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## Linguopoetic Characteristics of Usman Azim's Poetry

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### ANNOTATION

This article presents an opinion on the extensive work carried out in world and Uzbek linguistics regarding the poetics of artistic text, linguopoetics, structure, lexis, and various speech communicative units. Special attention is given to the linguopoetic features of Usman Azim's poetry, particularly the sum of linguistic units used in the poet's work, rhyme, weight, synonyms, and antithesis, and the location segments of units related to form.

**KEYWORDS:** linguopoetics, poetics of artistic text, rhyme, weight, synonyms, and antithesis location segments.

Most of the recent research in world linguistics includes extensive work on the poetics of artistic text, linguopoetics, structure, lexis, and various speech communicative units. The structure-semantics of the language and the linguopoetic features of the language form the basis for the emergence of new monographic studies. Specifically, the sum of linguistic units, rhyme, weight, meaning, and antithesis, and locational segments of form-related units attract the attention of scientists. Linguopoetics is a field that stands between language and literary text, focusing more on discovering the skill and talent of a poet or creator (writer) in using words. The scope of the interpretation of the term "**Linguopoetics**" has expanded considerably and has become an integral part of linguistics and literary studies. This is because the aesthetic value of the artistic text includes the arrangement of words in it, as well as the features of meaning.

It should be recognized that linguopoetic and linguocultural concepts are among the new fields in world linguistics. Within this field, it is necessary to "strengthen the linguopoetic ideas, which should be separated from language facts, linguistic and poetic features, with scientific views within the scope of this term, while also analyzing these scientific views with linguopoetic methodology based on the materials of artistic works, to show the content of the direction of separating the poetic tasks assigned to linguistic units. This will be the basis for." [1] Therefore, linguopoetic research is a phenomenon in which study methods are implemented within the scope of two or more fields, which is a tried phenomenon.

F. De Saussure's rightful recognition, such as "Language system lives at the core of every text," [2] is a clear solution to the above problems, proving that it is the basis. So, in the essence of linguopoetics, the language is a systematic flexibility that conveys a clear image and idea without artificial intrusion. The importance of logical reasoning is understood still in the human mind and thinking.

Feelings and emotions that have not come to the surface are manifested in the form of experience - pathos. Rhythm in poetry, rhyme, rhythm, weight, and imagery are manifested in the system of linguopoetic elements that ensure any emergence in the gradual improvement of the text. Sound (phoneme) harmonizes the rhythmic intonation of poetic verses and allows the poet to fully “discover” the poetic world. Linguist M. Yoldoshev writes: “The aesthetic function of language, with all its uniqueness and complexity, is certainly transformed into the communicative function, to the benefit of art, manifested directly in the artistic speech while serving. All units of the universal language acquire aesthetic value to one degree or another in the artistic language.”[3]

In fact, if we compare the scientist's thoughts with Usman Azim’s poetry, the essence becomes clearer. Let’s say the weight of sarbast and white (harora) in the poet's poems, the finger-weight's near perfection of free verse seems to bubble up:

“I picked up a piece of the picture from the ground,  
He would take a look at me,  
Used to hold hazan in Tashkent gardens,  
Dust was moving behind the trees.  
A piece of your picture is gone with me,  
And at night I realized...  
It's a poor eye,  
He quietly said ‘I don’t love’ to someone,  
The fight is free in pain.”[4]

Usman Azim’s lyrical hero is a very rebellious person! In his “About the photo fragment” epic poem, the mood of the lyrical hero is a single fragment (torn photo), and it is painful to see. On the essence of phonetic, lexical, and grammatical units in the poem, the composition of the poem is reflected, especially (**alamkor**, **g’ubor**) “painful,” “dust” in the second stanza. Words rhyme with each other and serve to increase the effectiveness of poetic speech. In the Uzbek language, the poet is new from the word “**alamkor**” (blind person noun) discovers meaning. The word "Alam" today means mental suffering. means A person who is suffering and oppressed is defined by the expression that he has suffered and suffered. “**Kor**” is one of the suffixes that form a personal noun, and the word “**gubor**” in the third stanza rhymes with it. So, the linguopoetic features of U.Azim's poems pave a wide way to understand the units representing semas (love and separation).

It should be noted that in the spirit of the poem (plot and composition), a number of allusions and images have been embodied so that the content of the ballad, which manifests in essence - painful, hijran olvida roasting, sadness, and the image of a lover lamenting his sorrow into the night, is visible. Here's how to take it: If we look at the lexical units, the system integrity is the direction of human will, also allowing understanding. The photo has already been torn up and scattered in the garden, and he says it is suffering. A poet who takes only one fragment with him in the night unblinkingly (in wakefulness) talking with those eyes (picture), free communication greets the morning. The monologic speech of the lyrical hero uses the words “sharp” and “Karab,” processing becomes clearer in stylistic units. The poet, from the looks of it, his mental suffering is

surrounded by “mung.” Seeking salvation from the darkness, it can be understood that the yor vasli ilinji expressed bitter truths.

Conducted by scholars between linguistics and poetics, the research has been controversial for almost a century. These debates still exist today and continue. There is no stopping. Still, a clear path, the indicative solution, is the one that ranks the solution between linguistics and poetics in an acceptable field is linguopoetics. Distinguishing the essence of the matter from this point of view, we have the opportunity to research. A separate field that arose at the beginning of the 20th century, modern writers and poets of linguopoetics, considered as U.Azim in the 70s, the works of his generation, modernism, or realism current in current Uzbek poetry. Systematic research of its manifestations goes to the roots of the problem and demands to go. Sh. Toshkho'jaeva made the following remarks about it, allowing to support the above interpretations: "It can be seen from this as between the role of poetics for linguistics or linguistics for poetics the intractability of the problem with mental and mental division and poetics and methodology. It is expressed that the concepts are not clear. Systematic description of poetic language, linguistic logic or linguistic politics, as well as linguistic poetics, can eliminate the theoretical views of non-existence." [1] So, every (static or analytical) attempt to theorize what language units abstracts the levels somewhat. A personal observation with a spiritual being in the poem.

The perception of equality with the weight of social pain is present in the linguistic interpretation. Therefore, the position of the text is smoothed, and in some places, the principle of editing is changed. The author's use of phonetic, lexical, grammatical, and stylistic elements, consistent and orderly placement of words, rhyme and weight ratio, meaning transitions, and natural thickening of figurative expressions are evident. Dozens of interpretations worldwide in linguopoetics aim at "decomposing" its methodology, ultimately indicating its individual style and originality.

The insidious expansion of the scope of linguopoetic interpretation in Uzbek linguistics resulted from the theoretical views of Russian linguists based on national literature. Attempts were made to test it in accordance with the views of V. M. Zhirmunsky. The methodology of coherent linguopoetic interpretation, as manifested by Zhirmunsky, consists of three elements: poetic phonetics, poetic morphology, and poetic syntax.[5]

Interpretations by V. M. Zhirmunsky are a narrow but general phenomenon in the field of linguopoetics, approaching the heart of the matter with attention to the essence, although it cannot completely cover it. A. Nurmonov also expressed his theoretical views on this matter. True, every problem is essentially the creator's object space - the word. It is natural that the remaining units around him show their importance. Especially in the classifications of linguists G.Rikhsieva and M.Kasimova, Uzbek linguistic tools, on the one hand, are emphasized, and on the other hand, adjacent areas (morphological, semantic) are added. As a result, the central object of linguopoetics is defined as the structure of any text meant to be checked, evaluated, and substantiated in a sequential manner.

The poems of Uzbek national writer U.Azim are important in two ways, and it is necessary to dwell on the issue:

1. Historical approach;
2. Socio-cultural approach.

The passage provides an insightful exploration of U.Azim's linguopoetics, delving into various approaches such as historical, socio-cultural, and modern genre analysis. The classification based on semantics of poetic

speech and the socio-cultural approach aids in understanding the performance and thematic choices of the poet.

In the historical approach, U.Azim's folklore works, particularly epics, are discussed, highlighting their stylistic and formal characteristics. The socio-cultural perspective delves into aspects such as ideology, religion, and shifts in faith after the 70s, providing a nuanced understanding of the poet's work.

The discussion then transitions to the modern genre, where the style, introduction of new words, and engagement with the science and technology revolution are seen as reflections in the structure of U.Azim's contemporary works. The evaluation of the poet as a product of his time, with a distinctive approach to recent past events, emphasizes the self-discovery of the existing world and the expression of spiritual images, communication etiquette, and aspects of justice in his works.

The poet's sharp performance and the use of linguopoetic units are acknowledged for deepening the reader's understanding and requiring a thoughtful approach. Oybek's notes on language underscore the importance of considering various aspects such as tone, power of expression, and color, cautioning against sacrificing meaning for rhyme.[6]

The priority of linguopoetic interpretation in U.Azim's poetry, capturing both historical and modern concepts of time, is a central theme. The poet's exploration of themes between the village and the city, along with the portrayal of mental processes and the illusion of feelings, adds layers to the analysis. The unity of contrasting images, as expressed in grand pulpits, is highlighted.

The passage also touches on the broader study of linguopoetics in Uzbek linguistics, observing historical developments and factors influencing linguistic progress in global and Russian contexts. The evolution of attitudes towards language after the 70s is noted, emphasizing the impact of freedom, a new thirst for life, and modifications in the composition of poetic speech.

The challenges and pressing issues in linguopoetic analysis, particularly related to sound interpretation, rhyme, and weight requirements, are acknowledged. The culmination of the creator-style-text unit in linguopoetic study is recognized as a comprehensive approach covering both object and subject.

In conclusion, the passage offers a comprehensive exploration of U.Azim's linguopoetics by utilizing various analytical lenses. It delves into the intricate layers of his poetic expression, shedding light on the evolution of linguistic and stylistic choices over time. The effective use of these analytical approaches aligns with the goals and tasks set for the study, encouraging a deeper understanding of U.Azim's creative contributions to Uzbek poetry.

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