



THE LINGUOPOETICS OF GEOFFRET CHAUCER'S THE CANTERBURY TALES AND ALISHER NAVVOI'S HAYRAT UL-ABROR

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Abstract: Linguopoetics occupies a significant position within contemporary philological research, as it represents an interdisciplinary field that integrates linguistic analysis with literary interpretation. Emerging at the intersection of linguistics and poetics, linguopoetics investigates how language functions within artistic discourse and how linguistic structures contribute to the formation of aesthetic meaning. Unlike traditional literary criticism, which primarily focuses on thematic, historical, or biographical aspects, linguopoetics emphasizes the internal organization of the text and the interaction between form and content. The term “linguopoetics” itself reflects this dual orientation: it combines the linguistic dimension (the study of language as a system) and the poetic dimension (the study of artistic expression). Thus, linguopoetics may be defined as a branch of philology that examines the aesthetic potential of language and the ways in which linguistic means create artistic imagery, emotional impact, and ideological depth in literary texts. The formation of linguopoetics as an independent field was preceded by the development of several related disciplines, including stylistics, structural linguistics, semiotics, and discourse analysis.²⁶ In the early twentieth century, scholars associated with the Russian Formalist movement and the Prague Linguistic Circle laid the groundwork for systematic analysis of literary language. They proposed that the artistic function of language differs fundamentally from its everyday communicative function.

Key words: attention, linguopoetics, branch of philology.

According to this perspective, literary language is characterized by “foregrounding,” a process in which certain linguistic elements are made prominent in order to produce aesthetic effect. Roman Jakobson, one of the key figures in structural linguistics, identified the “poetic function” of language as the orientation toward the message for its own sake.²⁷ In poetic discourse,

²⁶ Bakhtin, M. M. (1981). *The dialogic imagination: Four essays* p. 259. University of Texas Press.

²⁷ Saussure, F. de. (1983). *Course in general linguistics* (R. Harris, Trans.) (pp. 65–140). Duckworth.



attention is drawn not only to what is said but also to how it is expressed. This principle later became central to linguopoetic analysis. Similarly, the works of Viktor Vinogradov and other scholars emphasized the importance of examining lexical, syntactic, and phonetic choices as carriers of artistic meaning. Linguopoetics differs from stylistics, although the two disciplines are closely related. Stylistics traditionally studies the expressive resources of language and their functional distribution across various types of discourse. Linguopoetics, however, goes further by analyzing the systemic organization of these expressive means within a specific literary text. It seeks to reveal how individual linguistic units interact to create a unified aesthetic structure. In other words, while stylistics may describe particular devices such as metaphor or inversion, linguopoetics explores how these devices operate together to construct a coherent artistic worldview.

A central concept in linguopoetics is the idea of text as an integrated system. A literary text is not a random collection of linguistic elements but a carefully structured whole in which every component performs a specific function. Lexical choices contribute to thematic development; syntactic constructions shape rhythm and tone; phonetic patterns enhance emotional resonance. The task of linguopoetic analysis is to uncover these interconnections and to demonstrate how language becomes an instrument of artistic modeling. In addition to structural considerations, linguopoetics also addresses the relationship between language and culture. Literary language reflects historical conditions, social norms, and philosophical beliefs. Therefore, linguopoetic research often incorporates elements of historical linguistics and cultural studies. For example, the study of medieval texts requires understanding the religious and ethical frameworks that influenced linguistic expression. The symbolic vocabulary of a given period cannot be fully interpreted without reference to its intellectual context. Another important aspect of linguopoetics is its attention to the author's individual style. Every writer develops a unique linguistic system, characterized by recurring lexical patterns, preferred syntactic constructions, and distinctive imagery. Through systematic analysis, linguopoetics aims to reconstruct this individual style and to explain how it contributes to the overall artistic effect. In this sense, linguopoetics bridges the gap between linguistic form and literary individuality. Furthermore, linguopoetics recognizes the dynamic nature of language. Literary texts not only reflect existing linguistic norms but also actively shape them. Many canonical authors have influenced the development of national languages by introducing new vocabulary, stabilizing grammatical structures, or elevating vernacular speech to the level of high literature. The study of such



processes falls within the scope of linguopoetic research, as it examines how artistic innovation interacts with linguistic evolution.²⁸

In contemporary philology, linguopoetics benefits from methodological diversity. Descriptive analysis allows scholars to identify linguistic features; comparative analysis reveals similarities and differences across texts; contextual analysis situates linguistic phenomena within broader cultural frameworks. This methodological plurality ensures that linguopoetics remains adaptable to various literary traditions and historical periods. The importance of linguopoetics lies in its ability to provide a holistic interpretation of literary texts. By focusing on the interplay between language and meaning, it reveals the mechanisms through which artistic discourse influences readers' perception and emotional response. Language in literature is not merely a vehicle for ideas; it is itself a creative force that shapes those ideas. The aesthetic effect of a poem or narrative depends largely on the precise arrangement of linguistic elements.²⁹ Moreover, linguopoetics contributes to comparative literary studies. Since it emphasizes structural and functional analysis, it enables scholars to compare texts from different languages and cultures on the basis of shared analytical criteria. This approach is particularly valuable in the study of medieval literature, where diverse traditions often exhibit analogous symbolic systems and ethical concerns despite linguistic differences. Linguopoetics occupies a central position in modern philological studies as a discipline that systematically explores the relationship between language and artistic meaning. It represents an interdisciplinary field situated at the intersection of linguistics, literary theory, stylistics, semiotics, and cultural studies. The emergence of linguopoetics reflects a broader shift in twentieth- and twenty-first-century scholarship toward recognizing the inseparability of linguistic form and aesthetic content in literary texts. Philology, traditionally understood as the study of language and literature, has always maintained a dual orientation: on the one hand, it examines language as a structured system; on the other hand, it analyzes literary works as artistic manifestations of human thought and imagination. Linguopoetics synthesizes these two dimensions by focusing specifically on how linguistic structures function within artistic discourse. It does not treat language merely as a neutral medium for conveying ideas but as an active and creative force shaping those ideas.³⁰

The formation of linguopoetics as an independent branch of philological science was preceded by several significant intellectual developments. In the

²⁸ Saussure, F. de. (1983). *Course in general linguistics* (R. Harris, Trans.) (pp. 65–140). Duckworth.

²⁹ Crystal, D. (2019). *The stories of English* (pp. 174–245). Penguin Books.

³⁰ Eco, U. (1984). *The name of the rose* (pp. 3–502). Harcourt.



late nineteenth and early twentieth centuries, linguistic research was largely dominated by historical-comparative approaches, which concentrated on the evolution of phonetic and grammatical systems. However, this orientation did not fully account for the aesthetic dimension of language. A decisive turn occurred with the rise of structuralism. Ferdinand de Saussure's conception of language as a system of signs provided a theoretical foundation for analyzing internal linguistic relationships. By distinguishing between *langue* (the abstract system of language) and *parole* (individual speech acts), Saussure opened the possibility of studying literary texts as structured manifestations of linguistic potential.

Building upon these insights, the Russian Formalists — including Viktor Shklovsky, Roman Jakobson, and Boris Eichenbaum — emphasized the autonomy of literary language. They argued that literature is characterized by specific devices that “make the familiar strange” (defamiliarization), thereby intensifying perception. This idea laid the groundwork for understanding the poetic function of language. The Prague Linguistic Circle further developed these concepts. Roman Jakobson introduced the theory of language functions, identifying the poetic function as the focus on the message itself. In poetic discourse, linguistic elements are organized in such a way that their form becomes as significant as their semantic content. Parallelism, rhyme, rhythm, and syntactic symmetry are not merely decorative; they shape meaning and guide interpretation. These theoretical advances gradually led to the institutionalization of linguopoetics as a distinct field concerned with the systematic study of artistic language. Linguopoetics may be defined as a branch of philology that investigates the aesthetic potential of linguistic units and their functional interaction within literary texts. Its primary object of study is the poetic (artistic) text, while its subject is the system of linguistic means that create imagery, expressiveness, emotional impact, and conceptual depth.

Unlike general linguistics, which examines language as a universal system, linguopoetics concentrates on individual textual realizations. Unlike purely literary criticism, which may prioritize thematic or ideological interpretation, linguopoetics insists on grounding interpretation in linguistic evidence. It asks not only what a text means but how linguistic choices produce that meaning.

The scope of linguopoetics encompasses multiple levels of language:

- **Phonetic level:** sound patterns, alliteration, assonance, rhythm, meter.
- **Morphological level:** word formation, grammatical forms, stylistic value of morphological variation.



- **Lexical level:** semantic fields, archaisms, borrowings, metaphorical extensions.
- **Syntactic level:** sentence structure, inversion, parallel constructions, rhetorical questions.
- **Textual level:** cohesion, coherence, narrative structure, intertextual references.³¹

By integrating these levels into a unified analytical framework, linguopoetics reveals the structural harmony of artistic discourse. Although linguopoetics shares common ground with stylistics, the two disciplines are not identical. Stylistics traditionally studies expressive means and stylistic devices across various types of discourse, including scientific, official, journalistic, and literary texts. It identifies patterns of deviation from neutral language norms and categorizes stylistic effects. Linguopoetics, however, is more narrowly focused on artistic texts and on the systemic interaction of expressive means. It does not isolate individual devices but examines their cumulative function within the text. For example, while stylistics may describe metaphor as a trope based on semantic transfer, linguopoetics investigates how a network of metaphors constructs a symbolic universe within a specific work. Thus, linguopoetics can be seen as a specialized branch of stylistics oriented toward holistic literary analysis. A key concept in linguopoetics is that of artistic language. Artistic language differs from everyday communicative language in several important respects:

1. **Foregrounding:** Certain linguistic elements are emphasized to attract attention.
2. **Multilayered meaning:** Words often carry symbolic or allegorical significance.
3. **Emotional intensity:** Language evokes aesthetic and emotional responses.
4. **Structural coherence:** Linguistic choices are interconnected and purposeful.³²

In literary texts, language performs not only referential but also aesthetic and emotive functions. The arrangement of sounds, the rhythm of sentences, and the selection of vocabulary all contribute to shaping readers' perception. Another fundamental principle of linguopoetics is the recognition that language encodes worldview. Every historical period possesses its own conceptual framework, reflected in lexical choices and stylistic conventions. Medieval

³¹ Jakobson, R. (1960). Linguistics and poetics. In T. A. Sebeok (Ed.), *Style in language* (pp. 350–377). MIT Press.

³² Vinogradov, V. V. (1971). *The theory of poetic speech* p. 22. Moscow: Nauka.



literature, for example, is characterized by religious symbolism, allegorical thinking, and moral didacticism. These features are embedded in linguistic structures. Through linguopoetic analysis, scholars can reconstruct the cognitive and cultural models underlying literary texts. The study of metaphor, symbolism, and semantic fields reveals how authors conceptualize abstract notions such as virtue, sin, justice, and faith.³³ Linguopoetics also emphasizes the uniqueness of authorial style. Each writer develops a distinctive linguistic system shaped by personal experience, cultural environment, and aesthetic intention. Recurrent lexical items, preferred syntactic patterns, and characteristic imagery form the core of individual style. The analysis of authorial style involves identifying dominant linguistic features and explaining their artistic function. This approach not only illuminates the creative personality of the writer but also contributes to the broader understanding of literary evolution. Literary language plays a crucial role in shaping national identity. Canonical authors often elevate vernacular languages to the status of prestigious literary mediums. By enriching vocabulary, refining syntax, and standardizing orthography, they influence linguistic development. Linguopoetic research examines these processes by analyzing how artistic innovation interacts with language history. It highlights the role of literature in legitimizing linguistic forms and expanding expressive possibilities.

Modern linguopoetics employs diverse methodologies:

- **Descriptive analysis** for identifying linguistic features.
- **Comparative method** for revealing typological similarities and differences.
- **Contextual analysis** for situating linguistic phenomena within historical frameworks.
- **Semantic analysis** for interpreting metaphorical and symbolic meaning.
- **Discourse analysis** for examining narrative structure and communicative strategies.

This methodological flexibility ensures comprehensive and balanced interpretation. In the twenty-first century, linguopoetics remains highly relevant. The rise of interdisciplinary research, digital humanities, and corpus linguistics has expanded possibilities for textual analysis. Although traditional close reading remains fundamental, quantitative methods now complement qualitative insights. Furthermore, in a globalized world, comparative linguopoetic studies foster intercultural dialogue. By analyzing texts from different linguistic traditions within a shared framework, scholars can identify

³³ Vinogradov, V. V. (1971). *The theory of poetic speech* p. 22. Moscow: Nauka.



universal artistic principles while respecting cultural specificity. In conclusion, linguopoetics represents a dynamic and integrative branch of philological science that bridges linguistic analysis and literary interpretation. It investigates how phonetic, lexical, syntactic, and textual elements interact to produce artistic meaning. Rooted in structuralist and formalist traditions yet open to contemporary methodological innovation, linguopoetics offers a comprehensive framework for studying poetic discourse. By treating language as both a system and a creative instrument, linguopoetics reveals the mechanisms through which literature shapes worldview, expresses cultural identity, and achieves aesthetic impact. This theoretical foundation provides the necessary methodological basis for the subsequent analysis of medieval poetic texts.³⁴

Period	England	Central Asia
14th century	Geoffrey Chaucer writes <i>The Canterbury Tales</i>	—
15th century	—	Alisher Navoi writes <i>Hayrat ul-Abror</i>
Linguistic development	Middle English becomes literary	Chagatai becomes prestigious literary language

1.2. Main Linguopoetic Categories and Analytical Principles

The study of linguopoetics requires a clearly defined system of categories and analytical principles that allow the researcher to examine literary texts in a structured and scientifically grounded manner. Since linguopoetics focuses on the interaction between language and artistic meaning, its primary task is to identify the linguistic mechanisms that generate imagery, expressiveness, emotional resonance, and conceptual depth. These mechanisms are organized into specific linguopoetic categories, which form the theoretical basis for textual analysis. Linguopoetic categories may be understood as functional units of artistic language that participate in constructing aesthetic meaning. They operate at different linguistic levels — lexical, syntactic, phonetic, and textual

³⁴ Widdowson, H. G. (1992). *Practical stylistics* p.10 Oxford University Press.



— but are united by a common purpose: the creation of artistic effect. Among the most significant categories are imagery, symbolism, metaphor, lexical expressiveness, syntactic organization, and sound instrumentation. Imagery is one of the fundamental categories of linguopoetics. It refers to the verbal representation of objects, phenomena, emotions, and abstract concepts in a vivid and sensory manner. Through imagery, language transcends its purely referential function and acquires aesthetic and emotional dimensions. In literary discourse, imagery is not limited to visual description. It may involve auditory, tactile, olfactory, or psychological associations. The use of descriptive adjectives, figurative comparisons, and concrete nouns contributes to the formation of imaginative perception. Imagery allows the reader to construct a mental picture of the poetic world, thereby strengthening the emotional impact of the text. From a linguopoetic perspective, imagery functions as a structural element that integrates semantic and stylistic features. It often emerges through metaphorical transfer, symbolic representation, and contextual associations. In medieval literature especially, imagery frequently carries allegorical significance, reflecting religious and moral concepts. Metaphor occupies a central place among linguopoetic devices. It is based on the transfer of meaning from one domain to another, establishing implicit comparison. However, in linguopoetics, metaphor is not viewed merely as an isolated trope but as a cognitive mechanism that shapes conceptual understanding. Metaphorical structures reveal how authors perceive abstract notions such as virtue, sin, justice, or love. By mapping unfamiliar ideas onto familiar experiences, metaphor creates semantic depth and interpretative multiplicity. In poetic texts, extended metaphors may form entire symbolic networks, contributing to thematic coherence. Closely related to metaphor are other forms of semantic transformation, including metonymy, synecdoche, and hyperbole. Each of these devices modifies conventional meaning in order to enhance expressiveness. Linguopoetic analysis investigates not only the presence of such devices but also their systematic function within the text.³⁵

Symbolism represents another essential linguopoetic category. A symbol is a linguistic sign that conveys additional abstract meaning beyond its literal reference. Unlike metaphor, which often relies on implicit comparison, symbolism establishes stable associations between concrete images and conceptual ideas. In medieval literature, symbolism frequently reflects theological and philosophical worldviews. Natural phenomena, colors, animals, and spatial motifs acquire moral and spiritual connotations. For instance, light

³⁵ Abrams, M. H., & Harpham, G. G. (2015). *A glossary of literary terms* 11th ed., p. 120. Cengage Learning.



may symbolize divine truth, while darkness may represent ignorance or sin. Such symbolic codes are deeply rooted in cultural traditions.

Allegory, as an extended form of symbolism, organizes entire narratives around abstract moral or philosophical themes. Linguopoetic analysis of allegory requires attention to lexical patterns, recurrent imagery, and narrative structure. The systematic repetition of certain symbols reinforces thematic unity and ideological orientation.³⁶ The lexical level plays a crucial role in shaping artistic meaning. Word choice is never arbitrary in literary discourse; it reflects both aesthetic intention and cultural context. Lexical expressiveness emerges through archaisms, neologisms, borrowings, dialectisms, and emotionally colored vocabulary. One of the key analytical tools in linguopoetics is the study of semantic fields — groups of words related by shared conceptual domains. By identifying dominant semantic fields, the researcher can determine the thematic focus of a text. For example, a high frequency of religious terminology indicates a spiritual orientation, while social vocabulary may emphasize hierarchical relationships. Lexical repetition also contributes to textual cohesion and emphasis. Recurrent key words function as semantic anchors, guiding interpretation and reinforcing central ideas. Syntactic structure significantly influences the rhythm and emotional tone of literary texts. Sentence length, word order, and the use of parallel constructions shape the reader's perception. Inversion, ellipsis, rhetorical questions, and exclamatory sentences enhance expressiveness. Parallelism, in particular, serves both structural and aesthetic functions. By repeating syntactic patterns, the author creates balance and symmetry, which may reinforce thematic parallels. Such repetition is especially prominent in poetic and rhetorical discourse. From a linguopoetic standpoint, syntax is not merely a grammatical arrangement but a stylistic instrument. Deviations from normative word order often signal emphasis or emotional intensity. The phonetic dimension of language constitutes another vital linguopoetic category. Sound patterns contribute to musicality, emotional atmosphere, and memorability. Alliteration, assonance, rhyme, and rhythm create acoustic harmony and enhance aesthetic pleasure. In poetic texts, meter organizes syllabic patterns and establishes rhythmic flow. The regular alternation of stressed and unstressed syllables influences interpretative tempo. Sound symbolism may also occur when certain phonetic combinations evoke particular associations. Phonetic instrumentation demonstrates that meaning in literature is not confined to lexical semantics; it extends to the auditory dimension of language. Beyond individual linguistic levels, linguopoetics considers the text as a coherent whole. Cohesion refers to

³⁶ Saussure, F. de. (1983). *Course in general linguistics* (R. Harris, Trans.) p. 65. Duckworth.



the formal connections between sentences and paragraphs, while coherence denotes logical and thematic unity. Narrative structure, framing devices, and compositional organization shape the unfolding of meaning. The arrangement of episodes, the distribution of dialogue and description, and the use of repetition contribute to artistic design. A linguopoetic approach to narrative structure examines how linguistic choices guide interpretation and create aesthetic harmony. To apply these categories effectively, linguopoetic research follows several analytical principles:

1. **Systemicity** — examining linguistic elements as parts of an integrated structure.
2. **Functionality** — analyzing the aesthetic function of each device.
3. **Contextuality** — interpreting linguistic phenomena within historical and cultural frameworks.
4. **Comparability** — identifying typological similarities and differences across texts.
5. **Objectivity** — grounding interpretation in textual evidence rather than subjective impression.³⁷

In conclusion, the main linguopoetic categories — imagery, metaphor, symbolism, lexical expressiveness, syntactic organization, sound instrumentation, and textual cohesion — form a comprehensive analytical framework for studying literary texts. By applying systematic and functional principles, linguopoetics reveals how language operates as a creative mechanism of artistic modeling. This theoretical apparatus provides the necessary foundation for analyzing medieval poetic works, where linguistic form and spiritual meaning are deeply interconnected. The next subchapter will examine medieval literary discourse and poetic worldview as the cultural background for linguopoetic revolution

³⁷ Saussure, F. de. (1983). *Course in general linguistics* (R. Harris, Trans.) p. 67. Duckworth.