

RESEARCH ARTICLE

The Role of The Locutionary Layer in The Formation of Poetic Semantics in Literary Texts

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Abstract

This article investigates the role of the locutionary layer in shaping poetic semantics within literary texts from a linguistic and poetic perspective. The study proceeds from the assumption that poetic meaning is not an inherent property of isolated lexical units but emerges through the interaction of lexical choice, grammatical organization, syntactic structure, and contextual interpretation. Accordingly, the locutionary layer is examined as the linguistic foundation upon which poetic semantics is constructed.

The research employs descriptive, semantic, contextual, and linguopoetic methods to analyze the mechanisms through which linguistic forms acquire aesthetic and symbolic value in poetic discourse. As the primary textual corpus, selected poems by the Uzbek poet Jamol Kamol from Anvarmirzo Hikoyatlari (Part V) are analyzed. Particular attention is paid to the interaction between lexical units, vocative constructions, evaluative expressions, and imperative forms that contribute to the creation of poetic meaning.

The findings demonstrate that the locutionary layer functions not merely as the formal linguistic structure of a literary text but as an active semantic system that transforms ordinary linguistic expressions into aesthetically significant poetic images. The study further argues that poetic semantics arises from the functional integration of linguistic elements rather than from individual lexical meanings alone. These findings contribute to contemporary linguopoetic studies by offering a functional model for explaining how linguistic form develops into poetic meaning in literary discourse.

KEY WORDS

Locutionary layer; poetic semantics; literary text; linguopoetics; semantic transformation; literary discourse; poetic language; Jamol Kamol.

INTRODUCTION

Literary texts represent one of the most complex forms of linguistic expression in which language functions not only as a means of communication but also as a mechanism for creating aesthetic and conceptual meanings. Unlike ordinary discourse, poetic discourse transforms linguistic units into expressive structures capable of conveying cultural values, emotional experiences, and philosophical interpretations. Therefore, the study of how linguistic forms generate poetic meanings

remains one of the significant issues in contemporary linguopoetics.

The formation of poetic semantics is closely connected with the interaction between linguistic structure and artistic intention. Words, grammatical forms, and syntactic constructions used in a literary text acquire additional semantic dimensions through contextual relations. In this respect, the locutionary layer of a literary text serves as the

initial linguistic basis through which poetic meanings are constructed and interpreted. Although the locutionary layer primarily refers to the explicit linguistic organization of an utterance, its function in literary discourse extends beyond formal expression and participates in the creation of symbolic and aesthetic meanings.

Contemporary approaches to literary linguistics emphasize that meaning in poetic texts cannot be reduced to the dictionary meanings of individual words. Instead, poetic semantics emerges from the dynamic relationship between linguistic elements and the broader textual environment. Lexical selection, grammatical patterns, syntactic arrangement, and contextual associations collectively contribute to the transformation of ordinary linguistic forms into poetically meaningful structures. Consequently, the locutionary layer should be viewed not as a static component of the text but as an active mechanism involved in semantic development.

Within Uzbek literary discourse, the poetry of Jamol Kamol provides valuable material for examining the relationship between linguistic form and poetic meaning. His poetic language demonstrates a distinctive interaction between national-cultural concepts, emotional evaluation, and artistic expression. Through carefully selected lexical units and syntactic patterns, the poet creates texts in which linguistic forms become carriers of broader cultural and aesthetic meanings.

The present study analyzes selected poetic fragments from Jamol Kamol's collection *Anvarmirzo Hikoyatlari* (Part V), focusing on the poem "Song about the Homeland" (*Vatan haqida qo'shiq*). The following lines serve as the main analytical material:

Bo'l omon, mustaqil, hur O'zbekiston,

Ey quyosh o'lkasi, jonajon diyor,

Ilmda jahongir, jangda qahramon,

Bobolar shuhrati bo'lsin senga yor.

(Remain prosperous, independent and free, Uzbekistan,

O land of sunshine, my beloved homeland,

A champion in knowledge, a hero in battle,

May the glory of ancestors always accompany you).

The selected fragment demonstrates how lexical and syntactic

structures contribute to the formation of poetic semantics. Expressions such as *hur O'zbekiston* ("free Uzbekistan"), *quyosh o'lkasi* ("land of sunshine"), and *bobolar shuhrati* ("the glory of ancestors") illustrate the process through which linguistic forms gain symbolic and cultural significance within poetic discourse.

The aim of this study is to examine the role of the locutionary layer in shaping poetic semantics in literary texts. The research seeks to reveal how lexical, grammatical, and syntactic features function together to transform linguistic structures into meaningful poetic representations.

LITERATURE REVIEW

The relationship between linguistic form and meaning has been a central issue in linguistic and literary studies for several decades. Contemporary approaches to literary discourse increasingly emphasize that meaning is not produced exclusively through lexical definitions but emerges from the interaction between linguistic structures, communicative intentions, and contextual factors. This perspective provides a theoretical foundation for examining the role of the locutionary layer in the formation of poetic semantics. The concept of the locutionary act originates from speech act theory developed by J. L. Austin, who distinguished between locutionary, illocutionary, and perlocutionary dimensions of utterance. Although initially formulated within the framework of ordinary communication, the concept of the locutionary level has significant implications for literary analysis because poetic texts also rely on linguistic forms as the primary basis for meaning construction. In literary discourse, the linguistic organization of an utterance becomes a starting point from which additional aesthetic and symbolic meanings develop. Later developments in functional linguistics expanded the understanding of language as a meaning-generating system. Halliday's functional approach demonstrated that linguistic choices are closely related to the social and contextual environment in which they operate. From this perspective, the structure of a text is not an accidental arrangement of linguistic elements but a meaningful organization shaped by communicative purposes. This theoretical position is particularly relevant to poetic texts, where lexical and grammatical choices contribute directly to the creation of artistic meanings. Semiotic approaches to literary texts further strengthened the understanding of language as a carrier of multiple layers of meaning. Lotman viewed the literary text as a complex semiotic structure in which individual linguistic

elements gain significance through their relationships within the entire textual system. According to this approach, poetic meaning is generated through the interaction of different levels of organization, including vocabulary, syntax, imagery, and cultural associations. Recent studies in cognitive linguistics and literary semantics have continued to develop the idea that poetic meaning emerges through conceptual integration and contextual interpretation. Researchers in cognitive poetics argue that literary language activates broader knowledge structures, emotional associations, and cultural models. Therefore, poetic semantics should be understood as a dynamic process rather than as a fixed interpretation of textual elements. In Uzbek linguistics, studies of literary language and linguopoetics have also emphasized the importance of analyzing the relationship between linguistic structure and artistic meaning. Researchers have examined lexical selection, stylistic devices, and textual organization as important factors determining the aesthetic potential of literary works. These studies provide valuable methodological foundations for analyzing Uzbek poetic discourse within contemporary linguistic frameworks. Despite significant achievements in the study of poetic language, the relationship between the locutionary layer and the formation of poetic semantics requires further investigation, particularly in relation to Uzbek literary texts. The present study addresses this issue by analyzing how lexical, grammatical, and syntactic structures function as mechanisms through which poetic meanings are created in Jamol Kamol's poetry.

METHODS

The primary material of this study consists of selected poetic texts by the Uzbek poet Jamol Kamol included in the collection *Anvarmirzo Hikoyatlari* (Part V). The research focuses specifically on the poem "Song about the Homeland" (*Vatan haqida qo'shiq*), which provides significant linguistic material for examining the relationship between the locutionary layer and poetic semantics.

The selected poem represents a valuable source for linguistic analysis because its poetic structure is formed through a combination of lexical evaluation, metaphorical nomination, vocative constructions, and syntactic patterns. The text demonstrates how ordinary linguistic units acquire additional aesthetic and cultural meanings within a poetic context. The following excerpt serves as the main analytical unit:

Bo'l omon, mustaqil, hur O'zbekiston,

Ey quyosh o'lkasi, jonajon diyor,

Ilmda jahongir, jangda qahramon,

Bobolar shuhrati bo'lsin senga yor.

(Remain prosperous, independent and free, Uzbekistan,

O land of sunshine, my beloved homeland,

A champion in knowledge, a hero in battle,

May the glory of ancestors always accompany you)

The study applies a qualitative research approach based on linguopoetic analysis. This methodology allows the investigation of how linguistic structures function within literary discourse and how they contribute to the construction of poetic meaning.

The descriptive method is used to identify and classify the linguistic elements that constitute the locutionary layer, including lexical units, grammatical forms, and syntactic constructions. This method provides a basis for examining the formal organization of the poetic text.

The semantic analysis method is employed to reveal the transformation of linguistic meanings within the poetic context. Particular attention is given to evaluative words, metaphorical expressions, and culturally significant concepts that acquire expanded meanings beyond their primary lexical definitions.

The contextual analysis method is applied to determine how individual linguistic units interact with the overall structure of the poem. Through this approach, the study examines the relationship between textual elements and the broader poetic message conveyed by the author.

Additionally, the linguopoetic method is used to interpret the aesthetic functions of linguistic forms. This approach makes it possible to analyze how lexical choices, grammatical patterns, and syntactic organization participate in creating poetic images and conceptual meanings.

The combination of these methods enables a comprehensive examination of the locutionary layer as a functional linguistic system rather than merely a formal component of literary expression. The research methodology is therefore aimed at demonstrating the process through which linguistic structures develop into poetic semantics within literary discourse.

RESULTS

The analysis demonstrates that lexical units within the poetic text serve not only as carriers of direct meanings but also as instruments for constructing broader semantic fields. In Jamol Kamol's poem "Song about the Homeland" (Vatan haqida qo'shiq), the lexical layer forms the initial basis through which national, emotional, and cultural meanings are developed.

The opening line:

Bo'l omon, mustaqil, hur O'zbekiston

Remain prosperous, independent and free, Uzbekistan

contains a number of evaluative lexical units that shape the semantic image of the homeland. The words *mustaqil* ("independent") and *hur* ("free") represent concepts that extend beyond their literal meanings and acquire historical and ideological significance within the poetic context. Through their combination with the proper name *O'zbekiston* ("Uzbekistan"), these lexical units construct a conceptual image of the homeland as a symbol of freedom and national identity. The adjective *jonajon* ("beloved") in the expression:

Ey quyosh o'lkasi, jonajon diyor

O land of sunshine, my beloved homeland

demonstrates the emotional potential of lexical choice. Although the word primarily expresses affection, its position within the poetic structure transforms it into a marker of personal attachment and collective emotional perception. Thus, the lexical element contributes to the creation of an intimate relationship between the lyrical subject and the represented homeland. Another significant lexical feature is the use of elevated words:

Ilmda jahongir, jangda qahramon

A champion in knowledge, a hero in battle

The units *jahongir* ("world-conquering") and *qahramon* ("hero") function as evaluative nominations that construct an idealized image. Their semantic force is not limited to individual characteristics but represents cultural ideals associated with intellectual achievement and courage. Therefore, lexical selection within the locutionary layer becomes a mechanism through which abstract values are transformed into poetic images.

The results indicate that lexical elements in the locutionary layer undergo contextual-semantic expansion. Their poetic function emerges through interaction with other textual components, allowing ordinary linguistic units to acquire

symbolic and aesthetic significance.

The analysis reveals that metaphorical expressions play an essential role in expanding the semantic capacity of linguistic forms. In the line:

Ey quyosh o'lkasi, jonajon diyor

O land of sunshine, my beloved homeland

the expression *quyosh o'lkasi* ("land of sunshine") represents a metaphorical construction in which the image of the sun becomes associated with brightness, prosperity, and positive evaluation. The metaphor does not simply describe a geographical space but creates an emotional and symbolic representation of the homeland.

The phrase:

Bobolar shuhrati bo'lsin senga yor

May the glory of ancestors always accompany you

demonstrates the interaction between linguistic form and cultural memory. The lexical unit *bobolar* ("ancestors") activates historical and cultural associations, while *shuhrat* ("glory") introduces the idea of inherited dignity and continuity. Within the poetic context, these words function as cultural signs that connect the present identity of the nation with its historical past.

Thus, metaphorical and culturally marked expressions demonstrate that the locutionary layer possesses semantic potential beyond direct linguistic representation. Through contextual activation, linguistic forms become carriers of collective memory, values, and symbolic meanings.

The syntactic organization of the poem also contributes significantly to the formation of poetic semantics. The opening imperative construction: *Bo'l omon* (Remain prosperous) creates a direct expressive relationship between the speaker and the object of address. Although grammatically simple, this construction performs an important poetic function by expressing blessing, emotional involvement, and a positive attitude.

The vocative structure:

Ey quyosh o'lkasi, jonajon diyor

(O land of sunshine, my beloved homeland) strengthens the dialogic character of the poem. The use of the vocative marker *Ey* establishes a direct communicative orientation toward the homeland, transforming it from an abstract concept into an

emotionally perceived addressee.

The parallel syntactic structure:

Ilmda jahongir, jangda qahramon

(A champion in knowledge, a hero in battle) creates semantic balance between two domains: intellectual achievement and physical courage. The symmetrical organization of the sentence reinforces the idea of a complete and ideal image.

The results show that syntactic structures within the locutionary layer do not merely organize grammatical relations but actively participate in shaping poetic interpretation. Through specific constructions, the text achieves emotional intensity and conceptual coherence.

The analysis confirms that poetic semantics emerges through the interaction of different elements within the locutionary layer. Lexical choices, metaphorical expressions, and syntactic structures function as interconnected components rather than isolated linguistic phenomena.

In Jamol Kamol's poetic text, linguistic forms gradually move from their direct communicative function toward broader aesthetic and symbolic meanings. The words and constructions selected by the poet become meaningful not only because of their individual semantic content but also because of their position within the entire poetic structure.

Therefore, the locutionary layer should be understood as an active semantic mechanism that transforms linguistic form into poetic meaning. The findings demonstrate that the formation of poetic semantics is a process in which language becomes an artistic system capable of representing cultural concepts, emotional experiences, and collective values.

Discussion. The findings of this study confirm that the locutionary layer plays a fundamental role in the formation of poetic semantics. The analysis of Jamol Kamol's poem demonstrates that linguistic forms in literary texts cannot be regarded as neutral structural elements. Lexical choices, metaphorical expressions, and syntactic constructions acquire additional meanings through their interaction within the poetic context.

The results support the idea that poetic meaning emerges from the relationship between linguistic form and contextual interpretation. Words such as *hur* ("free"), *jonajon* ("beloved"), and *qahramon* ("hero") demonstrate how lexical units move beyond their direct meanings and become carriers of cultural and emotional significance. Similarly, metaphorical

expressions and vocative structures contribute to the transformation of linguistic forms into artistic images.

From a linguopoetic perspective, the locutionary layer represents the initial stage of meaning construction. It provides the linguistic foundation through which the author's worldview, cultural concepts, and aesthetic intentions are expressed. Therefore, poetic semantics should be considered a dynamic process formed through the interaction of linguistic structures and contextual meanings.

The study also shows that literary analysis requires attention not only to the meanings of individual linguistic units but also to their functional relations within the entire poetic system. Such an approach allows a deeper understanding of how language functions as an artistic medium.

CONCLUSION

This study examined the role of the locutionary layer in shaping poetic semantics in literary texts through the analysis of Jamol Kamol's poem "Song about the Homeland" from *Anvarmirzo Hikoyatlari* (Part V).

The results demonstrate that poetic meaning is created through the interaction of lexical, metaphorical, and syntactic structures. Linguistic units within the locutionary layer do not remain restricted to their direct meanings; they acquire symbolic, cultural, and aesthetic significance within the poetic context.

The research confirms that the locutionary layer functions as an active mechanism of semantic formation rather than merely a formal linguistic structure. Through deliberate lexical selection and syntactic organization, the poet transforms ordinary language into a system of artistic expression.

Thus, the study contributes to linguopoetic research by revealing the role of linguistic form as the foundation for the development of poetic semantics in literary discourse.

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