LINGUOPOETIC STUDY OF INDIVIDUAL AUTHORIAL SYMBOLS IN POETIC TEXTS

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Abstract: *This article analyzes the linguopoetic features of individual authorial symbols found in poetic texts. It examines the nature of symbols as products of artistic thinking, their expression through linguistic units, as well as their semantic and aesthetic functions within poetic discourse. In addition, the role of symbols in shaping the author's individual style is demonstrated through illustrative examples.*

Keywords: *linguopoetics, symbol, individual authorial symbol, poetic text, artistic thinking, poetic semantics.*

In modern philology, the study of poetic texts from a linguopoetic perspective is considered one of the important scholarly directions. Linguopoetics examines the aesthetic and artistic functions of linguistic units in poetic discourse. In particular, individual authorial symbols emerge as one of the principal poetic devices that ensure semantic depth in poetic texts. Through individual authorial symbols, the creator expresses their worldview, psychological state, and artistic conception. Therefore, this article briefly highlights the linguopoetic features of such symbols in poetic texts.

In language, every element has its own function, semantic scope, and patterns of interaction with other elements and units. A writer who has a thorough understanding of these patterns, along with refined artistic taste, a keen sense of language, and high creative mastery, is capable of producing

unique imagery, unexpected and aesthetically polished artistic scenes, and striking verbal expressions. As a result, the reader becomes captivated not only by the author's ideas but also by the beauty of their language. For such a writer, the selection, refinement, and stylistic polishing of linguistic units that are exceptionally suitable for artistic representation within the national language, as well as the diverse artistic and aesthetic meanings assigned to them in accordance with linguo-artistic principles, play a decisive role (1, 45).

To assess whether word usage reaches the level of art or not, it is first necessary to have a clear understanding of the word itself, its meaning, and the structure of that meaning. Naturally, additional semantic nuances and content variations that arise in connection with word usage may be realized through various methods and devices of imagery (2, 49). Among such devices, symbols can be cited as particularly significant.

When symbols in poetic texts are studied, their artistic value, expressiveness, and the ways in which meaning is conveyed through signs or figurative word usage are examined. Stylistic features in poetic texts indicate the creator's distinctive style and sharp artistic vision. In such cases, poets employ various forms of figurative language and metaphors endowed with individual authorial characteristics in order to capture the reader's attention, leave a lasting imaginative impression, and enhance aesthetic perception. This phenomenon in poetic texts can appropriately be studied as the linguopoetic analysis of individual authorial symbols. A symbol is a poetic device that expresses multilayered meaning in a literary text, encompassing additional figurative and philosophical content beyond the lexical meaning of a word. Linguopoetics, in turn, examines how exactly these layers of meaning are formed and function through language. In poetic texts, symbols are used in close interaction with devices such as metaphor, epithet, and simile, thereby increasing the expressiveness and emotional impact of poetic discourse.

Individual authorial symbols represent the concentration of poetic reinterpretation of life experience shaped by the poet's personality; they serve as evidence of the author's spiritual activity and as manifestations of their system of ideals. Consequently, the author's philosophical and aesthetic attitudes are condensed into specific symbolic signs.

Individual authorial symbols are characteristic of a particular poet's creative work and differ from conventional literary symbols. They are distinguished by the following features:

- the symbolic meaning can be fully understood only through the author's poetic works;
- a word or image acquires a new semantic value;
- the symbol determines the author's individual style (3).

For example, images of nature such as night, road, wind, and rain are interpreted in the works of certain poets as symbols of human destiny, inner emotional states, or existential quests. This demonstrates the individual character of such symbols. From a linguopoetic perspective, individual authorial symbols perform the following functions:

- they deepen the semantic content of the poetic text;
- they enhance aesthetic impact;
- they engage the reader in artistic and imaginative thinking (4).

Thus, symbols determine not only the semantic but also the emotional and philosophical value of poetic texts.

Uzbek poetry, whether classical or modern, reveals its own distinctive system of symbolism. Uzbek literature resembles a vast and flourishing garden in which countless flowers and blossoms grow. Within this garden, generations of poets emerge continuously—each unique, each distinct, and none repeating another. In the poetic texts of such poets, exceptional craftsmanship, distinctive rhythm, and original imagery are vividly expressed.

If we turn our attention to the poetry of Habib Sadulla, we observe that a wide range of artistic and stylistic devices are skillfully employed side by side in his poems. In his poetic language, word combinations such as *industrious like the sun* and *burning like the sun* demonstrate a distinctive stylistic character. By comparing a mother's heart to the tireless labor of the sun, the poet symbolically conveys both maternal devotion and the image of the motherland.

In the poem *"Temur Gardens"* by the Hero of Uzbekistan and People's Poet Abdulla Oripov, concepts and images such as garden, tree, grass, thousand-eyed star, garden of wind, garden of paradise, sapling, dust of footsteps, meadow, spring, and others acquire significance far beyond their lexical meanings. These images symbolize the great creative and constructive activities of our ancestors during the turbulent years of the distant past, reflecting how they lived while cultivating their land and illuminating their inner world. Trees, grass, rain, and other natural phenomena are portrayed as integral components of human existence and the essence of life, which is why they are depicted with such grandeur, joy, and spiritual elevation (5, 40).

In Abdulla Oripov's works, the lyrical protagonist embodies high spiritual, intellectual, and ethical values drawn from the realities of the distant past and the lives of great ancestors. Moreover, the poet, as an individual author, presents historical figures symbolically within his poetic texts.

Turning to the creative legacy of the People's Poet of Uzbekistan Muhammad Yusuf, it is evident that he left behind a rich literary heritage throughout his creative career. The works of this gifted poet, who passionately sang of national freedom, the happiness of the people, and the radiant future of the homeland, earned nationwide recognition and found a deep place in the hearts of readers.

Themes such as the Uzbek nation, national identity, homeland, freedom, pride in Uzbekness, and a sense of inheritance from great ancestors resonate

powerfully in his poetry. An examination of the titles of his poems reveals names such as *"Uzbekistan," "Uzbek," "Uzbek Women," "Uzbek Grandmother," "Uzbek Girls," "Homeland," "Praise of the Homeland," "Homeland, You Are Unique," "Love the Homeland,"* and *"My Homeland."* Indeed, in Muhammad Yusuf's poetic texts, profound symbolic meaning is conveyed with exceptional grandeur and emotional intensity.

Light has flowed along the roads and paths I tread,
I am the Uzbek gazed upon with longing by Sham and Iraq.
I am the caravan with golden-belled chimes
That wrapped the worlds in silk. (6,12)

Each line of the poetic excerpt cited above is expressed by the poet through distinctive individuality and unique authorial symbols. Such characterization and this kind of simple yet profound praise cannot be encountered in the works of other poets. The lines *"Light has flowed along the roads and paths I have walked; / I am the Uzbek gazed upon with longing by Sham and Iraq"* are articulated with subtle delicacy and possess deep symbolic meaning. Through these lines, the poet emphasizes in a figurative manner the glorification of Uzbek identity and the Uzbek people, highlighting the existence of great thinkers and scholars who elevate national pride, and underscoring the idea that the Uzbek land is a land of enlightenment.

In the subsequent lines, while asserting that the Uzbek people conquered the world through silk, the poet symbolically explores the image of the Motherland and the concept of the native land. Muhammad Yusuf does not merely praise the homeland superficially; rather, he evokes historical memory by recalling great patriots who left indelible traces in the nation's history.

Poetry embodies delicacy, beauty, refinement, and extraordinary harmony. The butterfly is among the most beautiful insects with the shortest lifespan. The poet's line *"If I die, bury me in a butterfly's wing"* reflects this sense of fragility and tenderness. Words and images such as freedom, affection,

endearment, tulip, gazelle, mint, basil, and grass function as the “owners” of the poet’s imagery and serve as sources of rhythmic and emotional resonance in his poetry (7, 17). According to the author, these delicate words carry profound meaning and intimate emotion, as the poet animates the poetic lines through his individual symbolic system.

In conclusion, the lyrical hero of a poem may be defined as the individual who expresses personal emotions within the poem or as a generalized artistic image. In many poems, the lyrical hero is determined by the theme of the work, and the images and lyrical protagonists created by poets are expressed in poetic lines through personal, individual authorial symbols.

In conclusion, along with numerous poetic images, poetic texts make extensive use of elements of nature, symbols of emotional states such as sorrow, joy, and happiness, as well as images of people from various social and spiritual categories. Distinctive landscape descriptions frequently occur in poetic texts, through which the sufferings, emotions, and inner experiences of the lyrical hero are expressed. In poetry, landscapes are often employed as a means of conveying emotional states.

In poetic texts created by poets, the central poetic images may include the people of the native land, animals, plants, and vegetation, as well as concepts that carry symbolic meaning. Each poetic text represents a unique poetic world, in which imagery is shaped in various forms depending on the thematic scope of the work. The breadth of poetry is constituted by individual authorial symbols. The symbolic experiences and distinctive poetic images employed by the poet, in particular, convey the thoughts, reflections, and imaginative perceptions formed within the author’s artistic vision.

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