
- b) syntactic tools
- c) phonetic tools

These tools work in an integrated manner in the poetic text and form a single artistic system [5].

Poetic possibilities of lexical tools

In poetry, lexical tools constitute the most active layer. These layers are among the main factors creating the deep and multifaceted nature of poetic composition [6]. Through them, the poet creates descriptiveness and figurativeness. These tools include metaphor, epithet and metonymy.

Metaphor – is one of the main manifestations of poetic thought, through which hidden similarities between objects are illuminated. For example, expressions like “ko'ngil osmoni”, “umid uchquni” serve to figuratively reflect a person's mental state.

Metaphor:

- shapes the model of thought
- concretizes the abstract
- creates imagery

Example: Life – like a flowing river.

Metonymy – arises on the basis of logical proximity between phenomena, providing conciseness and expressiveness in the text. For example: “Tanovar”ni tinglasang, Sel bo’ladi yuraging...”

Epithet – highlights an important feature of an object and refines the image. For example, combinations like “sokin tun”, “ohu ko’zlar” enhance the emotional impact of the text.

Stylistic role of syntactic tools

Syntactic tools determine the rhythmic and structural characteristics of a poetic text. These include repetition, rhetorical question, parallelism, etc.

Repetition – serves to emphasize an important idea and increase emotional impact. It gives melodiousness to the poem and focuses the reader's attention on the main idea.

Rhetorical question – is a form of question that does not require an answer but is used to influence the reader's emotional thinking. It is often used to enhance surprise, anguish, doubt, dissatisfaction or affirmation. The rhetorical question increases the emotional impact of poetic texts and encourages the reader to think. Example: Nahotki bu dunyo shunchalar bevafo?

Nahotki yuraklar bunchalar sovuq?...

Parallelism – through the harmonious repetition of syntactic structures, creates balance and rhythm in the text and increases the musicality of poetic speech. Example: Vatan – otang kabi ulug’dir, Vatan – onang kabi azizdir...

Phonetic tools and their significance

Phonetic tools are related to the sound system of the poetic text and enhance aesthetic impact. These tools include alliteration, assonance and rhythm.

Alliteration – creates melodiousness through the repetition of consonant sounds. Alliteration is a phonetic device that creates harmony by repeating consonant sounds. It gives musicality and rhythmic harmony to the poem, strengthens its tone, makes the image more vivid, and creates meaning through sound. Example: Sokin saharda sirli shamol esadi.... Here, the repetition of the “s” sound gives a mood of stillness and gentleness.

Assonance – provides musicality through the harmony of vowel sounds. Assonance is a phonetic harmony that occurs through the repetition of vowel sounds. This device introduces softness, melodiousness and musicality into the poem, reinforces the inner tone and evokes aesthetic pleasure. Example: Yana yashar yuragim armon bilan...

In this verse, the vowel "a" is repeated, creating a prolonged, gentle tone. These tools enrich not only the content of the poem but also its auditory aspect.

Rhythm – is a harmonious system arising from the order of syllables, stresses and pauses in a poem. Rhythm determines the "breathing" order of the poem. It organizes the overall structure of the poem, facilitates the reading process, and ensures the harmony of content and form. Example: "Ko'nglimda bahor, yuragimda nur, Yashayman umid, yashayman g'urur"...

In these lines, syllables and stresses are repeated in an orderly manner, creating a stable rhythm.

Functional characteristics of linguopoetic tools

In a poetic text, linguopoetic tools perform the following functions:

- create figurativeness;
- enhance aesthetic impact;
- deepen the semantic layer of the text;
- shape the author's style.

Through them, ordinary linguistic units are elevated to the level of art. The poet manifest in poetic form the uniqueness of the mother tongue, its vocabulary, its symbolic and allegorical possibilities. In the poet's poems, the mentality, worldview, dreams, hopes, imaginations, goals, and philosophical views on life of the people are expressed [7].

Linguopoetic harmony and individual style

Each poet uses linguopoetic tools in a unique way. This determines their individual style. The harmonious use of various tools in poetic texts ensures artistic perfection. Linguopoetic tools in poetry are of great importance not only as literary-artistic elements but also as an expression of the spiritual life of society. Each poem, its artistic devices, images, symbols, and layers of meaning are an echo of the people's spirituality, aesthetic taste, and literary traditions. Through the poem, a person expresses their world, emotional experiences, dreams and hopes. Effective use of the artistic possibilities of language leads to poetry being rich in content and form, colorful, profound and unique [8]. For example, metaphor, epithet and phonetic repetition can be used together in a single line. This multiplies the impact power of the text.

**Discussion.** In a poetic text, the mutual harmony of linguopoetic tools transforms it into a more complex semiotic and aesthetic system than a mere collection of linguistic units. The research results show that each linguopoetic tool does not work in isolation but in interconnection with other tools, forming a single artistic structure.

Metaphor serves as the conceptual center of a poetic text. By transforming abstract concepts into concrete images, it influences the reader's cognitive system. In this process, metaphor manifests itself not only as an aesthetic device but also as a mechanism that shapes

the model of thought. The theory of cognitive metaphor advanced by George Lakoff and Mark Johnson also substantiates this aspect.

Epithets and attributive units emotionally enrich the metaphorical image and impart an individual evaluation. As a result, the poetic image acquires not only descriptive but also subjective-expressive character. This directly manifests the author's aesthetic position.

Repetitive structural units (anaphora, epiphora and lexical repetition) enhance rhythmic and semantic emphasis in a poetic text. According to Mikhail Bakhtin, repetition is a device that activates meaning and strengthens dialogic relationships. Therefore, repetition in a poetic text works not only as a rhythmic element but also as a meaning-centralizing mechanism.

Phonetic tools shape the acoustic organization of poetic speech. These tools create aesthetic pleasure in the process of auditory reception of the text. Thus, poetry manifests itself not only as a visual but also as an acoustic art.

Syntactic tools increase expressiveness by disrupting the natural grammatical order of poetic speech. This disruption is not accidental but a structural change directed at an aesthetic goal. As a result, the text acquires a dynamic, emotional and emphatic character.

Overall, the mutual relationship of linguopoetic tools in a poetic text creates an "aesthetic synergy". As a result of this synergy, the text moves beyond mere information transmission and becomes a multi-layered artistic-interpretative system. Therefore, the study of poetry requires the combined use of not only linguistic but also cognitive and semiotic approaches.

**Conclusion.** Based on the research results, the following conclusions were formulated:

First, poetry is a complex semiotic system built on linguopoetic tools. In it, each linguistic unit has its own semantic, aesthetic and functional load, working as an integral part of the overall artistic structure.

Second, metaphor serves as a central cognitive mechanism in poetic speech. It not only creates an artistic image but also shapes the conceptual model of human thought. Therefore, metaphor should be interpreted not only as a stylistic device but also as a category of thinking.

Third, epithet, repetition and phonetic tools increase the emotional-expressive potential of a poetic text. Through these tools, the author's subjective attitude is expressed and the reader's level of emotional reception is enhanced.

Fourth, syntactic transformations (inversion, ellipsis, parallelism) provide structural freedom to poetic speech. This makes the text dynamic and expressive, creating an aesthetic effect by departing from traditional grammatical norms.

Fifth, based on the semiotic approach, the poetic text is interpreted as a system of signs and codes. Each linguopoetic tool expresses specific cultural and aesthetic codes, which makes the text open to multi-layered interpretation.

In summary, linguopoetic tools are not merely decorative elements of poetry but fundamental units that constitute its structural, semantic and cognitive basis. Through them, language is elevated to the level of artistic thought and becomes an aesthetic form of expression of human consciousness. Linguopoetic tools are an integral component of poetry. Through them, language performs its aesthetic function and exerts a strong emotional impact on the reader. The research shows that linguopoetic units play an important role in ensuring the content-related and formal integrity of a poetic text. Linguopoetic tools reveal the artistic-aesthetic possibilities of the language of poetry, leaving an indelible mark on human consciousness through poetic images and symbols. Each poem, through its unique artistic devices, exerts a strong influence on the reader's spiritual world and serves to increase their aesthetic pleasure. Therefore, in-depth study, analysis and evaluation of the linguopoetic tools of poetry is one of the urgent issues in contemporary linguistics. Further deepening of linguopoetic research will serve to more broadly reveal the internal laws of poetic speech.

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