

HERMENEUTICAL FEATURES OF LINGUOPOEIC RESEARCH

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To Cite this Article

Kurbanova Muqaddas Omonovna, Rasulova Azizakhon Muidinovna, Abdulkhaeva Feruza Azamovna, (2024). " HERMENEUTICAL FEATURES OF LINGUOPOEIC RESEARCH". Musik in Bayern, 89(7), 41–49. <https://doi.org/10.15463/gfbm-mib-2024-256>

Article Info

Received: 27-04-2024 Revised: 21-05-2024 Accepted: 29-06-2024 Published: 13-07-2024

Abstract: *In our article we wanted to show the hermeneutic features of linguistic and poetic research. Since, in hermeneutical terms, a work of art acts as the most important means that reveals the limitless possibilities of language. Since language is an important and powerful tool that affects the listener in an expressive and emotional way.*

Key words: *hermeneutics, basis, linguopoetics, aesthetics, figurative speech, role, language, process, uniqueness, means, function, form, artistry, work, skill.*

Since a work of art serves as the most important means of creating limitless possibilities of artistic language, serving the emergence of figurative speech, it

primarily relies on hermeneutics to solve the problems of linguopoetics. Here, hermeneutics plays a leading role in revealing the writer's artistic mastery in the use of words. If we turn to the history of our literature, we can see that artistic art is not only a manifestation of the poet's artistic potential, a demonstration of his skillful use of various arts, but also an expression of the scale of creative genius, artistic thinking and the art of polishing high social and moral ideas.

Based on this request and today's needs, it is proposed to study the hermeneutical foundations of the unique linguistic and artistic aspects of written epics dating back to the period of independence, which are examples of artistic creativity, in the linguopetic aspect.

Artistry is the main criterion of any work that is studied not only from a philological, but also from a hermeneutical point of view. The language of fiction is not simple, but a language that serves the emergence of figurative speech. "The artistic language is emotional, multi-layered, figurative, musical, colorful, and concise." Artistic language is the key that opens up the limitless possibilities of language. This feature of the use of words elevates artistic language to the level of art.

"The skill of a writer," writes I. Sultan, "consists in finding words and phrases that can clearly and vividly express the thought being expressed, the object being described, the state of the soul." Indeed, "when the writer's language is full of wonderful feelings, if warm, attractive words are not found to convey them to the reader's heart, if the writer's language is not truly artistic, then any creative idea will fail."

Life in a work of art becomes a figurative expression of real thoughts and feelings through words. "Small" image - any word can show its vitality in the context, its characteristics, color, smell, tone. A creator, poet or writer uses the lexical, grammatical, and stylistic meanings of a word depending on the context. He

chooses words that deeply reveal the essence of the life he describes, that is, an episode, an image, a character. Any chosen word has a certain weight in the epic of the era of independence of the Uzbek people. The authenticity and completeness of the event described in the epics of the era of independence, its importance and strength are determined by the feelings of the hero. We define him by how he embodies moods and experiences - how much he carries this burden.

It is noted that ideas, depicted objects, words and expressions, which are the main signs of artistic mastery, are manifested in their entirety in the epics of the period of independence. These symbols, representing craftsmanship, directly serve to enhance each other's creativity and expressive power, to create naturalness. Artistic mastery is not only the art of seeing novelty in real life and analyzing it through literary means, but also requires a deep knowledge of the secrets and techniques of artistic art, thousands of emotional and visual means. If these aspects of mastery are in a dialectical relationship, if they serve to holistically see the life of the characters intended to be depicted, if the image can excite the reader, then only then the great truth of life will find its embodiment, full and beautiful expression.

Mastery is a long process. Analysis of a work created with high artistic skill will necessarily require strong knowledge and skills from the researcher. Therefore, thinking about the epic of the period of independence, we relied on the opinion of many philologists. However, the artistic language of written poems of the period of independence, which has its own special nature, is considered one of the little-studied areas in Uzbek literature, as well as in Uzbek linguistics.

Although a number of scientific studies have been carried out in world philological science on the study of the language of works of art, this topic still causes a lot of discussion today, without losing its level of novelty.

Many philologists recognize that fiction is the art of language throughout the entire period from ancient times to the present day. This fully demonstrates the

ability of a certain language belonging to each nation to express thoughts. It is important for an artist to be able to select words, figuratively express his thoughts with the help of artistic details, effectively use general linguistic means and visual means, and at the same time create a unique artistic speech.

In our article, we set ourselves the goal of exploring these important features from a philological point of view based on hermeneutic views in the linguopetic aspect.

Fulfilling the task of “artistic language as the main object for the field of linguopoetics,” it is studied from a philological point of view, based on hermeneutic views. Russian linguist V.V. Vinogradov emphasized the need to separate the study of the language of literary works into an independent field. “The language of poetry is very strong, innocent, like a newborn child, short and clear. Accordingly, poetic works are a fruitful source in the study of artistic language. American linguists S.K. Ogden, I.A. Richards, V.O. Humboldt, Russian scientists V.Yu. Lotman, V.L. Zvigentsev, L.I. Shcherba, V.V. Vinogradov, L.A. Novikov, A.A. Potebnya, K. Shimkevich, V.P. Grigoriev, A.I. Efimov, N.S. Gumilev, A.A. Lipgart, V.Ya. Zadornova, Uzbek linguists and literary scholars I.K. Mirzaev, S. Karimov, A. Shomaksudov, K. Samadov, N. Makhmudov, A. Nurmonov, N. Bobokhodzhaev, I. Kochkortoev, H. Donierov, E. Gilichev, R. Kongurov, B. Umurkulov, E. Begmatov, B. Yuldoshev, O. Bozorov, A. Mamajonov, M. Mirtodzhiev, I. Sultan, M. Koshzhanov, S. Mamajonov, O. Sharofiddinov, Kh. Boltaboev, A. Khaitmetov, Y. Iskhakov, I. Khakkulov, Kh. Umirov, A. Khodzhiakhmedov, N. We can see this in the example of scientific research by Ibrokhimov and Kh. Joraev. In these studies, artistry appears as the main object of study.

The language of poetry is completely different from the language of prose in its unique linguistic compactness, gloss, sonority, musicality and melody. It is realized as the poetic speech of a poem, built on the basis of rhyme, inversion,

lexical-figurative, figurative and expressive means. The language of poetry requires very strong skill from the creator. "As a person develops the ability to understand, he begins to feel his language in all its beauty," says Russian scientist L. V. Shcherba. His follower and student V.V. Vinogradov occupies a special place in the field of international linguistics and literary criticism. When expressing the necessary thought in a figurative, highly effective expressive state, you should pay special attention to the ability to choose words that should have a tone. These considerations, in our view, require us to recognize the importance of hermeneutic analysis. The basis of a poetic work is an original, that is, unique and original interpretation of artistic details and means of artistic image. The ability to create a unique sonorous and meaningful artistic speech involving syntactic and stylistic means depends on the unique style of each performer.

Some works are repeated because they are written about the life of one historical person, about the land and space where he lived and worked. However, aspects such as the level of art-historical coverage, artistic analysis and interpretation of each creator, the genres they belong to and the use of their capabilities, such as these recurring aspects, create "uniqueness in each work", in a broader sense, uniqueness in the repetition of the cause. A true artist always strives for individuality and originality.

According to the main conclusion of many studies of the language of works of art in world philology, the main goal of linguapoetic research is to determine the aesthetic value and power of influence of a work of art.

Therefore, this factor alone requires us to study artistic language on a hermeneutical basis, which serves the emergence of figurative speech. In hermeneutical terms, a work of art acts as the most important means of revealing the limitless possibilities of language. Linguistics is closely related to fiction. Our language, as a means of communication, is not a unique carrier of information or a

simple sign system, but a very important and powerful means that affects the listener in an expressive and emotional way. This function of language is considered the object of study of traditional and structural linguistics, while its other important function, the aesthetic function, is the object of study of linguopoetics. "Linguopoetics is a shortened form of linguistic poetics and studies the artistic and aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in works of art, the connotative function of language. In other words, linguopoetics is a branch of linguistics that studies artistic speech.

In solving the problems of linguopoetics, one of the leading factors is the study of the writer's artistic skill in using words. Hermeneutics plays a key role in the study of a work of art. "The conversation about the skill of a writer should begin with language. Language will always be the main material of the work. Fiction is the art of language." The real beauty of language is formed by the clarity, fluency and melody of words, which also serves to form the idea of a work of art. "The simpler, freer and more popular the language of a work of art, the faster and easier the thoughts and ideas of the author reach the reader. The better a writer knows the life of a people, the better he knows the language of this people, and makes his work lively and attractive," says Yusuf Jumanazarov in his brochure "Language and Style."

In their studies, a number of philologists recognize the importance of linguistic units in the study of language: "The sound structures of lexemes are mutually distinguishable. Otherwise, a person would not be able to distinguish and remember a large number of derived units of his thinking - concepts (meanings) from each other, and would not be able to quickly and expediently use them in the process of communication." Stylistic means are important in the study of artistic speech and perform a certain aesthetic function.

“Style means the individuality of a person, in general the method of embodiment, the nature of speech, etc., characteristic of a given subject. The Italian scientist Von Rumor, on the contrary, defines style based on the internal requirements of the creator, in the form in which it appears to us with his images, and in connection with this expresses his opinion on the method of artistic embodiment or expression.

R. Jakobson founded the theory of linguopoetics, based on the fact that “Poetics is the linguistic study of the poetic function of verbal information in general and poetry in particular.” “Linguopaetic analysis is replaced by linguostylistic analysis, in which linguistic elements that perform the function of influence are revealed and conditions are created for the emergence of aesthetic effectiveness. True, the scope of linguostylistic analysis is extremely wide - it covers all elements of functional style in a particular language. In fact, this is one of the subtle differences between the two. But unlike stylistics, which studies all types of speech, linguopoetics deals with the style of literary texts. In an artistic image created as a replica of reality, the creator appears not with his caprice and superficial arbitrariness, but at the same time with his true self. Important tools of the creative style are such concepts as the art of words, artistic language, artistic text, idiolect, idiostyle, artistic world .

Scientific research and views related to the language of a work of art have substantiated how all the possibilities of a literary language depend on the stylistic use of words in it. Fiction is like magic, a space full of mysterious arts, sometimes something, not everyone understands, involuntarily discovering and exploring its subtle sides can be verified, but as this magic pulls its fan-creator to its strange world, the interest of the fan-creator artistic expression increases more and more and rises to its apogee, when his mind becomes clear and his thinking shines, magically, melody, slang, amazement, pleasure, passion and instant emotional feelings, like a sharp attraction, intersect at one point, resulting in the result is a unique work of art,

completely unlike any other. The Creator always lives in his magical world, full of miracles. He works with words. He puts different clothes on words, he looks for the original meaning hidden in the word. The artist's pen must be radiant, and his mind must be at the peak of high intelligence and feelings, constantly burning with the pain of the people in their love for creativity. Only then does the work he creates arouse great interest and enthusiasm in the reader, not only cultivates his aesthetic taste, but also plays an important role in the formation of universal human qualities and the expansion of his worldview. The task of hermeneutics is to fully and deeply reveal the content of a work of art to the ordinary reader.

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