

ARTICLE

Features of the Science of Poetical Linguistics

Sadagat Hasanova 

Faculty of History and Philology, Nakhchivan State University, Nakhchivan AZ7000, Azerbaijan

ABSTRACT

“Poetic linguistics” is a branch of science that studies the poetic manifestations and aesthetic aspects of language. This branch of linguistics studies how and for what purpose words and expressions in language are used in poetic works. Poetic linguistics, unlike the natural and functional use of language, emphasizes the methods of artistic use of language materials. In this process, it also studies how the structure of language is changed for creative purposes. The science of “poetic linguistics” reveals the poetic power of language, its forms of manifestation and structure, and clarifies the relationship between literary figures and the reader or listener. This branch of science studies all poetic elements of language. Poetic linguistics holds special importance in revealing the poetic functions of language, its aesthetic value, and the expressive possibilities of language. The features that form the basis of the language of poetry are studied through the science of poetic linguistics. While traditional linguistics approaches language from a functional and communicative perspective, poetic linguistics studies language facts in relation to their aesthetic, emotional, and philosophical meanings. In this process, the poeponetic, poelexical, poegrammatical aspects of language, its affective pathways, and its internal semantics are clarified. The article examines the purpose, functions, relationships, and scope of poetic linguistics as a scientific discipline.

Keywords: Poetic Linguistics; Word; Language; Phonetics; Lexicon; Grammar

*CORRESPONDING AUTHOR:

Sadagat Hasanova, Faculty of History and Philology, Nakhchivan State University, Nakhchivan AZ7000, Azerbaijan;
Email: sedagethesenova@gmail.com

ARTICLE INFO

Received: 30 March 2025 | Revised: 3 June 2025 | Accepted: 24 June 2025 | Published Online: 21 July 2025
DOI: <https://doi.org/10.30564/fls.v7i7.9288>

CITATION

Hasanova, S., 2025. Features of the science of poetical linguistics. Forum for Linguistic Studies. 7(7): 1025–1034.
DOI: <https://doi.org/10.30564/fls.v7i7.9288>

COPYRIGHT

Copyright © 2025 by the author(s). Published by Bilingual Publishing Group. This is an open access article under the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) License (<https://creativecommons.org/licenses/by-nc/4.0/>).

1. Introduction

Since ancient times, people have sought to express their observations, insights, and understanding of nature and society, and this desire has been primarily realized through language. They were not satisfied with the ability to express what they wanted; they shared their joys and sorrows with the people around them, with their loved ones, or with their inner world through inner speech. The need for communication increased the number of words used by people, and thus the vocabulary of languages began to expand. The semantic abundance of words and the breadth of the language's internal capabilities played a crucial role in this process. To express ideas more effectively and emotionally, words were given a poetic form, and thus, the language was used creatively. For example, one of the words denoting color in the world's languages is "blue", and in various languages, there is a word for "poetry". "Poetry" is an abstract concept; it does not have weight or color. However, in the Azerbaijani poetic language, there is the expression "blue poem", and this combination attracts attention with its quality of meaning. There is a scientific basis for this. Thus, according to scientific data, blue (the color of love) is the fifth color in the rainbow, symbolizing the sky and infinity for many people. This color is also a symbol of mercy, loyalty, and permanence^[1]. Thus, the expression "blue poem" is a symbol of a poetic work and thought that brings satisfaction to a person, comforts the heart, and expresses loyalty and trust. The science that follows the processes of word and expression creation in language is known as "Poetic linguistics". This science is already taught as a subject in some universities. In this regard, clarifying its essence is a necessary issue.

2. Method

In the implementation of the research entitled "Features of the science of poetical linguistics", description was used to study the internal structure, relationships and systematicity of language elements, comparison was used to establish parallels between various poetic examples, to reveal similarities and differences, and analysis methods and scientific-theoretical ideas related to the subject were used to create an idea about the science of poetic linguistics. In addition, the method of explanatory linguistics was used to

clarify the features of the science of poetic linguistics and the purpose of investigating how language functions in poetic texts, how linguistic features are used creatively, and how they contribute to the emotional, aesthetic and mental impact of poetic works, and the method of comparison was used to distinguish this science from other fields.

3. Discussion

Poetic language is mainly associated with creativity^[2]. R. Jakobson, who conducted research on poetic language and identified the linguistic mechanisms of the creation of poetic texts, is very right in his opinion: "I believe that linguistics will embrace poetics"^[3]. Todorov connects poetics with the general progress of science, noting that one can envy its fate and the results it has achieved^[4]. The history of the poetic function of the word in language is ancient. However, "poetic linguistics" as a field of study is one of the emerging areas of linguistics. Thus, research on this topic mainly coincides with the 20th century.

Poetic language has not always had the same level of development characteristics. Periods of rapid development and change are observed in its history. In the history of poetic language, elements of colloquial speech, dialects, and foreign languages are combined. There were mixed and complex stages characterized by an abundance of words. In this regard, studying the language of poetic works belonging to any period is important in terms of determining the linguistic and stylistic trends of that historical stage.

Studies show that there is still a need for research on poetic linguistics. The study of poetic works from a linguistic perspective sheds light on issues arising from their inherent coherence and structure. The application of linguistic analysis methods to poetic texts reveals the principles on which poetic linguistics is based. There has been interest in the study of poetic language since ancient times. However, in the works of the Prague linguistic school, special importance was given to artistic language. Thus, the linguistic study of poetry has reached the level of a program. A systematic approach to poetic language is associated with the activities of the Prague Linguistic Society.

Poetic linguistics expands the possibilities of visual observation of the language landscape of different periods. Works of art can reveal the poetic possibilities of all language

elements. Poetic works, which present various aspects of the language, are a very valuable source in the study of literary and artistic language. Poetic linguistics teaches the elite of the language in terms of artistic style, reveals the composition of artistic vocabulary, and determines the position of word masters in the literary language. In addition, the study of poetic linguistics describes the entire language landscape by showing the archaic language base of the artistic style, the stylistic nuances of lexical-grammatical units used in the language for hundreds of years, the degree of development of foreign words that have not received citizenship, newly formed words, speech exceptions, factual elements of the spoken language, and the belonging of dialect language to lexical and speech facts. In this process, one should not forget the importance of the means of description and expression in poetics, as well as methods of using phraseological units. The expression “poetic linguistics” means “creative artistic linguistics”. This subject is incorrectly referred as “linguistic poetics.” The first word of Kamil Valiyev’s article “A few words about linguistic poetics, poetic syntax, epic poetics,” published in the 35th volume of the scientific journal “Turkish Language Research Yearbook” dated 1987, is also called “linguistic poetics”^[5]. The meaning of the word “linguistic” is “linguist”. In this sense, “linguistic poetics” is not logically correct. However, “poetic linguistics” is more accurate and correct in terms of both grammar and logic. Therefore, although the name of the discipline is called “linguistic poetics”, we consider it necessary to use the expression “Poetic linguistics” in this sense. However, the expression “poetic syntax” is correct in Kamil Valiyev’s research. If we approach this with the logic of “linguistic poetics,” the term “poetic syntax” should be incorrectly called “syntactic poetics.” Therefore, the word “poetic” is a lexeme that defines “linguistics” and should be used before it.

Among the styles of literary language, the artistic style, which is more widespread and historically ancient, lends itself to an in-depth study of the national language. Thus, the creation of new meanings in the language through words, expressions, sentences, and the possibilities of expressing ideas, as well as the semantic development of language, is more evident in the artistic style. From this perspective, the study of poetic language is a crucial issue. The study of the poetic language art of the people and various masters of words reveals, on the one hand, the deep layers of literary

and artistic language. The science of “poetic linguistics” is also helpful in clarifying the history of the emergence, formation, and development of the artistic language culture of the people.

In poetic texts, it is possible to find valuable materials related to different levels of language. Expressiveness at all levels of language is the object of research of the science of “Poetic Linguistics”. From this perspective, the study of the artistic possibilities of phonetics, lexicology, word creation, morphology, and syntax reveals the essence of poetic linguistics. “Poetic Linguistics” confirms that expressiveness is an important element in the linguopoetic structure of any text.

Poetic works that present an artistic description and glorification of life are a means of conveying information figuratively, and this is impossible without language. The poetic level is realized through language. Therefore, it is necessary to study poetics at all levels of language. One of the important scientific fields that determines the success of phonological, lexical, morphological and syntactic materials in artistic expression is “Poetic Linguistics”. Not only sounds, words, phrases, and sentences, but even ordinary minor signs are of great importance in language. In this sense, the study of the poetic possibilities of punctuation marks is also interesting. This topic should not be forgotten, if possible, in the study of “poetic linguistics.” Linguistic analysis of any poetic work means addressing all layers of the language system.

The process of nationalization of the language is more evident in poetic works. This is natural. The style of poetic works is distinguished from several functional styles and is based on the national language. True, in the artistic style we also come across words and expressions that are not included in the literary language, which mainly stems from the “hospitality” of the style in question. Thus, it is possible to observe non-literary language facts more often in poetic works. On the other hand, such facts are valuable because they are carriers of poetic functions. Issues related to the language policy of each era affect the literary and artistic views of writers from that era. Lexical and grammatical units that were considered a threat to nationalization were suppressed from time to time and removed from the language, which is why we are grateful to the poetic language. As a result of the development of the poetic language from a national prism, unnecessary borrowings that resisted nationalization

surrendered to it and left the active lexicon. In this sense, non-national words and expressions that were once included in the active lexicon gave way to national units. The poetic language plays an important role in this process.

Language is the primary means of reflecting thought. The preservation of national qualities depends on the preservation of language. At present, poetic works are the first to preserve the peculiarities of the language. From this perspective, poetic linguistics can also reveal the actual problems with scientific language. It is noteworthy that, in recent times, interest in the study of word art and issues of craftsmanship has increased, and linguistic material, which is an integral part of craftsmanship, has gained an important place in these studies. Undoubtedly, poetic works hold a unique position in these studies. Moreover, this is useful in terms of the application of the literary process and practical work, because in that process, an opportunity arises to raise the literary and artistic level. One of the tasks of poetic linguistics is to demonstrate the individual ability of artists to use words with specific examples. This field of science pays special attention to poetic language in the expression of emotional aspects. The special features that manifest themselves in this language, ranging from the sound system to the syntax of the text, are revealed through poetic linguistics.

The size of poetics is determined by language. In this sense, the level of poetic works created by the Turkic peoples, including the Azerbaijani people, has always been satisfactory. This opinion can also be said with all our hearts about the language of those works. In this sense, the following opinion of Doctor of Philology, Associate Professor Vagif Yusifli is noteworthy: “Azerbaijani poetry is connected to the age-old traditions of our poetry, but at the same time, it attracts attention with its new, innovative qualities from the point of view of reflecting modern poetic culture, life, and reality”^[6]. In poetic language, words can express superior qualities in addition to ordinary aspects. Thus, deeper layers of meaning of words are revealed in the expression of ideas. Stylistic figures and the poeticisms based on them are of great importance in making a poetic text lively and engaging. Poeticisms are valuable artistic language units that express and protect the aesthetic beauty of the language. Their basic and figurative meanings have been formed based on the closeness of meaning between words. The richness of the shades of meaning also gave rise to the creation of poetic

shades.

The processes and changes occurring at the level of literary language affect the poetic language and are reflected in it. In addition to developing and enriching the literary language during the period of artistic creativity, word artists do not remain indifferent to language construction; they actively participate in this process and express their attitude toward language issues through their works. The main burden in the development and enrichment of the language falls on speech. The role of language in the abundance of words, expressions, and speech ideas is irreplaceable. Speech is a means of activity that expands the expressive capabilities of a complex systemic language.

The diversity of speech depends, first of all, on the lexical-grammatical composition of the language, and then on the meanings of the words in the language. Polysemy plays a significant role in this matter. Word artists are undoubtedly masters of words who understand the meanings of words. One of the main issues is the skillful use of words by literary figures in presenting their purpose and ideas, thereby enhancing understanding of the spirit of the language. Although the culture of speech is directly related to oral speech, it also includes the culture of writing. Speech culture is built on specific principles. The speech culture of each writer shows the extent to which he benefits from poetic language.

A poetic work is an indicator of the thinking and spirituality expressed through language; it reveals the creative face of the authors, confirming their signature. In this sense, poetic works are not only an expression of reality, but also an expression of imagery enriched with artistic possibilities. Qualities are arising from the inner essence of poetry that can be realized through linguistic analysis. Linguistic analysis of poetic texts has the power to present ordinary truths as an artistic phenomenon. In poetic language analysis, the semantic activity and artistic power of words are more prominent.

The history of including the subject of “poetic linguistics” in the curricula of higher education institutions is relatively recent. Thus, when we examine the history of teaching subjects related to the Azerbaijani language, we do not come across the fact that such a subject was previously taught.

Since the history of teaching the subject is relatively recent, or rather, it resonates with our modern era, there has not been enough written about it. Currently, this subject lacks

a program, methodological manual, or textbook. The main topic of the subject “Poetic Linguistics of the Azerbaijani Language” is the language of poetry. The purpose of this subject is to teach the linguistic features of poetic works. This goal requires the fulfillment of the following tasks:

- To study the language of poetic texts;
- To clarify the individual ability of wordsmiths to use words with specific examples;
- To study the linguophonetic features of poetic works that express and preserve the subtleties of the national language;
- To determine the lexical qualities of the poetic language;
- To clarify the semantic functions of language means;
- To determine the artistic and morphological features of poetic works;
- To clarify the poetic possibilities of phraseological units and phraseological language elements that are the products of national thinking and have stood the test of centuries and millennia, and have preserved their poetic nature from the very beginning;
- Studying the syntactic features of literary language, taking into account that the main features of poetic language belong to the field of syntax.

Poetic linguistics is closely related to several scientific fields. In this sense, some aspects connect it with all areas of linguistics. For example, phonetics, lexis, word formation, grammar (including morphology and syntax), semasiology, dialectology, lexicography, the history of literary language, history, and literature. The connection of scientific fields with “Poetic linguistics” is natural. It is known that phonetics studies the sounds of speech. In the language of poetic works, speech sounds also attract attention with the activity of stylistic moments. “Directly related to the strengthening of aesthetic relations to life events, there is a flexibility in the dynamism of phonetic means of expression. Rhythm and melody, taking a leading position, become increasingly necessary poetic details in the interpretation of spiritual and psychological feelings”^[7]. In the creation of rhythm and melody in the language of poetic works, in the richness of sound, and in general, in the emergence of poephonetic possibilities, the sciences of phonetics and “Poetic linguistics” are interconnected. In general, sound structure in poetry is evaluated as an important aesthetic factor. It is claimed that

poetry consists of hesitation between sound and thought^[8].

Words in the language are also important in the language of poetic works, as one of the issues of lexicology. Words that change meaning in poetic works and are given artistic clothing belong to the lexicon of the language. Thus, poetic words in literary works are initially the lexical material of the language. However, this material is used with a different skill in poetic language. Poetry is one of the most expressive forms of language, defining different ways to convey emotions, ideas, and experiences. The features of the poetic text distinguish it from other forms of writing. Although poetry covers a wide range of styles and forms, certain features are consistently present in many poetic texts. One of the main features that defines a poetic text is word choice. The language in poetry is more emotional and meaningful than prose. Therefore, wordsmiths often choose words that have several layers of meaning. A single word in poetry can create such strong emotions or vivid images.

Word creation is one of the original and striking issues in poetic linguistics. Of course, the ways of word formation theoretically belong to the “Word Creation” section of linguistics. This section of linguistics plays a key role in the creation of words and expressions (and even more expressions) with deep artistic value by individual authors in poetic language.

“Poetic linguistics” is also connected to the morphology and syntax sections of grammar, which hold an important position in linguistics. Thus, the words that make up speech belong to any part of speech, and the science that studies them is morphology. The difference is that in poetic linguistics, these parts of speech are interesting in terms of poetics. However, parts of speech are still used as material.

The importance of the sentence in the perfection of speech is known, and without it, any idea cannot be conveyed correctly. “Words mean something only in the context of a sentence”^[9]. In this sense, poetic linguistics is deeply connected with syntax, which is the study of word combinations and sentences.

The connections between the science of “poetic linguistics” and semasiology are necessary in terms of revealing the artistic possibilities of lexical-semantic word groups. Scholars who understand meaning as a function of text and context have evaluated “language knowledge” as a creative ability to determine what meaning a word can express in context^[10].

The study of dialect facts in poetic language justifies the connection of the discipline with dialectology.

Sometimes words are used in poetic language that require dictionaries to explain them. This necessitates the connection of the discipline with the science of lexicography.

Theoretical information from the science of etymology is necessary to investigate the origin of the facts contained in poetic language. In this matter, the relationship between “Poetic Linguistics” and the science of etymology becomes apparent.

The science of “poetic linguistics” has a stronger connection with the sciences of “History of Literary Language” and “Literary Studies.” This is because “Poetic Linguistics” is based on the analysis of literary and artistic language materials from different times. In addition, “the word, its use, its place in language, its role in the communication process, ensuring diversity of ideas,” and so on. Such common problems closely connect these two sciences”^[11].

In addition, it is possible to substantiate the connections between the discipline of “Poetic Linguistics” and the sciences of stylistics, history, and geography. These connections demonstrate that “Poetic Linguistics” has evolved into an independent field of linguistics. The essence of the science is clarified with structuralist, generative, cognitive, discourse, pragmatic, aesthetic, and semantic approaches. Thus, Poetic Linguistics is a field of linguistics that enables the analysis of the poetic aspects of language using various methods.

Poetic language has undergone a fascinating evolution from ancient times to the present. Regardless of its compactness and extensive details, each work, regardless of its volume and detail, has the right to live with the dignity of being an artistic chronicle of its time, an artistic art of the time in which it was created”^[12]. Poetic language originates from the vernacular. It is no coincidence that B. Humboldt considered the language of the people to be its soul, and the soul of the people to be its language^[13]. Poetic language is a living mirror of the human soul. The language of poetic texts is composed of a unity of sentences that are logically consistent with each other. Regardless of its volume, a text is a large speech unit with complete content and a form capable of expressing it.

In linguistics, the term “text” is used in a broad sense.

A person’s reading and writing habits are formed and developed through reading and writing texts.

In the “Explanatory Dictionary of the Azerbaijani Language”, three meanings of text are given:

1. Any kind of speech in written or printed form (literary work, document, as well as a part or fragment of them).
2. The main part of a text, which is different from the explanation given to it, is its description, commentary, and notes.
3. The words, writing of a musical work^[14].

The text has the following features:

1. The sentences in the text are interconnected both in meaning and grammatical terms.
2. The text has a title (or if it does not, it is possible to choose a title for it or assign one).
3. The title of the text should express its main topic.
4. The content of the text should correspond to the title.
5. The content of the text consists of 3 parts:
 - a) Introduction.
 - b) Main part.
 - c) Conclusion.
6. All sentences in the text belong to the same topic.
7. There are different types of texts according to their content. For example, a literary text, a scientific text, and a journalistic text.

Content and ideas are important issues in the text. The idea of the text determines the author’s purpose. This tells what the author wants to say to the reader. Sometimes an epigraph is given after the title of texts, especially artistic-poetic texts, which can clarify the idea of the work. It is interesting that recently, epigraphs have also been given to scientific works providing a wide scope for linguistic analysis. This is more often observed in the scientific work of Professor S. Hasanova^[15,16]. Thus, whichever author’s work she involves in the analysis, she uses a paragraph from their notable poems as an epigraph.

A poetic text can contain a large number of ideas that are related to each other. Poetic language not only describes and glorifies life events and the current situation, but it also creates a different word picture and opens the way to deeper meanings^[17]. The creation of a poetic text is associated with the combination of stylistics, syntax, and pragmatics of the

science of linguistics.

Text is one of the main and broad forms of communication within a certain system. Works written in all styles of the literary language have a certain text. Text is a large language unit with a connection between its components and has its regularities of formation. The text must employ a technique of connection and integration, which is achieved through language units. The text is composed of language signs and has an informational purpose. From this perspective, it falls within the realm of linguistics. Regardless of their content, all literary works have a text. Therefore, when thinking about literature, any text comes to mind. Because the text is related to literature with its ideas and genre characteristics. However, since the text reflects the language and style characteristics of its writers, it is more closely related to the science of linguistics because it employs linguistic units belonging to its sections. Language has an indispensable role in the text-creating ability of authors and the expression of their artistic qualities. All types of literary creation begin with language.

A poetic text has both structural and semantic integrity. Grammatical, semantic, and lexical means that create connections between the components of the text are of great importance in its structure. Logical-semantic, grammatical, and stylistic means relate to the meaning integrity of the text.

Poetic texts can be small and large. Regardless of their size or smallness, texts do not have serious distinctions in terms of their components and their connections. They can even be divided into parts. Of course, all texts can be divided into parts and semi-parts. However, they are connected by acquiring mobility during speech, and this connection gradually strengthens. Common features between the parts of the text justify this connection. Abdullayev K. notes in his work "Theoretical Problems of the Syntax of the Azerbaijani Language" that language levels "give something" to the creation of the text^[18]. This "something" undoubtedly consists of phonetic, lexical, grammatical, stylistic, and even formal means. It is impossible to imagine texts without these means. All linguistic means have a role in the organization of the text. Grammatical means are more closely involved in the coherence of the text. These means are very important in the coherence of words and ideas. Undoubtedly, one of the important reasons why the language of poetry is colorful and effective is the diversity in the ways of connecting words,

the mobility and fragility in the order of expression"^[19].

Poetic texts can be grouped by time of creation, method of presentation, genre, scope, and language. Language plays a key role in the analysis of a literary text. There are certain differences between a text and a sentence. In a sentence, the connection begins with the meaning of words in the text of the sentence, and the expression of any idea emerges as a result of the appropriate connection of words and word combinations. In a structural-semantic connection within a sentence, words and word combinations are mainly used. Therefore, a sentence is composed of words and combinations. Texts are formed with the participation of sentences. Small texts are formed based on several sentences. A text is a large language unit from a sentence. The smallest text can consist of two sentences. The ideas expressed in sentences create the semantic connection of the text. Here, facts (language units) and attitude, as well as method, are the main issues. These are important for organizing the text. If there is no connection between sentences, we cannot discuss text connection. Words justify the connection in the composition of sentences. A sentence, on the other hand, is included in the text structure with its related structure. If a sentence expresses the completeness of thought and information, then the text, in addition, expresses the completeness of meaning. Each passage in the text begins with a sentence. If the smallest unit of small texts in volume is a sentence, then the smallest unit of large texts is small texts or parts of texts. Large texts combine texts of different volumes. From this perspective, such texts are evaluated as the embodiment of general culture. The text is an independent piece of speech.

A poetic text differs from an ordinary text. In such a text, it is possible to encounter images that do not exist in life. That is, fictions also occupy a certain place here. Poetic texts expand the reader's imagination, evoke an emotional mood, and prompt them to think. When evaluating the language of a poetic work, one of the most important issues is having the artistic taste necessary to understand the importance of artistic creativity, to explain linguistic phenomena with poetic sensitivity, rather than relying on dry reasoning. The ideas put forward in such a text are expressed through epithets, metaphors, and analogies. Poetic language reflects the thoughts and words of poets. "The word of a poet, instilling in his contemporaries the excitement of artistic words, the joy of art, good mood and divine pleasure, has always been

considered an incomparable spiritual wealth”^[20]. Fantasy and emotion are characteristics of a poetic text, and it should also be able to convince. Experts rightly believe that poetic language should stir the reader’s feelings, make him think, and make him happy or sad. “However, in both cases – in moments of joy and sadness – it should mobilize the reader, connect him to life, and help him understand. For this, poetry should find its way to the reader’s taste”^[21]. This is not to say that poetic texts lack accuracy. Accuracy here has the character of imagery. In a poetic text, sentences are so closely connected that it is difficult to separate them from each other, and this can disrupt the structure of the text. A poetic text is based on the ideas of an author. The linguistic analysis of such texts makes it clear what the author wants to say to the readers. Poetic texts always have some artistic intention, and subjectivity comes to the fore here. Y.M. Lotman noted that the word used at the level of ordinary speech rises to a meaningful level in poetry, acquiring a semantic character^[1]. How texts that perform the function of poetic expression provide information to the reader or present the main idea are different. In this process, the arrangement and sounding of sounds, words, conjunctions, and sentences cause the emergence of delicate emotions. The language of a poetic text should be neat and orderly from a poetic point of view. The author of a literary text should introduce their artistic identity by increasing the texts poetic power. Such texts seem to reveal diverse approaches to interacting with people, life, and events, and shape one’s thinking. The language of poetic texts is distinguished by its expressiveness and rhythm. Here, not only words, phrases, and sentences, but even sounds play a major role. R. Jakobson evaluates sound as an echo of meaning^[8]. T. Grachev considers rhythm as harmony in motion^[22].

A literary text is a form of speech that enhances aesthetics. It opens up experiential aspects rather than just providing information. Such texts may be far from reality. The main goal here is to draw attention to a topic and approach it from an original position. Since a poetic text is written at a certain time or describes and glorifies a certain time, it expresses the relations of that time. Professor Yusif Seyidov wrote in his work “The Power of Words”: “The poet takes life – nature and society, events not only for himself as an individual, but also for those around him, and expresses them by giving them a new form, a new language, and a new power”^[23].

The new language the scientist discussing is poetic language. Poetry, which is a figurative manifestation of spirituality and thinking, is considered the “first teacher” of the people^[24].

Although literary language norms are the mainstay of the language of a literary text, sometimes grammatical rules can be violated. This is especially the case in poetry texts. In the language of poetic works, stylistic facts are higher than grammatical facts. A literary text serves spiritual enrichment. Therefore, they can be valued at all times.

One of the main principles of authors of literary texts is creative freedom. Thus, the author determines the content and form, and the words are selected according to his taste and passion. The application of artistic imagery and means of expression creates liveliness in poetic texts. Artistic texts are a source of ideas that arouse emotions. The aesthetic function of language is more prominently revealed in literary texts. Although the information function is considered the main one in other texts, conveying feelings and emotions is an important issue in literary texts. The writer’s ability to share their thoughts and ideas with others, as well as their ability to draw attention to the object they want, constitutes the soul of a poetic text. The author’s speech culture and cultural attitude toward issues determine his style in composing a poetic text and reveal his personality. This type of text expresses the importance of the author and appears as a product of his imagination. The author of a poetic text is a single person and shows the degree of commitment to the people they write about, as well as to nature and society, historical events, and specific issues. In addition, the author’s use of language facts sheds light on his style. Undoubtedly, a poetic text belongs to the artistic style. However, each poetic text also has its style. An individual style is a personal style within a general style. The most useful tool for determining an individual’s style is poetic texts. Such texts demonstrate the authors’ ability to present ideas. In a poetic text, language elements are deeply interconnected and form a whole structure. If any element of this structure is removed, the connections between language elements may be lost, and the principles of the text are violated. The main direction of a poetic text is artistic.

In the classical linguistic analysis of a poetic text, more attention was paid to the following:

1. The sounds in the text (phonetic analysis).
2. To the words in the text (lexical analysis).

3. To the sentences in the text (syntactic analysis).
4. To the meaning of the text (semantic analysis).

For a long time, the analysis of literary texts was limited to these aspects, but different methods and ways were considered to show the internal regularities and special features of poetic works. In this regard, the linguistic theory that emerged in Europe could not extend beyond these analyses, and literary texts were incorporated into scientific-theoretical analyses in terms of phonetics, syntax, and semantics. Controversial ideas arose about which of these aspects was more important, and these considerations remain valid today. In the analysis of the literary text, general issues, lexicon, method, approach to the issue, structure, and narrative syntax took the main place. In this matter, the integrity of the poetic work was relegated to the background. The analysis of a poetic work must first begin with language materials, and in this case, it is necessary to address all linguistic levels.

A poetic text is a complete written or read material that presents the sincerity, emotionality, and expressiveness of language, rhetoric, and the subtleties of literary and vernacular language. In such texts, dialects, phraseological units, and various means of artistic description and expression are used, as appropriate, to raise the artistic and aesthetic level of a word, expression, sentence, or verse.

Authors of poetic texts serve to enrich the lexicon of the literary and artistic language. “The lexicon of poetic works is not a different concept from the vocabulary of the language. In literary works, words in the language are also used. However, the words here are directed to different meanings, and metaphor is considered the main one in this process”^[25].

Therefore, as literary texts are read, their new qualities are revealed. The poetic text is associated with humanitarian thought. Here, concepts and judgments are replaced by new ones.

Thus, poetic texts serve as an indicator of human spirituality, and they differ from ordinary texts. Poetic texts are of great importance in preserving the purity of the language, in not forgetting historical linguistic facts, and in a positive attitude towards dialects.

4. Conclusion

Poetic linguistics is a field of study that combines

linguistic analysis with the art of poetry. It emphasizes how poetic language engages the brain in complex and unique ways, contributing not only to artistic expression but also to human understanding of cognition, emotion, and communication. At the intersection of linguistics, cognitive science, and poetics, “Poetic linguistics” opens up new avenues for both scientific exploration and creative expression, ensuring that poetry remains a fundamental part of human culture and intellectual life.

Directing linguistic materials to a poetic goal is a matter of craftsmanship and requires responsibility and skill from authors. The degree of this skill is determined by poetic linguistics. For example, one of the phraseological combinations in Turkic languages is: to fall out of favor. Falling out of favor with someone is explained as losing their trust. A person who falls out of favor also loses his respect. Any person, thing, or event can fall out of favor. However, “falling out of favor with your eyes” is one of the interesting and original expressions in poetic linguistics. Thus, one of the ashugs said:

He looked, but he did not see his beloved,
My eyes fell out of my eyes.

Poetic linguistics reveals the meaning of such expressions. Additionally, poetic linguistics plays a crucial role in determining the unique style of literary figures and in recognizing the signatures of individual poets.

Structuralist, generative, cognitive, discourse, pragmatic, aesthetic, and semantic approaches can offer unique perspectives on the analysis of poetic works.

Author Contributions

Conceptualization, S.H.; methodology, S.H.; software, S.H.; validation, S.H.; formal analysis, S.H.; investigation, S.H.; resources, S.H.; data curation, S.H.; writing—original draft preparation, S.H.; writing—review and editing, S.H.; visualization, S.H.; supervision, S.H.; project administration, S.H. All authors have read and agreed to the published version of the manuscript.

Funding

The study received no funding.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

The data presented in this study are available on request from the corresponding author.

Conflicts of Interest

The author declares no conflict of interest.

References

- [1] Lotman, Y.M., 1972. Analysis of Poetic Text. Structure of Verses. Prosveshchenie: Leningrad, Russia. pp. 1–274.
- [2] Grigoriev, V.P., 1966. On the tasks of linguistic poetics. Izvestiya AN USSR. Series Literature and Language. 25(6), 489–499.
- [3] Jakobson, R., 1987. Language in Literature. The Belknap Press of Harvard University Press: Cambridge, MA, USA. pp. 1–94.
- [4] Todorov, T., 1975. Poetics. In: Structuralism: Pros and cons. Progress: Moscow, Russia. pp. 37–114.
- [5] Valiyev, K., 1987. A few words about linguistic poetics, poetic syntax, epic poetics. Yearbook of Turkish Language Studies - Bulletin "Makale". 35, 297–304.
- [6] Yusifli, V., 2018. Azerbaijani Poetry. In: Literary Process, Volume VI. Hadaf: Baku, Azerbaijan. pp. 1–74.
- [7] Huseynov, M., 2010. Poetry of Sound. Science: Baku, Azerbaijan. pp. 1–318.
- [8] Jakobson, R., 1975. Linguistics and Poetics. In: Structuralism: "For" and "Against". Progress: Moscow, Russia. pp. 193–230.
- [9] Frege, G., 2008. Logical and Philosophical Works. Siberian University Publishing House: Novosibirsk, Russia. pp. 1–280.
- [10] Levinton, G.A., 2005. Notes on zaumi. Anthropology of Culture. 3, 162–172.
- [11] Babayev, A., 2017. Introduction to Linguistics. Mutarcim: Baku, Azerbaijan. pp. 1–560.
- [12] Huseynov, M., 2012. Genre, Time and Literary Hero. Science and Education: Baku, Azerbaijan. pp. 1–160.
- [13] Sovchenko, A.N., 1976. Image-Emotional Speech and Poetic Speech. Publishing House of Rostov University: Rostov, Russia. pp. 1–128.
- [14] Explanatory dictionary of the Azerbaijani language, III c., 2006. Baku, Sharq-Qarb, 672 p.
- [15] Hasanova, S., 2017. Our Language is Our Spiritual Identity. Ajami: Nakhchivan, Azerbaijan. pp. 1–424.
- [16] Hasanova, S., 2020. Our Language is Our Existence. Ajami: Nakhchivan, Azerbaijan. pp. 1–293.
- [17] Hasanova, S., 2024. The role of language in poetic works. Azerbaijani Language and Literature Teaching. 281(3), 12–19.
- [18] Abdullayev, K., 1998. Theoretical Problems of the Syntax of the Azerbaijani Language. Maarif: Baku, Azerbaijan. pp. 1–281.
- [19] Abdullayev, S., 1984. Language and Artistic Perception. Yazichi: Baku, Azerbaijan. pp. 1–167.
- [20] Huseynov, M., 2008. Language and Poetry. Science: Baku, Azerbaijan. pp. 1–434.
- [21] Hajiyev, T., 1990. Our poetry, our prose, our literary language. Yazichi: Baku, Azerbaijan. pp. 1–360.
- [22] Grachev, T., 1980. Creativity, Life, Art. Children's Literature: Moscow, Russia. pp. 1–224.
- [23] Seyidov, Y., 1983. The Power of the Word. Yazichi: Baku, Azerbaijan. pp. 1–280.
- [24] Jafar, M., 1975. On the Paths of Art. Ganjlik: Baku, Azerbaijan. pp. 1–368.
- [25] Hasanova, S., 2024. On poetic lexicon. Azerbaijani Language and Literature Teaching. 279(1), 12–22.