

# Issues of Representing Poetic Linguoculturological Units in Linguoculturological Dictionaries

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**Received:** 27 February 2025; **Accepted:** 23 March 2025; **Published:** 26 April 2025

**Abstract:** This article explores the issues related to the representation of linguistic and cultural units used in poetry within linguoculturological dictionaries. It analyzes how poetic expressions reflect national values, cultural symbols, and collective worldview, emphasizing the importance of accurately conveying these aspects in dictionaries. The study highlights the necessity of preserving the connotative and cultural meanings of poetic elements during interpretation and lexicographic description. Special attention is given to the challenges of explaining culturally bound metaphors, idioms, and symbolic language in poetic texts when compiling linguoculturological dictionaries.

**Keywords:** Poetry, linguoculturological units, cultural context, poetic expression, lexicography, national values, symbolic meaning, connotation, translation, linguoculturological dictionary.

**Introduction:** Poetry is one of the most refined and artistic forms of language. Every poetic unit not only functions as a grammatical structure but also serves as a reflection of the nation's culture, traditions, and worldview. Poetic texts contain linguistic units that are rich in national symbolism, cultural codes, and deep-rooted collective memory. Accordingly, the representation of such units in linguoculturological dictionaries is a significant area of study within both linguistic and cultural studies. This paper aims to investigate how poetic linguistic units are described in linguoculturological dictionaries and what challenges arise in preserving their semantic and cultural integrity. It is impossible to reach scientific and theoretical conclusions about issues related to literary texts without a deep understanding of the unique national character, customs, values, and traditions formed over many centuries of the Uzbek people's history. This is because literary creativity and literature are vivid reflections of a nation's spiritual identity, and they are inextricably linked. This connection is inseparable from the nation's history, the social and political changes it

has undergone, and the innovations in the lexical composition of its language.

A literary text is understood as the artistic expression of the unique features passed down from generation to generation among a particular people or social group over centuries, conveyed through artistic means and methods in language. Literary creativity is profoundly influenced by the geographical location where a particular nation lives, its lifestyle, socio-economic conditions, beliefs, customs, and national values. Naturally, these factors are reflected in literary works.

## METHODOLOGY

This study applies a qualitative analysis of selected poetic texts from Uzbek classical and modern literature. It focuses on the identification of culturally marked lexical unit symbols, metaphors, idiomatic expressions, and phraseological units. These units are examined in the context of their cultural meaning, and their definitions in existing linguoculturological dictionaries are analyzed. Comparative analysis is also conducted to observe how similar units are treated in multilingual lexicographic sources.

Under the influence of the internal and external factors mentioned above, every nation develops its own unique national characteristics that distinguish it from others. The ability to reflect these distinctive features largely depends on the writer's or poet's skillful use of existing lexical and phraseological units in the language. This, in turn, determines their individual style.

In Uzbek linguistics, research on the language of literary works is noticeably expanding in scope and continuously evolving. Particular attention is being paid to exploring the relationship between the individual and language in works related to text analysis. As Prof. Sh. Safarov rightly noted, "As a result, linguistics is increasingly in need of collaboration with cognitive disciplines such as logic, psychology, and cognitive science." This observation highlights the necessity of a cognitive approach in studying the relationship between the individual and language - an issue currently at the center of linguistic research - especially in relation to text-based analysis and understanding the essence of the subject matter.

The research methods recognized by linguists also aid in the linguistic analysis of poetic texts, particularly in examining the language of Usmon Azim's poetic works. Identifying the unique features of language units used by a particular author demonstrates that "linguistic analysis is a type of cognitive analysis and represents one of its forms." In linguistic-poetic research within Uzbek linguistics, attention has been given to the literary creativity of word artists who emerged from among our people, focusing on the stylistic and aesthetic features of the language used in their literary works. These studies examine the unique language and style of the author or poet, their skillful use of artistic language devices, their attitude toward national traditions and values, and their creativity in generating new words and expressions to depict events and phenomena.

A. Hasanov, who studied the lexical and stylistic tools that ensure the expressiveness of A. Qahhor's short stories, notes the achievements made in the study of literary texts in Uzbek linguistics. He emphasizes that "in particular, the fact that M. Yo'ldoshev was the first to study the linguopoetic features of literary texts within a dissertation framework marked a significant advancement in this field. The scholar developed seven principles for linguopoetic analysis of literary texts: unity of form and content; unity of space and time; analysis of the relationship between the language of the text, the national language, and the literary language; approaching the literary text as an aesthetically artistic whole and identifying the conceptual content of the work; identifying poetically

actualized language devices; determining the ratio of explicitness and implicitness in the literary text; and analyzing the linguistic and semantic features of intertextual mechanisms within the text".

Indeed, the uniqueness of each author's choice of language units manifests itself in the literary text they create, regardless of its form. Through linguopoetic analysis of a literary text, it becomes possible to gain a clear understanding of the poet's or writer's individual stylistic mastery.

## RESULTS

The analysis revealed that many poetic units are deeply embedded in the cultural and historical context of the nation. For instance, the color "blue" (ko'k) in Uzbek poetry often symbolizes purity, peace, and spiritual elevation, which goes beyond its literal meaning. However, such metaphorical and cultural connotations are not always adequately represented in dictionaries. Some entries provide only literal definitions without reference to cultural implications. This limits the reader's or translator's ability to fully grasp the intended meaning of poetic texts.

The primary tool of a literary text is the word. "Linguistics is closely interconnected with literature. This is because language, as a means of communication, is not merely a system of signs that conveys specific information — it is also a powerful instrument capable of influencing the listener," write A. Nurmonov and Sh. Iskandarova. "While the first function of language is the object of study in traditional and structural linguistics, its second function is the focus of linguopoetics". Linguopoetics, a shortened form of linguistic poetics, studies the artistic and aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in literary works, as well as the connotative function of language. In other words, linguopoetics is a branch of linguistics that examines artistic speech.

Artistic speech serves as the means of expression in literary works. In the history of philology, the terms language of literary works and poetic language frequently appear. Although the concepts these terms represent are closely related, they differ in certain aspects. Concepts such as imagery, style, tropes, artistic language, stylistics, and poetics are all relevant to the study of the language of literary texts and linguistic poetics.

Only when a writer skillfully uses linguistic units can their work be well received by readers. When language tools are appropriately selected and applied in a literary text, they become a means of producing artistic and aesthetic impact on the reader. Through them, the events, characters, and their traits depicted in the work

are artistically expressed. This provides a basis for drawing certain conclusions about the author's language and style. In the creative works of Usmon Azim, linguopoetic devices hold a significant place.

In his poem "A Night Walk Through Samarkand", the poet creates an unexpected simile that enhances the poem's poetic expressiveness and vivid imagery.

— Samarkand, where are your roots?  
— Your night, shattered by lights,  
between night and light,  
long spirits — minarets,  
are heading towards the future,  
sometimes stopping to gaze at the moon  
(did the sound of the aza reach your ears?) (p. 45)

In the poem, the comparison of the minarets to spirits is an image that would not even occur to the imagination of most readers.

## **DISCUSSION**

Furthermore, symbols such as flowers, birds, celestial bodies, and natural elements carry distinct meanings in poetic traditions, which must be considered when developing linguoculturological dictionaries. The study also showed that the lack of contextual and cultural explanations in dictionaries could result in misinterpretation of poetic messages, especially in translation and cross-cultural communication.

## **CONCLUSION**

Linguoculturological dictionaries should not only provide definitions of words but also reflect their cultural and symbolic meanings, especially when those words appear in poetic contexts. Accurate representation of poetic linguistic units requires an understanding of both linguistic structure and cultural background. Therefore, lexicographers must pay close attention to preserving connotative meanings and cultural symbols in dictionary entries. This study recommends a more integrative approach to dictionary compilation that combines linguistic, cultural, and literary perspectives for a richer and more authentic interpretation of poetic language.

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