Linguapoetics is a Branch of Philology

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Abstract : *This article is due to the need to study and comprehend the texts themselves, which still exists, despite the availability of numerous works devoted to the study of the Shakespearean period. In these studies, either genres of Shakespearean sonnets, or stylistic features of texts, or the issue of influences and borrowings and the ideological and artistic content of works are studied, but they do not conduct lingua-poetic analysis that contributes to a better understanding of texts in the unity of their form and content. This problem and some other questions regarding the artistic value of the sonnets can now be solved by means of lingua-poetics of narrative types. Keywords: Lingua-poetics, Shakespearean sonnets, Narrative types, "description", "reasoning", "expression of will", stylistically labeled, rhetorical devices, labeled linguistic units, metasemiotic properties.*

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Introduction. Linguapoetics 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. 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 concept is the most widely used unit in linguistics. After these definitions, the right question arises: Can the terms "concept", which is a product of logical activity, be used in cognitive linguistics in the same context? Clearly, both of these events are characterized as a unit of thought. The starting point of both these events lies in the perception and figurative imagination of what is happening, the process, the human race. This emerging image is initially displayed in each individual in a separate, individual way. For example, if a "fight" is a "fight for yor" for one person, it can be a "struggle for office" for another and a "fight for righteousness" for another. This term is also considered an important category for cognitive linguistics and linguistics. While this term was used in linguistics as a synonym for the word concept until the 1980's, to this day its explanation has greatly expanded relative to the term concept. The concept also lies in the unity of thought and on its basis a collection of concepts, images, and linguistic meanings. The formation of the concept begins with the birth of an individual image and ends with the formation of linguistic unity. Jerry Fodor, a well-known philosopher and psychologist, likens this process to a "lison of thought" as he explores the process of inicos in the mind and "reworking" in the mind of this inicos. Because "any logical imagination will have a certain structure of movement, and this structure is a reference to the repetition of the synthetic form of a natural language unit" A concept is a mental structure that is a quantum or integration of knowledge of various components and forms. Concepts form the basis of different categories that form in the human mind, which serve as a sticking point for them. As a concept linguistic unit, it or this represents the hallmarks of folk culture. Above, we cite the individual definitions given by world and Uzbek linguists to the term "Concept", as well as the scientific work of linguists, researchers, and linguists who have done scientific research in the field of conceptology. In general, the word "concept" is a translation of the Latin word for "conceptus," which means "concept." It can be synonymous with the English words "understanding" and "meaning," but it is not the same in content. As a product of thought, it is the appearance of information collected as a result of a person's thoughts and thinking based on a general system. In the last years on study of Uzbek linguistics the attention to analyze a text and its components is obviously seen in the fields of increasing of text linguistics, pragma linguistics and lingua poetics. As such a new field, on study of Uzbek linguistics the following matters are actual tasks, such as semiotics in the circle of linguistics, pragmatics and connotation, as well, producing theoretical principles of linguapoetics embodied the following concepts affiliated with the literature, for instance, imageness, individuality, thought, literary idea, definitely speaking, to put it in one system, to study and systematize its research methodology, style and means, hierarchical development in the complete plan. On the basis of it, in the works of certain authours, studying the factors of private actuality of common lingua poetic bases on the basis of commonality principles of authour-language-artistic merit are considered central issues of anthropocentric approach. The peculiarity of actuality of language lingual opportunity in the works of a certain writer has been studied by the researchers on different aspects on the basis of various methodological bases. On study of Uzbek linguistics it might be divided into three groups, such as, lexical-grammatical peculiarity of the work language and as the linguastylistic and linguapoetic studies. Writer Erkin prose has been studied from the point of literary studies on some grades, but it been researched as a source of lingua poetic research. Erkin Azam successfully uses all the types of artistic repetitions as the repetitions in the parts of speech, according to the distance - contact and distant repetitions, according to the manner of expressions phonetic, morphological, lexical and syntactic repetitions,

making the language of his works figurative, unique, impressive; and meeting the requirements of the artistic merits. The artistic repetitions in terms of phonetics, morphology, lexics and syntactics serve.The main task of them is to reinforce a flurry of speculations and the meaning of the astonishment, order, denial, to provide with musicality and clarity of images. The repetition as an expressive-syntactic means turns into the individual style of the author and is used as a linguopoetic means for increasing the artistic features of the works.

A. Abdullaev asserts intensifying and increasing. Therefore, there are emotionality and expressiveness under each the repetition as an expressive means of syntax greatly impacts on the learner, because it is aimed at revealing the definite idea, assertion and giving emotionality to the speech. The main task of repetitions formed in fictions is to strenghthen a topical flight and make a special emphasis. Therefore in creating repetitions the interlocutor repeats several times the parts of speech distinctive for him. Using repetitions with this purpose in the creation of E.Azam is seen in all of his works. The author creates a peculiar grandeur and pomp in using repetitions in his works. The artistic repetitions fulfill emotional-expressive, artistic-esthetic tasks and figurativeness. All the forms of the repetitions exist in the works of E.Azam, thus he skillfully used them as means to meet the case of artistic merit and make the language of his works figurative, powerful and original. N.T.Golov suggested that the basic essence of the repetitions is their emotional influence. The talented writer widely used the means of provide with emotionality in all the genres of his works: ... Such bids can occur if not every day, but every month in such a place as Uzbekistan! Heroism, heroism, splendid! (Noise,109); A strange girl. One can never trust the first impression and that is a true. She would sit and speak enthusiastically and inspiredly, but in a while she could be dead right, and would stay pensively, mournfully, giving a deep sigh. The midget was surprised and did not know what to say. There is a wall $\pm$ a wall of embarrassment, a wall of estrangement, a wall of discordance... Hope, hope! Patience, patience! The repetitions are characterized with increase of an emotional artistic influence of the message. Moreover, repeating the words the speaker shows an assertion in the first situation and increasing of emotion in the second situation. As it is seen, the repetitions used by the writer serve to increase the artistic spirit, and simultaneously make the message moving.

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