

Modern Methods of Linguopoetic Analysis in Uzbek Children's Poetry and their Educational Significance

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	Abstract This article discusses the theoretical and practical foundations of linguopoetic analysis of the language of Uzbek children's poetry. The study highlights the importance of linguopoetic analysis in revealing the aesthetic, emotional, and figurative capacities of language and examines modern interactive methods of teaching it. Practical examples illustrate how techniques such as "Brainstorming," "Blitz Survey," "Mind-map," role-playing, and creative tasks contribute to the development of students' speech competence, the formation of aesthetic taste, and the expansion of creative thinking. Keywords: Uzbek children's poetry, linguopoetics, educational significance, interactive methods, creative thinking, speech competence, aesthetic taste, multimedia, methodology.
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Introduction

In the current developing era, it is natural for every nation, every independent state to consider the issue of ensuring its national interests, and in this regard, first of all, preserving and developing its culture, ancient values, and native language as a priority task.

Linguopoetic analysis of a work of art allows us to imagine the theoretical aspects of language, its social functions and reflection of human spirituality as a whole. Because linguopoetics, by its very nature, is aimed at embodying the branches of the field of philology, ensuring its integrity. The Decree of the President of the Republic of Uzbekistan "On measures to radically increase the prestige and status of the Uzbek language as the state language" also envisages the development of our linguistics. The process of linguopoetic analysis is not limited to providing information about the writer's language and style, but also includes the specificity of the language of the period in which the work was created, the writer's vocabulary, the methods of expression of language means, the reflection of artistic means of expression through language facts, and in general, analyzing the language at all its levels. In this regard, in the words of the head of our state, "Preserving the purity of the state language, enriching it, and improving the speech culture of the

population"¹ is our priority. In today's globalization process, work is underway to create a corpus of each country's native language.

The field that studies the manifestation of the aesthetic function of language in a work of art - "linguistic poetics" - the name "linguopoetics" has become quite established in philology, and many studies have been created dedicated to clarifying the place of "linguistic poetics" as a separate independent discipline in the system of philological sciences².

Linguopoetics is a field that has emerged much earlier, and the disciplines within the concept expressed in this term have long been studied within the field of philology, and this field has been studied within the social sciences, in particular, within philosophy. After a while, the emergence of disciplines such as linguistics and poetics as new scientific concepts and scientific paradigms as independent disciplines has increased the need for research in the field of linguopoetics. Such a need for the field of linguopoetics is associated with the development of stylistics, which serves both disciplines equally. Philologist B. Sarimsakov, who deeply studied the unique artistry of the samples of Uzbek folk oral art, the patterns of laws full of mystery and art, and the issues of linguofolkloristics, was a scientist who never tired of promoting the constant cooperation of linguists and literary scholars in studying the problem of linguistic artistry. He emphasizes: "... Whether a linguist or a literary scholar, they must unite in linguopoetics, in issues of artistry (figurativeness), only then will they become true philologists. And the problems of artistry are purely philological problems"³.

In general, studying the language of a work of art is a comprehensive process, which not only generalizes the concepts of literary studies such as artistic idea, thought, general imagery, individuality, artistic skill, but also linguistics such as semiotics, connotation, pragmatics, and is also connected with the fields of cognitive science, expanding its scope of analysis with concepts such as knowledge, understanding, perception, analysis, linguistic thinking, linguistic consciousness, linguistic activity, and linguistic personality. It also develops students' social competencies, strengthens the competency-based approach, and further expands and strengthens the scope of knowledge, skills, worldview, and artistic thinking.

Uzbek children's poetry is an important part of our national literature, which plays a significant role in the formation of aesthetic taste in children's minds, expanding their language wealth, and developing creative thinking. Linguopoetic analysis of poetic texts in the educational process not only arouses literary and aesthetic pleasure, but also develops students' speech competence, helps to understand the emotional and expressive capabilities of the language. Therefore, the use of modern methods in teaching linguopoetic analysis is one of the most urgent issues in today's language education process.

Today, traditional approaches in language teaching are gradually being replaced by interactive and innovative methods. This is also noticeable in the teaching of linguopoetic analysis. Because in the study of poetic texts, it is necessary not only to provide theoretical explanations, but also to ensure the active participation of students.

Modern methods make linguopoetic analysis effective in the following aspects:

¹ <https://lex.uz/acts/-4561730>

² Yo'ldoshev M. Badiiy matn lingvopoetikasi. - Toshkent: Fan, 2008. - B. 18

³ Sarimsoqov B. Badiiylik asoslari va mezonlari. - Toshkent: TAI, 2004, 27-bet.

1. **It turns the student into an active subject.** For example, in the "Brainstorming" or "Blitz-survey" methods, the student independently interprets the artistic function of the additions in the text of the poem.
2. **Enhances emotional intelligence.** When images in a poem are brought to life using multimedia and animation, the reader better feels the emotional color created by the additions.
3. **Develops creative thinking.** Methods such as "Role Playing" and "Continuing the Text" allow children to create new artistic forms from words.
4. **Encourages collective analysis.** Working in groups, students discuss the meaning of suffixes from different perspectives.
5. **Provides a competency-based approach.** The student learns not only the grammatical function of the suffix, but also its linguopoetic significance.

Linguopoetic analysis of poetic texts in the educational process is an important tool not only for the formation of aesthetic taste in students, but also for the development of their linguistic wealth, creative and independent thinking. By analyzing the linguopoetic elements in the poetic text, the child deeply feels the inner tone, artistic coloring and figurative expression of the word. This not only arouses interest in reading, but also enhances aesthetic pleasure, and cultivates emotional sensitivity. In this process, the student, understanding the poetic meanings created with the help of suffixes, discovers the rich possibilities of the language and tries to use them in his speech.

Therefore, the use of modern methods in teaching such analysis is of particular methodological importance. Interactive methods encourage students to engage in active conversation, forming their skills in independent thinking and substantiating their point of view. The use of multimedia and information technologies enlivens poetic images, expanding students' ability to visually perceive events and emotionally perceive them. Creative tasks help children create new artistic forms, freely and fluently express their thoughts. As a result, students develop creativity, independence, emotional sensitivity, and speech competencies.

There are various methods that can be used in linguopoetic analysis, which serve to develop students' aesthetic perception and creative thinking. First of all, through the expressive reading and conversation method, the poem is read expressively by the teacher or students, and the role of the additions in the text in creating an image is explained through the conversation. For example, *Ayiqvoy* in the word –voy The suffix brings the animal closer to the children, *Miyovjon* The shape represents love and sincerity. The next stage uses the observation and analysis method: students identify words formed using suffixes from the text of the poem and discuss their semantic and emotional properties. Through this, they understand the aesthetic significance of suffixes, as well as their grammatical function.

Effective word-building exercises for students involve creating new figurative words from simple words, for example: *quyon* → *quyoncha*, *chumchuq* → *chumchuqvoy*, *tulki* → *tulkinisa*. The resulting words are discussed as to what emotions they express, and this process develops creative thinking:

Navbatchi o'qituvchilar

Direktorni topishdi.

Quyovoyini xonaga

Chorlab eshik yopishdi.

Also, in the role-playing and dramatization method, students act out the characters in the poem. For example, ones *Ayiqvoy*, ones *Tulkinisa*, another one *Quyuncha* performs the role. This method allows you to experience linguopoetic tools not only theoretically, but also practically, and makes the lesson more interesting.

Cluster and mind-map methods, which are widely used in modern education, also give effective results: students can learn based on a specific addition (for example –cha) they form a group of words (*quyuncha*, *mushukcha*, *chumchuqcha*, *o'rdakcha*) and determine their emotional coloring by identifying their common and different aspects. The mind-mapping method was developed by the English scientist Tony Buzan, and the main goal is to teach students or researchers to classify and remember information based on the connections between ideas and concepts. Using a mind map during the lesson: a map is created based on the suffixes used in the poem; students are divided into small groups, each group analyzes its suffix and places it on the map; at the end of the lesson, a general map is presented, and the linguopoetic functions of the suffixes are compared. Main features of a mind map:

1. Central idea: The main topic or concept is written in the center of the map (for example: “-voy addition”).
2. Branches: Small topics related to different areas are drawn from the center (for example: “*Hayvonlar nomiga qo'shilganda*”, “*Bolalar ismlariga qo'shilganda*”).
3. Sub-branches: Each subtopic yields even smaller details (for example: “*Ayiqvoy – mehribon obraz*”, “*Qorinboy – kinoya obraz*”).
4. Visual aids: If you use pictures, colored lines, and symbols along with words in a mind map, it will be more memorable for the reader.

Below, the process of linguopoetic analysis is methodically analyzed based on the "Mind-map" method.

Mind-map markazi: “Mushukcha – jajjigina Sinba”

1. Main character: *mushukcha*; *jajjigina* (–gina addition → *kichraytirish*, *erkalash*); *sinba* (give a pet a friendly name).
2. Poetic meaning through suffixes: –gina → *kichkina*, a sweet, affectionate image; –cha → *erkalash*, bringing children closer. The result: a loving, child-friendly image of a cat, rather than its simplicity.
3. Children's attitude: to caress (affection, fondling); naming (friendly relationship → “Sinba”); humanizing the image of a cat.
4. Emotional-expressive effect: affection, sincerity, a mood of pampering; a kitten is a source of joy for children.
5. Methodical application: expressive reading: children read the poem aloud and with emotion; word formation exercise: *mushuk* → *mushukcha* → *mushukchagina*; role play: one child acts as “Sinba”, the others act as “the children”.

Mind mapping exercise: “Kitten” is written in the center, and the function of the suffixes and their effect on children are drawn around them.

In addition, the use of information technology makes linguopoetic analysis more vivid. When poetic images are presented through multimedia, animation, or slides, students can more deeply experience the linguopoetic meaning created by the additions. For example, *Ayiqvoy* showing the image in the form of a cartoon enhances emotional perception in children. Finally, creative tasks

are also of great importance: students write their own additions to the continuation of the poem, draw a small picture or create a new figurative word. For example, questions like "If you were writing a poem about a cat, what adjective would you use?" stimulate their creative abilities and make linguopoetic analysis more effective.

In conclusion, linguopoetic analysis is an important tool for a deeper understanding of children's poetry, for discovering the emotional and figurative possibilities of language. In teaching it, it is necessary to use modern methods along with theoretical knowledge. The above methods show that in teaching linguopoetic analysis, it is necessary to use interactive and creative approaches, not limited to theoretical explanations. The additions used in poetic texts have not only grammatical but also aesthetic significance. In instilling this significance in the minds of students, expressive reading, conversation, analysis, role-playing games, multimedia tools and creative tasks are effective. Through this, students gain a deeper understanding of the figurative and emotional possibilities of language, feel the aesthetic value of words and, most importantly, develop creative thinking, speech competence and love for the national artistic heritage.

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