



THEORETICAL FOUNDATIONS OF THE STUDY OF ARTISTIC LANGUAGE AND LINGUOPOETICS IN PROSE FICTION

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Abstract: This article examines the theoretical foundations underlying the study of artistic language and linguopoetics in prose fiction. Drawing on the interdisciplinary frameworks of linguoculturology, cognitive linguistics, and linguofolkloristics, the study explores how language functions not merely as a communicative tool but as the primary vehicle of aesthetic expression, national consciousness, and cultural identity. The article analyzes key concepts, scholarly approaches, and typological classifications that define the field of linguopoetics, with particular attention to their application in prose fiction. The role of concepts, stylistic structures, and poetic functions in shaping literary discourse is discussed through the lens of both classical and contemporary linguistic theory.

Keywords: artistic language, linguopoetics, prose fiction, artistic discourse.

Introduction

The study of artistic language occupies a central and continuously evolving place within modern linguistics. The poetic function of language — as demonstrated by R. Jakobson — lies at the heart of every literary utterance, directing attention toward the form of expression itself rather than merely its referential content. In recent decades, the growing convergence of cognitive linguistics, linguoculturology, and the study of literary discourse has provided scholars with powerful tools for the in-depth analysis of language as both an aesthetic and cultural phenomenon.

Linguopoetics is a scholarly field that examines the relationship between language and literary text, analyzing the aesthetic and semantic potential of word. Prose fiction, as one of the richest forms of literary expression, presents a particularly fertile ground for linguopoetic investigation. The language of artistic works is neither purely national language nor purely literary language in the conventional sense; rather, it constitutes a special functional domain in which lexical and grammatical tools are selected and organized in accordance with specific aesthetic purposes.

As Academician V.V. Vinogradov observed, the study of the language of literary works is closely related to both linguistics and literary studies, yet it must ultimately become the object of a distinct philological science separate



from both. The present article aims to synthesize key theoretical positions developed in this field, to classify the major types and methods of linguopoetic analysis, and to explore the role of artistic language in constructing meaning, cultural identity, and aesthetic experience in prose fiction.

The Concept of Artistic Language and Its Place in Philological Research: The question of what constitutes “artistic language” has generated considerable scholarly debate. As the language of works of art has gradually converged with the language of living conversation — a process observed in Europe as early as the seventeenth and eighteenth centuries — the boundaries between the two have become increasingly blurred, rendering the term 'artistic language' progressively more abstract. The field of linguistics that studies artistic speech is called linguistic poetics, which is based on the concept of the language of an artistic work, or poetic language.

Artistic speech retains its own distinct identity within the linguistic system, occupying a special place among all types of written discourse as a mode of aesthetic reflection and knowledge of objective reality in all its diversity. The defining characteristic of artistic speech is its aesthetic function, realized through the embodiment of the writer's ideological and artistic intention by means of an entire set of verbal representation tools. The style of artistic speech is distinguished by its breadth of language material coverage: all lexical units available in the national language may be enlisted in the service of an aesthetic task.

Linguopoetics: Definition, Foundations, and Typology: Linguopoetics is a scholarly discipline that examines the relationship between language and literary text, analyzing the aesthetic and semantic potential of words and linguistic structures. The poetic function of language, as formulated by R. Jakobson, transforms the text into an aesthetic object for the reader; this function is realized through word choice, rhythm, intonation, and the metaphorical possibilities inherent in language. M.M. Bakhtin further emphasized the dialogic nature of literary language, arguing that every utterance is shaped by its relationship to prior and anticipated discourse.

Based on its object of analysis and methodological orientation, linguopoetics may be divided into several distinct types. The following table presents a systematic overview of the main types of linguopoetics, their objects of study, and illustrative examples from literary discourse:

Table 1. Types of Linguopoetics and Their Characteristics

Type	Object of Study	Example
Phonetic	Sound patterns, rhythm, alliteration, assonance	G. Byron: "The Assyrian came down like the wolf on the fold" — alliteration creates dramatic effect



Morphological Word forms and their expressive role in the literary text
Verb tenses used to create narrative and dramatic effects in English poetry
Syntactic Sentence structure and syntactic patterns that enhance artistic expression
Uzbek proverb: "Ota-ona yomon bo'lmay, bola yaxshi bo'lmaydi"
— rhythmic and semantic force

Semantic Word meanings, metaphors, and metonymy "Heart of stone"
— metaphorical expression of emotional coldness or lack of empathy

Pragmatic Effect of the text on the reader's perception and interpretation

Dialogue that reveals character psychology and shapes the narrative

This typological framework underscores the multidimensional character of linguopoetics and its capacity to illuminate literary texts from phonological through conceptual levels of organization. Each type contributes a unique analytical lens through which the aesthetic organization of prose fiction may be examined.

Artistic discourse in prose includes thematic structure, imagery, composition, and expressive language. V. Shklovsky emphasized that art uses techniques to reshape perception, while V.V. Vinogradov highlighted stylistics as a way to analyze literary language and authorial style. Writers may deviate from norms to expand expressive possibilities, sometimes creating new literary standards.

Conclusion

The theoretical foundations of the study of artistic language and linguopoetics in prose fiction constitute a rich and multidimensional scholarly framework, drawing on the intersecting traditions of linguoculturology, cognitive linguistics, linguofolkloristics, and stylistics. Language in prose fiction functions simultaneously as a communicative medium, an aesthetic instrument, a carrier of cultural concepts, and a site of national memory and identity. The typological diversity of linguopoetics — encompassing phonetic, morphological, syntactic, semantic, and pragmatic dimensions — reflects the full range of levels at which artistic language operates and through which it generates meaning. The study of concepts, semantic fields, and stylistic structures in literary texts reveals that artistic prose is never merely a neutral medium of narrative: it is, in Stepanov's terms, a 'thin film of civilization through which a community's deepest cognitive, cultural, and spiritual experience becomes visible.

As linguopoetics continues to develop as a scholarly discipline — particularly in the context of Uzbek literature and Turkic languages more broadly, where intercultural linguistic and folklore studies remain an area of significant research potential — it offers increasingly powerful tools for the



understanding of literary texts, national consciousness, and the enduring relationship between language and culture.

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