

**THE THEORETICAL FUNCTIONS OF POETIC TEXTS IN THE POEMS OF
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Abstract: This article is dedicated to the study of the theoretical functions of poetic text in Uzbek stylistics, exemplified by the poetry of H. Khudoyberdiyeva. The research systematically analyzes the aesthetic, poetic, emotional, expressive, gnoseological, communicative, national-cultural, and symbolic functions of poetic texts. It highlights the uniqueness of the artistic language, showing how stylistic tools enhance meaning and evoke aesthetic and cognitive effects in the reader. The study examines how Khudoyberdiyeva employs rhythmic, phonetic, and lexical resources to realize poetic and aesthetic functions. The article contributes to the theoretical foundations for analyzing Uzbek poetic texts through linguistic and literary approaches, deepening the understanding of the artistic and aesthetic potential of language.

Key words: poetic text, Uzbek stylistics, aesthetic function, expressive function, linguopoetics, artistic text, linguopoetic analysis, constructive function, accumulative function, artistic-aesthetic phenomenon, author's style, linguistic approach, esthetic-impact function, symbolic-figurative function, national-cultural function, pragmatic function, aesthetic-cognitive function.

Introduction. The poetic text represents one of the most significant linguopoetic phenomena in Uzbek stylistics, as the aesthetic, expressive, gnoseological, national-cultural, and communicative functions of language are manifested most fully within this type of discourse. The structural complexity of literary texts, the language's capacity for imagery creation, the rhythmic – intonational organization of the text, the system of symbols, and the harmonious use of artistic – stylistic devices distinguish poetic discourse from other types of speech.

Literature Review. In the history of Uzbek literary studies and linguistics, the language of artistic texts has been interpreted from various perspectives by scholars such as V. V. Vinogradov, A. Fitrat, O. Sharafiddinov, and P. Qodirov. Despite differences in their methodological approaches, these researchers share a common viewpoint: at the core of any literary text lies the aesthetic function of language. Their works emphasize that the artistic value of poetry emerges through the creative exploitation of linguistic resources – imagery, symbolism, rhythm, and stylistic devices. The present study aims to analyze the theoretical functions of poetic texts within Uzbek stylistics and to specify their role in the linguopoetic process. By examining the functional properties of poetic language, the research seeks to establish a systematic understanding of how aesthetic, expressive, cognitive, and cultural meanings are constructed within Uzbek poetic discourse.

Research Methodology. This study employs a linguopoetic analysis method aimed at identifying the artistic layers of the text, the system of symbols, the degree of imagery, and the mechanisms of using poetic devices. A structural-semantic analysis is applied to examine the internal composition of poetic texts, including rhythm, meter, syntactic parallelism, repetition, reproductive units, and the semantic load of phonetic elements. In addition, a functional-stylistic approach is used to determine how the communicative, expressive, aesthetic, gnoseological, and pragmatic functions of language are manifested within the poetic discourse. The theoretical ideas of scholars such as Roman Jakobson, A.D.Shmelev and V.V.Vinogradov are comparatively analyzed in relation to Uzbek literary studies and general linguistics. Based on this comparison, the poetic function is reinterpreted as a theoretical concept within the framework of modern Uzbek linguopoetics.

Results and Discussion. The study of the language of literary works represents a comprehensive process that encompasses not only literary aspects such as artistic ideas, general imagery, individuality, and artistic mastery, but also linguistic concepts including semiotics, connotation, and pragmatics. It also intersects with cognitive science, expanding the scope of analysis to include understanding, perception, evaluation, linguistic reasoning, linguistic consciousness, linguistic activity, and linguistic personality [1, 292].

Thus, the language of a literary work is a complex phenomenon formed through the synthesis of a national language's natural capabilities, literary tradition, individual style, and aesthetic objectives. Its study is not only a branch of linguistics but also holds significant theoretical and practical value for literary studies, psycholinguistics, and cultural studies [2, 5].

One of the key factors determining the aesthetic nature of literary art is its material, i.e., the language itself. Demonstrating the principles of language elements in literary practice, their selection possibilities, and structural variations, as well as analyzing the linguistic features of artistic style, provides theoretical and practical evidence that the literary style in the Uzbek language constitutes a distinct stylistic phenomenon [3, 44].

According to the prominent writer and literary scholar P. Qodirov, each art form is shaped by its specific material: sculpture by metal or marble, architecture by brick, steel, or wood, visual arts by paints and lines, and music by sounds and tones. Literature, however, creates its entire artistic-aesthetic system through words. Therefore, P. Qodirov recognizes the language of a literary work as one of the most important indicators defining its aesthetic specificity and places the theory of literary language at the core of literary theory. This perspective further highlights the role of literary language in the creative process, not only as a means of expression but also as an aesthetic category.

In the history of Uzbek linguistics, the study of the language of literary works has developed along two main directions, which differ from each other based on the objectives and methods of scholarly research.

Within the framework of Uzbek stylistics, the theoretical functions of poetic texts are multifaceted, complex, and of an aesthetic-communicative nature. These functions serve as essential components that determine the semantic, structural, and pragmatic characteristics of literary texts. Based on scholarly analysis, it can be concluded that, in Uzbek stylistics, poetic texts perform the following primary theoretical functions:

Aesthetic function – In a poetic text, the aesthetic function represents the most prominent role of language. It is considered the leading component that constitutes the essence and meaning of the poetic work. Primarily, the aesthetic function manifests through the word's capacity for imagery and figurative expression, creating beauty, artistic emotion, and aesthetic pleasure within the text. Artistic devices such as metaphor, epithet, simile, hyperbole, alliteration, and

assonance form the aesthetic foundation of this function. The harmony of meaning and form enhances the aesthetic impact of the poetic text. "...the facets of beauty in a literary work are revealed primarily through form, and this allows scholarly analysis to be deepened without limit. As the facets of form are discovered, the artistic content that emerges becomes progressively deeper and more diverse" [4, 123]. Imagery, metaphorical layers, rhythmic-intonational harmony, and the active use of artistic devices collectively shape the aesthetic value of the text. The aesthetic function acts as the central factor determining the emotional and artistic expressiveness of the poetic work:

Sen mening qalbimni etmadning fahm,
Buni yashirib ham nima qilaman,
U yolvorar, men ham qilmayman rahm,
Men uning ishqidan kulaman.

Rad etib, qozonib muvaffaqiyat,

Menda qasd olmoqqa tug'dirding niyat. (H.Xudoyberdiyeva. Saylanma)

Poetic function – The poetic function is responsible for organizing the internal structure of a text by activating the artistic mechanisms of language. This function ensures the organic harmony between the form and content of the text. Poetic elements such as rhythm, syntactic constructions, phonetic organization, rhyme, refrain, and meter form the structural basis of the poetic function. It facilitates the process of "language turning into language" within the text and plays a crucial role in the emergence of aesthetic semantics. According to Roman Jakobson's theory, the poetic function emphasizes the self-referential aspect of language within the text. In Uzbek poetic texts, this function is realized through elements such as rhyme, refrain, meter, syntactic inversion, repetition, and phonetic harmony:

Xuddi men dunyoda doim kimdir kam —

Beadog' hijrondan yursam-da bezib.

Kimdir chorlaganda bosolmay qadam,

Zanjirband ekanim qolganday sezib... (H.Xudoyberdiyeva)

Emotive function – The emotive function of a poetic text manifests through its impact on the reader's psychological and emotional experience. In lyrical, epic, and dramatic texts alike, emotional resonance occupies a central place. Feelings such as love, sorrow, joy, longing, desire, and grief are expressed through images, imparting psychological depth and sincerity to the text. The emotive function is one of the primary mechanisms enhancing the text's affective power. In lyrical texts, the poet's emotional state and inner experiences are conveyed through symbols, creating resonance in the reader's consciousness. Emotions such as happiness, distress, longing, love, desire, and grief are articulated in figurative form:

Jangga ketgan har yuztadan o'ldi to'qson yettisi...

Har bir uyda sochlarini tarab qoldi yetim moh.

Bu uylardan abad ketdi erkak isi, baxt isi,

Bu uylarga abad keldi bo'ydor hijron, bo'ydor oh. (H.Xudoyberdiyeva)

Expressive function – The expressive function is an integral part of the poetic style, determining the degree of a text's expressiveness and impact. The poet's individual style, speech intonation, and emotional experiences are vividly manifested through expressiveness. Inversion, parallelism, syntactic repetition, emphasis and heightened intonation, as well as the concentrated use of stylistic devices, serve as linguistic means of the expressive function. Inversion, emphatic syntax, repetition, melodic phrasing, stress, and intensifiers enhance the emotional charge of the text:

Bu dunyoning ko'chalari bo'm-bo'shdir,

Chiroqsizdir, kechalari bo‘m-bo‘shdir.

Go‘daklarning qo‘lchalari bo‘m-bo‘shdir,

Bu qo‘llarga toshdan bo‘lak narsa ber. (H.Xudoyberdiyeva)

Gnoseological function – The gnoseological function defines the role of the poetic text as a means of artistic cognition of the world. The poet expresses knowledge and observations about the universe, humanity, and society in a figurative manner. Philosophical reflections, artistic conclusions about life, and the understanding of reality through symbols and images constitute the essence of the gnoseological function. This function encourages the reader toward intellectual contemplation and artistic thinking. The poetic text not only provides aesthetic pleasure but also enables the comprehension of the world in an artistic-cognitive form. Concepts about philosophy, society, and humanity are conveyed through symbolic representations:

Ketganlarni Siz bahorga chiqib kuting,

Yo‘llariga termulib, ko‘z tikib kuting.

Yo‘llariga jambil, rayhon ekib kuting,

Bahor kelar, bahor bilan abr kelar. (H.Xudoyberdiyeva)

Communicative function – In the communicative function, the information in a literary text is not merely conveyed as simple data, but is delivered as a multilayered meaning through images and symbols. The communicative function of the poetic text signifies that the process of conveying information is organized in a figurative form. Literary information is presented not directly, but in a symbolic, multilayered, and emblematic manner. The poetic text provides the reader not only with factual data, but also with information imbued with aesthetic, emotional, and psychological content. This distinguishes its communicative properties significantly from those of other stylistic types of texts. Such multilayeredness defines the uniqueness of poetic communication:

Tirik emas garchand xamon tirik, bor,

Ko‘kragida unvonlari shashqator.

Bilmay o‘tgan nadir sirtmrq, nadir dor

Sibirlarda o‘lgan bolalar tirik! (H.Xudoyberdiyeva)

National-cultural function – The national-cultural function expresses a nation’s historical memory, customs, worldview, cultural experience, mentality, and national spirit. The poetic text serves as an important artistic system reflecting the cultural and spiritual richness of a nation. The national-cultural function brings out the national spirit of the text, highlighting folkloric and ethnocultural nuances:

Men ketsam, kim?

...Qo‘rquv ko‘ksim yoradi.

Ketsam, muzlarda isinib chiqar kim?

Kim kul orasidan qad ko‘taradi,

Xarobazorlarda unib chiqar kim? (H.Xudoyberdiyeva)

Pragmatic function – The pragmatic function reflects the poetic text’s ability to exert a purposeful influence on the reader’s mind. Through the text, the poet can inspire, educate, encourage, or raise awareness in the reader. The pragmatic function is often closely linked to moral, social, spiritual, and ideological ideas. In poetic texts, exhortation, awareness-raising, moral education, and psychological support manifest as part of the pragmatic function:

Dunyoning bor zahru zaqqumin

Bitta qo‘ymay totgonim — onam.

Ozg‘in yelka — yonboshlariga

Ko'rpachalar botgonim onam. (H.Xudoyberdiyeva)

In the scientific literature dedicated to the study of the language of literary works, alongside the term “expressive function of language”, terms such as “poetic function”, “artistic function”, and “aesthetic function” are also used. Nevertheless, the term “aesthetic function of language” appears relatively more frequently in theoretical and scholarly sources. This is natural, as the concept of the aesthetic function encompasses multiple linguistic-aesthetic categories, including expressiveness, poeticity, and artistry, allowing it to generalize them. Thus, in terms of scope, the aesthetic function possesses a significantly broader semantic structure and functional potential compared to these alternative concepts.

Of course, in a literary text, other functions of language – such as communicative, gnoseological, expressive, and accumulative functions – also manifest to a certain extent. However, the primary factor that determines the specific nature of a literary text is precisely the dominant role of the aesthetic function. Therefore, in linguopoetic literature, the linguopragmatic essence of literary speech is explained as follows: "Unlike any non-literary text, a literary text performs a decisive aesthetic function that manifests in complex interaction with the communicative function, shaping the internal structure of the text" [5, 5].

This view highlights the determinative role of the aesthetic function in literary speech. However, concluding that the aesthetic function is exclusive to literary texts would be one-sided. In fact, the aesthetic function can also manifest, to some extent, in other forms of speech, such as live communication, everyday conversation, journalistic discourse, or oral creative expressions. The observations of linguist D.N. Shmelev are noteworthy in this regard. He emphasizes: "The aesthetic function of language does not manifest only in literary works. In every instance where our attention is directed to the form of a sentence and the manner in which a thought is expressed, this very function of language is activated" [6, 35].

According to Shmelev, the aesthetic function can operate not only in a special poetic mode but also in everyday speech. He notes that the moment a speaker pays attention to the external form of their speech, that is, when the question shifts from “what to say” to “how to say it”, the initial manifestation of the aesthetic function emerges.

Spontaneous manifestations of the aesthetic function can also be observed in everyday speech, such as witty remarks, jokes, wordplay, rhythmic or phonetic imitations, meaningful expressions, comparisons, and ironic elements. Even when these are not created with a conscious artistic intention, attention to the linguistic form activates the aesthetic function.

Thus, the aesthetic function is not an absolute category exclusive to literary works. Instead, it exists within the overall functional system of language and manifests most fully, systematically, and highly in literary texts as a distinct linguistic-aesthetic phenomenon.

The second approach to studying the language of literary works – the linguopoetic approach – is specifically aimed at analyzing the aesthetic function of language, which fundamentally differentiates it from the purely linguistic approach. As the aesthetic function finds its most complete and perfected expression in literary texts, examining it requires interdisciplinary engagement, where both linguistics and literary studies contribute in an integrated manner.

Indeed, analyzing the aesthetic function solely within the boundaries of linguistics or literary studies is insufficient. The aesthetic function is a complex phenomenon connected to multiple factors, including the artistic construction of the text, its semantic layers, imagery system, semantic structures, historical-linguistic layers, and grammatical organization. Therefore, a comprehensive study necessitates the integration of literary theory, literary history, poetics, and various linguistic disciplines such as stylistics, language history, lexicology, semasiology, etymology, and grammar.

The linguopoetic approach specifically examines the functional and aesthetic potential of language. It treats the literary text not merely as linguistic material but as a linguistic-aesthetic phenomenon.

Conclusion. In conclusion, the aesthetic function of language is a complex scientific issue that relies on and emerges at the intersection of two major disciplines – literary studies and linguistics – and its study requires a multifaceted approach.

The poetic text in Uzbek stylistics represents a complex linguopoetic unit that embodies the highest degree of artistic expression in language. The analysis shows that:

- Aesthetic, poetic, expressive, and gnoseological functions form the core of the poetic text.
- Communicative, pragmatic, national-cultural, and symbolic functions act as additional semantic layers that complement this core.
- The internal composition of the poetic text – including rhythm, syntax, phonetics, and imagery system – works in harmony to ensure the aesthetic impact of the text.
- The aesthetic function of language serves as a central mechanism governing all units of poetic speech.

Thus, the poetic text is a multi-functional, multi-layered, and nationally-cultural artifact, making it one of the most significant objects of study in Uzbek stylistics.

Foydalanilgan adabiyotlar ro‘yxati:

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