

## ABOUT LINGUISTIC ANALYSIS OF OMON MATJON'S POETRY

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**Abstract.** *The article discusses the linguistic-poetic analysis of the poetry of Omon Matjon, focusing on the poet's poetic proficiency and the role of poetic speech in enhancing the artistic quality of his poetry.*

**Keywords:** *Omon Matjon's poetic language, poetic discourse, lexical and grammatical elements, poetic language, phono-poetics, lexo-poetics, morpho-poetics, syntactic poetics.*

The emergence of new fields and directions in linguistics contributes to the expansion of the scientific research domain. Until now, research on language facts has mainly been limited to the field of theoretical linguistics. However, advancements in this field have led to collaboration with sociolinguistics, psycholinguistics, sociocultural linguistics, pragma-linguistics, and cognitive linguistics. The collaboration between linguistics and literary studies has resulted in the emergence of linguistic poetics, which broadens the scope of terminology and concepts.

Currently, the investigation of the linguistic-poetic characteristics of literary works is not only a concern of global linguistics but also an important aspect of Uzbek linguistics. Within the framework of lingua-poetics, certain perceptions may be related to linguistics or literary studies, depending on the perspective, and they arise from the study of literary materials from a linguistic or literary scientific viewpoint.

The essence of lingua-poetics lies in filling the conceptual and formal structures of the concepts that reflect the content and form of the perceptions that have shaped two or more disciplines, aligning them with relevant scientific theories and assigning responsibility and new tasks to researchers. Consequently, defining the subject, scope, concept, and directions of lingua-poetics becomes of great theoretical and practical importance. All of the aforementioned aspects have led to the necessity for the writer or speaker to express the linguistic and poetic structure of sociolinguistic information in one or more formal paradigms. In this regard, serious research on the general issues of linguistic poetics in Uzbek linguistics has been conducted by the linguist M. Yo'ldoshev, who presents his perspectives: "The field of study that investigates the poetic language of literary texts as the aesthetic function of language is referred to as 'linguistic poetics' or 'lingua-poetics.' It has been extensively studied and identified as an independent field within the system of philological sciences" [4:18].

In the analysis of Omon Matjon's creativity from a linguistic-poetic perspective, we observe how the author's communicative intentions and objectives, responsibilities, and the psychological and character traits of the characters are reflected.

The term "*lingua-poetics*" is defined in scientific literature as follows: "lingua-poetics, which is a separate branch of philology, is concerned with the linguistic means that provide the aesthetic impact necessary for the realization of the author's artistic and imaginative purpose in written literary works" [5:160]. In the linguistic-poetic analysis of Omon Matjon's works, the following can be identified as types of analysis within the field of linguistic poetics:

The poetic function of phonetic tools (phono-poetics). This field focuses on the nature of the author's artistic intentions, ideas, and skills expressed through various phonetic and phonological elements. Elements that contribute to the poetic quality of the work are primarily derived from phonetic tools. Specifically, functional characteristics related to the range of vocal sounds, the possibilities of expressing poetic meaning, and functional features are examined. Phono-poetics encompasses the characteristics of poetic genres in literary works, both in poetry and prose. It primarily analyzes phenomena such as rhyme, alliteration, adherence to meter requirements, sound repetitions, sound alterations, vowel lengths, and intonation patterns from a phono-poetic perspective. Phono-poetic research not only explores the poetic features within poetic genres but also examines the distinctive linguistic-poetic characteristics found in prose works, analyzing their expressive possibilities based on literary materials. Skillful utilization of phonetic tools ensures the realization of poetic meaning and contributes to its relevance. The author's proficiency in using linguistic units, with a focus on phonetic poetics from a theoretical perspective, serves as a transition to the phonological poetics stage. In this regard, the distinction between speech and language is highlighted, with emphasis placed on speech as the research object and its distinct representation.

The poetic function of lexical tools (lexo-poetics). This field has received considerable attention in Uzbek linguistics. It primarily focuses on the analysis of words with opposite meanings, individual neologisms, the usage of barbarisms and vulgarisms, and the application of dialectal forms as exemplified in Omon Matjon's works. The poetic structure of words is considered a central issue within the domain of lexo-poetics.

The poetic function of morphemic tools (morpho-poetics). This field encompasses not only the analysis of morphemes but also the study of morphology and word formation. In Omon Matjon's poems, each additional element used in a distinctive way is analyzed from historical, descriptive, and comparative perspectives, highlighting the linguistic-poetic characteristics that contribute to the expression of the work's artistic ideas. The focus is on examining the role of morphemes or word forms in fulfilling poetic functions.

The poetic function of syntactic tools (syntactic poetics). This aspect involves the analysis of the structure of a text based on its components from a linguistic-poetic perspective. It *includes formal, semantic, communicative, and textual syntactic aspects*. The arrangement of phrases and clauses, their formal and semantic relationships, and expressive syntactic tools (such as *ellipsis, anti-ellipsis, parentheses, gradation, syntactic parallelism, rhetorical questions, emotional phrases*, etc.) that contribute to the author's intentions and objectives are examined. The analysis considers the formal-grammatical structure of sentences, their topicalization, logical urgency, and phenomena related to logic and presuppositions.

Overall, these types of analyses are significant in the structuring of literary works as they fulfill important stylistic functions. *lingua-poetics*, as a separate field within stylistics, deserves attention in the context of stylistic studies.

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