

AESTOSTYLISTICS: LANGUAGE AND BEAUTY IN THE AESTHETIC SPACE OF THE TEXT

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Abstract. The article examines aestostylistics as a new branch of modern neostylistics. The role of linguistic means in creating beauty, emotional impact, and the aesthetic resonance of a text is explored. Based on the works of R. Jakobson, R. Barthes, and U. Eco, poetic texts by Cho'lpon, Navoi, Shakespeare, and Byron are analyzed. The aestostylistic approach reveals the deep connection between form and content, where the artistic image becomes a bearer of spiritual energy and aesthetic experience.

Keywords: aestostylistics, neostylistics, poetics, beauty, harmony, metaphor, intertextuality, image, aesthetic impact.

Introduction

Modern linguistics has gone beyond the boundaries of formal language analysis and increasingly turns to its artistic and aesthetic nature. Roman Jakobson (1960) noted that the function of poetic language lies in emphasizing form. For him, the beauty of speech is not an external ornament, but a way of organizing meaning.

Aestostylistics, as a continuation of neostylistic ideas, takes a further step: it considers the beauty of a text as the result of the interaction between structure, rhythm, semantics, and emotion. The focus is not only on what is said but also on how it sounds and what effect it evokes in the reader.

In the era of digital communication, the aesthetic function of language becomes even more significant: the text competes with visual and auditory forms, and it is stylistic devices that allow the artistic power of the word to be preserved.

Methods

2.1. Theoretical Basis

Aestostylistic analysis relies on the works of:

- R. Jakobson (1960) — on the poetic function of language and the principle of “equivalence” in the text;
- R. Barthes (1977) — on the interaction between the signifier and the signified in artistic utterance;
- U. Eco (1994) — on the role of the reader in creating aesthetic meaning;



– M. Freeman (2002) — on cognitive poetics as a synthesis of form and imagination.

2.2. Research Material

For analysis, the following texts were selected:

– From Uzbek literature: Alisher Navoi (“Lison ut-Tayr”), Abdulla Cho‘lpon (“O‘zumni topdim”, “Go‘zal”);

– From English literature: William Shakespeare (Sonnet 18), George Byron (She Walks in Beauty).

2.3. Methodology of Analysis

The following methods were applied:

1. Structural-semantic method – to identify aesthetic elements in the organization of the text (rhyme, parallelism, repetition).
2. Cognitive-poetic analysis – for interpreting metaphors and symbols.
3. Comparative-stylistic approach – to reveal universal and national aesthetic principles.
4. Empirical observation – analyzing the reader’s perception of the text (aesthetic empathy).

Results

3.1. Aesthetic Principles of Language

The main principles of aestostylistics include:

1. The principle of harmony – the balance of form and content.
2. The principle of proportionality – rhythmic and syntactic balance.
3. The principle of metaphoricality – the image as a bearer of spiritual meaning.
4. The principle of emotional resonance – the impact on feelings through sound and semantic symmetry.

3.2. Table 1. Comparison of Aesthetic Devices in English and Uzbek Poetry

Aesthetic device	Example from English poetry	Example from Uzbek poetry	Aesthetic effect
Metaphor	“Shall I compare thee to a summer’s day?” (Shakespeare)	“Ko‘nglim quyoshdan issiqdir” (Cho‘lpon)	Creation of an association of beauty with nature, warmth, and eternity
Rhythm and repetition	“She walks in beauty, like the night / Of cloudless climes and starry skies”	“Go‘zal sen, go‘zal, so‘zing ham go‘zal” (Cho‘lpon)	Musicality of speech, emotional elevation



Aesthetic device	Example from English poetry	Example from Uzbek poetry	Aesthetic effect
	(Byron)		
Antithesis	"The more I give to thee, the more I have" (Shakespeare)	"Yig'laganda kulganman, kulganda yig'lagan" (Cho'lpon)	Reflection of the inner conflict of the soul
Symbolism	"Roses have thorns" (Shakespeare)	"Gul va tikan" (Navoi)	Beauty as a symbol of suffering and perfection
Intertextuality	Reference to biblical images	Reference to Sufi poetics	Fusion of the sacred and the personal aesthetic experience

3.3. Image and Musicality as Categories of the Aesthetic

In the poetry of Navoi and Shakespeare, sound becomes meaning.

– In **Navoi**, alliteration strengthens spiritual harmony: "Dil dardidin so'z ochdim, dard dildan ochildi."

– In **Shakespeare**, the sound [s] in the line "So long lives this, and this gives life to thee" creates an effect of infinity.

Thus, a sound metaphor of immortality is formed, corresponding to the aesthetic principle of "the transformation of form into meaning."

3.4. The Image of Light and Darkness

In both English and Uzbek traditions, light is a symbol of beauty, goodness, and truth.

– "She walks in beauty, like the night / Of cloudless climes and starry skies" (Byron) — the night as an embodiment of harmony between light and darkness.

– "Ko'nglimda yorug'lik, zulmat yo'qdir" (Navoi) — inner light as spiritual enlightenment.

Thus, the antonymic unity of light and darkness forms the aesthetic category of inner equilibrium.

Discussion

4.1. Aestostylistics and Poetic Meaning

According to U. Eco (1994), the aesthetics of a text lies not in its form but in the play of interpretations between author and reader.



Aestostylistics implements this idea by considering style as “the energy of artistic perception.” Linguistic means perform an aesthetic function when they:

- evoke an emotional response;
- create inner symmetry;
- stimulate imagination.

4.2. National Specificity of Aesthetic Perception

The Uzbek tradition relies on spiritual–Sufi concepts (ishq, sabr, navo, nur), where beauty is closely connected with moral purity.

The English tradition is based on the idea of individual perception, where beauty is an act of observation rather than revelation.

Examples:

- Navoi: “Gulning hidi ko‘ngilni poklar.”
- Byron: “And all that’s best of dark and bright / Meet in her aspect and her eyes.”

These differences confirm both the universality of aesthetic principles and the national specificity of their realization.

4.3. Harmony of Form and Content

R. Jakobson stated: “The poetic function of language projects the principle of equivalence from the axis of selection to the axis of combination.” This means that beauty arises where form and content coincide in energy and intonation.

Example in Cho‘lpon: “Sen kulganingda bahor kuladi.”

Example in Shakespeare: “Love’s not Time’s fool, though rosy lips and cheeks /

Within his bending sickle’s compass come.”

4.4. Aestostylistics as an Interdisciplinary Field

Aestostylistics unites:

- the philosophy of aesthetics (Kant, Eco);
- cognitive poetics (Freeman);
- psychology of perception (Vygotsky);



– neostylistics (Ashurova, Usarov).

Thus, it not only describes artistic forms but also explains why people perceive them as beautiful.

Conclusion

Aestostylistics represents a new scientific direction that combines linguistics, aesthetics, and cognitive psychology. Its aim is to show how linguistic form transforms into a source of emotional and spiritual energy.

Main conclusions:

1. The aesthetic function of language is based on the harmony of form, content, and emotion.
2. Aestostylistics reveals both universal and national models of beauty.
3. English poetry strives for visual harmony, Uzbek poetry — for spiritual harmony.
4. The aesthetic energy of the text is formed through rhythm, metaphor, sound, and symbol.

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