

**FARG‘ONA DAVLAT UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH  
FARG‘ONA DAVLAT UNIVERSITETI**

**QO‘LDASHEVA DILNAVOZ XATAMOVNA**

**FURQAT G‘AZALLARINING LINGVOPOETIK TADQIQI**

**10.00.01 – O‘zbek tili**

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)  
DISSERTATSIYASI AVTOREFERATI**

**Farg‘ona – 2023**

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
avtoreferati mundarijasi**

**Оглавление автореферата диссертации философии (PhD) по  
филологическим наукам**

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Philological sciences**

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## **KIRISH (filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon tilshunosligida mumtoz badiiy asarlar matnining lingvopoetik, leksik-semantik xususiyatlarini mukammal tadqiq etish muhim vazifalardan biri hisoblanadi. Badiiy matnning lingvistik xususiyatlarini diaxron va sinxron aspektda o'rganish, jumladan, ma'lum bir ijodkor asarlari tilining lug'at boyligi, leksik tarkibini sharhlash, shoirning so'z qo'llash mahoratini dalillash tilshunoslikning ustuvor vazifalaridan biridir. Bu borada mumtoz badiiy matnlarda qo'llanilgan lisoniy birliklarning o'rnini belgilashda ularning uslubiy xususiyatlarini tadqiq etish muhim amaliy ahamiyatga ega.

Dunyo tilshunosligida til birliklarining o'zaro shakliy va mazmuniy munosabatlari tahliliga onomasiologik aspektda yondashish, lisoniy tushunchalarning funksional-uslubiy xususiyatlarini aniqlash, muayyan shoir ijodida qo'llangan lug'aviy birliklarga xos funksional jihatlarni va badiiy matndagi lisoniy birliklarning nutqiy jarayonda voqe bo'lish imkoniyatlarini, matn mazmunini boyitishda badiiy-uslubiy vositalarning o'rnini va ahamiyatini izchil tadqiq etish, ularni semantik jihatdan tasniflash tamoyillarini belgilash nazariy tilshunoslikning zaruriy masalalaridan biridir.

Mustaqillik yillarida yurtimizda mumtoz adabiy manbalarning lisoniy, ma'rifiy-badiiy xususiyatlarini keng ommaga yetkazish masalasiga e'tiborning kuchayishi natijasida filologik tadqiqotlarning mavzu doirasi yanada kengaymoqda. Xususan, mumtoz matnlarning adabiy-badiiy hamda lingvistik xususiyatlarini tadqiq etish yuzasidan keng ko'lamli ishlar amalga oshirilmoqda. Ana shu jihatdan, ajdodlarimiz merosini puxta o'rganish, mumtoz badiiy manbalar tilining lisoniy-badiiy imkoniyatlari hamda milliy-madaniy jihatlarni tahlil qilish va bugungi avlodga yetkazish asosiy vazifalardan biriga aylandi. Muhtaram Prezidentimiz 2021-yil 28-sentabrdagi farg'onalik saylovchilar bilan uchrashuvida "Furqat 50 yillik qisqa umri davomida mohir publitsist, tadqiqotchi, jahongashta olim sifatida noyob iste'dodini namoyon etgan. Furqat – Farg'ona jadidlarining ma'naviy otasi bo'lgan"<sup>1</sup>, deya alohida ta'kidlab, uning ijodini keng o'rganish va ommalashtirish taklifini bergani ilmiy jamoatchilik, xususan, filolog olimlarning diqqat-e'tiborida bo'ldi va ularni bu boradagi samarali ilmiy faoliyatga undadi. Shu jihatdan olib qaraganda, Qo'qon adabiy muhitining taniqli vakili, o'zbek mumtoz adabiyotining yirik namoyandalaridan biri Zokirjon Xolmuhammad o'g'li Furqat (1859-1909)ning ma'naviy merosi, shoir ijodining badiiy-lingvistik qirralarini keng o'rganish hamda shoirning ma'rifatparvarlik davri adabiyoti va tili rivojida alohida o'rin tutgan badiiy merosini lingvopoetik asosda tadqiq etish, shoir asarlariga xos leksik-semantik va funksional-uslubiy xususiyatlarni ochish dolzarb ahamiyatga egadir.

O'zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar

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<sup>1</sup><https://kknews-uz.translate.google/uz/88514.html>

strategiyasi to‘g‘risida”gi, 2020-yil 20-oktabrdagi PF–6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi Farmonlari, 2017-yil 17-fevraldagi PQ–2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 24-maydagi PQ–2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2019-yil 4-oktabrdagi PQ-4479-son “O‘zbekiston Respublikasining “Davlat tili haqida”gi Qonuni qabul qilinganining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi qarorlari va mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Tadqiqot respublika fan va texnologiyalari hamda innovatsion rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq amalga oshirilgan.

**Muammoning o‘rganilganlik darajasi.** Zokirjon Xolmuhammad o‘g‘li hayoti va badiiy merosini o‘rganish u yashagan davrdanoq boshlangan. Shoir adabiy merosi ko‘plab adabiyotshunos va tilshunos olimlar tomonidan tahlil qilingan. Jumladan, N.Ostroumov<sup>2</sup>, G‘.G‘ulom<sup>3</sup>, U.Tursun, B.O‘rinboyev<sup>4</sup>, H.Rasul<sup>5</sup>, A.Abdug‘afurov<sup>6</sup>, A.Qayumov<sup>7</sup>, Sh.Yusupov<sup>8</sup>, N.Jabborov<sup>9</sup> kabi olimlar Furqat ijodiyoti to‘g‘risida salmoqli tadqiqotlar olib borishgan. Furqat adabiy merosi tadqiqi bilan shug‘ullangan olimlar haqida N.Jabborov o‘zining nomzodlik dissertatsiyasida batafsil to‘xtalib o‘tgan: “M.Shayxzoda, I.Mo‘minov, M.Yunusov, G‘.Karimov, X.Rasul, A.Qayumov, Sh.Yusupov, A.Abdug‘afurov, T.Ne‘matov, A.Madaminov kabi olimlarning tadqiqotlarida shoir asarlarining qo‘lyozma manbalari va matniy tahlili masalalariga e‘tibor berilgan”<sup>10</sup>. N.Jabborov Furqat asarlarining qo‘lyozma bayoz va majmualardagi silsilasini tadqiq etishga e‘tibor qaratib, mavjud nashrlarini ilk manbalar bilan qiyosiy tahlil etgan, shoir

<sup>2</sup>Ostroumov N.P. Саргы. Этнографические материалы. – Тошкент, 1896.

<sup>3</sup>Гулом Ғ. Шоир айблайди //Шарк юлдузи. – Тошкент, 1949. –№11.

<sup>4</sup>Турсун У., Ўринбоев Б. Ўзбек тили тарихи. – Тошкент: Ўқитувчи, 1982.

<sup>5</sup>Расул Х. Фуркат. Биографик эсселар. – Тошкент, 1959.

<sup>6</sup>Абдуғафуров А. Зокиржон Фуркат. – Тошкент, 1977; Шеър ва чакмон //Ўзбекистон адабиёти ва санъати, 1987, 15 июл; Зокиржон Фуркат ҳақида янги маълумотлар //Фуркат ижодиёти. – Тошкент, 1990. – Б.34-51.

<sup>7</sup>Қаюмов А. Шоир Фуркат //Шарк юлдузи, 1986, –№4; Фуркат ижодиёти / Масъул муҳаррир А.Қаюмов. – Тошкент: Фан, 1990.

<sup>8</sup>Юсупов Ш. //Ўзбекистон адабиёти ва санъати, 1981, 13 ноябр; Фуркат дастхатлари //Адабий мерос, 1983, –№4; Фуркат йўлларида. – Тошкент, 1984; Фуркат ва ўзбек маърифатпарлигининг янги босқичи: Филол.ф.д-ри. ...дисс. – Тошкент, 1990; Ўзбек мумтоз адабиёти ва Фуркат. – Тошкент, 1992; Забоним куши ул хирмандин доначин ўлди // Ўзбекистон адабиёти ва санъати, 2009. –№42.

<sup>9</sup>Жабборов Н. Фуркатнинг икки шеъри //Ёш ленинчи, 1991, 13 март; Фуркатнинг кўлэзма асарлари //Адабий мерос, 1992, –№1; Фуркатнинг янги девони //Ўзбекистон адабиёти ва санъати, 1992, 3 июль; Девони Фуркат ҳақида //Адабий мерос, 1993, –№1; Фуркат: Матн ва нашр савияси. //Ўзбекистон адабиёти ва санъати, 1993, 10 декабр; Фуркат асарларининг кўлэзма манбалари: Филол.ф.н-ди... дисс. автореф. – Тошкент, 1994; Шоирнинг руҳоний дунёси //Туркистон, 1993, 6 ноябр; Фуркат истилоҳини мақтаганмиди? //Ўзбекистон адабиёти ва санъати, 2002, –№9; Нурли истикбол умиди. //Ўзбекистон адабиёти ва санъати, 2009, –№25.

<sup>10</sup>Жабборов Н. Фуркат асарларининг кўлэзма манбалари. Филол.ф.н-ди... дисс. автореф. – Тошкент, 1994;

adabiy merosi matnini dastxat va qo‘lyozma devonlar asosida o‘rgangan. Shuningdek, T.Ne‘matov<sup>11</sup>, A.Shokirov<sup>12</sup>, A.Murodov, A.Juvonmardiyevlar<sup>13</sup> Furqat she‘rlarini manbashunoslik va matnshunoslik nuqtai nazaridan tadqiq qilganlar. Bundan tashqari, A.Qayumov mas‘ul muharrirligida nashr etilgan Furqat ijodi tadqiqiga doir “Furqat ijodiyoti” kitobiga kiritilgan maqolalarning aksariyati adabiyotshunoslik va tilshunoslik yo‘nalishlaridagi ilmiy izlanishlarni tashkil etadi.

Anglashiladiki, adabiyotshunoslik yo‘nalishida Furqat merosining ilmiy tadqiqi borasida ancha salmoqli ishlar qilingan, biroq shoir ijodini tilshunoslik nuqtai nazaridan o‘rganish borasida alohida tadqiqotlar amalga oshirilmagan. Furqat asarlari tilining imkoniyatlari, badiiy-uslubiy xususiyatlarini o‘rganish maqsad qilingan jiddiy ishlar ko‘zga tashlanmaydi. Shunga ko‘ra, mazkur tadqiqot ishimizda Furqat lirik asarlari tilining badiiy-lisoniy, leksik-semantik va uslubiy-funksional xususiyatlari tahlil qilinadi.

**Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi.** Mazkur dissertatsiya ishi Farg‘ona davlat universiteti ilmiy tadqiqot ishlari rejasining “Tilni sistem-struktur va funksional asosda tadqiq etish” yo‘nalishi doirasida bajarilgan.

**Tadqiqotning maqsadi** Furqat g‘azallarida qo‘llanilgan lisoniy birliklarning struktur-semantik va funksional-uslubiy xususiyatlarini tadqiq etishdan iborat.

**Tadqiqotning vazifalari:**

mumtoz manbalar tilini lingvopoetik asosda o‘rganish muammolarini tahlil etish;

Furqat asarlari tili tadqiqiga oid monografik ishlarni sharhlash;

Furqat g‘azallarining fonopoetik xususiyatlarini o‘rganish;

shoir lirikasidagi lisoniy birliklarning genetik tarkibi va o‘zlashma so‘zlarning asliyat bilan semik mutanosibligini aniqlash;

ijodkor g‘azallarida qo‘llanilgan neologizmlarning funksional tabiatini yoritish;

Furqat ijodida qo‘llanilgan lug‘aviy birliklarni semantik guruhlarga ajratish;

shoir g‘azallari lug‘at zahirasi o‘zaro shakl va ma‘no munosabatlariga ko‘ra tahlil etish;

g‘azallarda qo‘llanilgan leksemalarning funksional-uslubiy xususiyatlarini ochish;

Furqat ijodida uslubiy vositalarning o‘rnini belgilash.

**Tadqiqotning obyekt.** Furqat g‘azallari, shuningdek, qiyoslash maqsadida ayrim lirik she‘rlari tadqiqot obyekt qilib olingan.

**Tadqiqotning predmetini** Furqat g‘azallarida qo‘llanilgan birliklarning lisoniy-badiiy, struktur-semantik va uslubiy-funksional tahlili tashkil etadi.

**Tadqiqot usullari.** Dissertatsiyaning metodologik asosini jamiyatning doimiy taraqqiyotda ekanligini aks ettiruvchi falsafiy qarashlar, bilish nazariyasi haqidagi tushunchalar tashkil etadi. Tadqiqot mavzusini yoritishda tasniflash, tavsiflash,

<sup>11</sup>Неъматов Т. Шоир Фурқатнинг қўлёзма асарлари //Зокиржон Фурқат. – Тошкент, 1959.

<sup>12</sup>Шокиров А. Муқимий дастхат баёзида Фурқат ғазаллари //Адабий мерос, 1988, –№4.

<sup>13</sup>Муродов А., Жувонмардиев В. Фурқатнинг янги топилган шеърлари //Шарқ юлдузи, 1958, –№4; Фурқат шеърлари //Шарқ юлдузи, 1959, –№2.

zidlash, qiyoslash, komponent va kontekstual tahlil, semantik-stilistik va statistik tahlil metodlaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Furqat g‘azallarida qo‘llanilgan lisoniy vositalarning shakliy va ma‘noviy munosabatlari, 2 tarkibdan 5 tarkibgacha bo‘lgan sinonim birliklar, o‘z va o‘zlashgan qatlam, leksemalar ziddiyatiga asoslangan antonimik birliklarning semantik xususiyatlari, uslubiy va funksional o‘zgarishlari asoslab berilgan;

Furqat she‘riyatida qo‘llanilgan *telegrom, vistavka, gimnaziya, moshina* singari umumiy, *otash aroba, musulmoniya, nozikshunos* kabi individual neologizmlar, shuningdek, *qamar, sahv, kotib, qudrat, istig‘no, forig‘* kabi arabcha, *chashma, bejo, dilbasta, zulf, jodu* singari fors-tojikcha va *tansa, pech, poroxot, muzikon* kabi ruscha-baynalmilal so‘zlarning o‘rni, ulardagi ma‘no kengayishi va torayishiga xos lug‘aviy qonuniyatlar ochib berilgan;

shoir g‘azallarida qo‘llanilgan *Kan‘on, Dovud, Iskandar, Yusuf, Masih, Majnun, Farhod* singari yuzga yaqin antroponim va *Kashmir, Xo‘tan, Yaman, Xito* kabi toponimlarning mumtoz badiiy matndagi funksional xususiyatlari aniqlangan;

ijodkorning badiiy mahoratini belgilovchi biomorf, fazoviy, zoomorf, ornitonimik kodli individual o‘xshatishlar, shoir g‘azallarida keng qo‘llanilgan metafora, jonlantirish, sifatlash va badiiy takrorning an‘anaviy va o‘ziga xos lisoniy vositalar bilan ifodalanishi, ularning shoir ijodida tutgan badiiy qimmati yoritib berilgan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

Furqat ijodini lingvopoetik jihatdan tadqiq qilish natijasida olingan xulosalar o‘zbek tili tarixi, semasiologiya sohalarini yangi ilmiy-nazariy qarashlar bilan boyitishi, uslubshunoslik va sohaviy leksik sistemaga doir tadqiqotlar yaratishda xizmat qilishi asoslangan;

ijodkor asarlari lug‘aviy tarkibidagi leksik-semantik mavzu guruhlarining uslubiy-semantik jihatlariga doir natijalar o‘zbek tili tarixi, leksikologiya hamda semasiologiya fanlari uchun muhim nazariy qarashlarning shakllanishiga asos bo‘lganligi isbotlangan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo‘yilgani, chiqarilgan xulosalarning qiyoslash, tavsiflash, komponent, semantik, statistik tahlil kabi usullar bilan asoslangani, leksik-semantik va mavzuiy guruhlariga mansub lug‘aviy birliklarni izohlashda “O‘zbek tilining izohli lug‘ati”ga tayanilganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Dissertatsiyaning ilmiy natijalari lingvopoetika va sohaviy leksik sistemaning taraqqiy etishida, o‘zbek tili semasiologiyasi, o‘zbek tili tarixi fanlarini ilmiy-nazariy tavsiyalar bilan boyitishda muhim nazariy manba vazifasini o‘taydi.

Tadqiqotning amaliy ahamiyati semasiologiya, o‘zbek tili tarixi, leksikologiya bo‘limini rivojlantirishi bilan belgilanadi.

**Tadqiqot natijalarining joriy qilinishi.** Furqat g‘azallarining lingvopoetik xususiyatlarini tadqiq etish bo‘yicha olingan ilmiy natijalar asosida:

Furqat g'azallarida qo'llanilgan lisoniy vositalarning shakliy va ma'noviy munosabatlari, 2 tarkibdan 5 tarkibgacha bo'lgan sinonim birliklar, o'z va o'zlashgan qatlam, leksemalar ziddiyatiga asoslangan antonimik birliklarning semantik xususiyatlari, uslubiy va funksional o'zgarishlariga doir xulosalardan O'zbekiston pedagogika fanlari ilmiy tadqiqot instituti Qoraqalpog'iston filiali tomonidan olib borilgan XT-F2-011 "Qoraqalpoq tilini o'qitishni takomillashtirishning nazariy-uslubiy asoslarini kompleks tadqiq etish va konsepsiyasini ishlab chiqish" mavzusidagi va "Hozirgi qoraqalpoq tilida funksional so'z yasalishi" (2021-2026) mavzusidagi fundamental loyihani amalga oshirishda foydalanildi (T.N.Qori Niyoziy nomidagi O'zbekiston pedagogika fanlari ilmiy tadqiqot instituti Qoraqalpog'iston filiali 2022-yil, 20-oktabrdagi №282-sonli ma'lumotnomasi va №282/1-sonli dalolatnomasi). Natijada qoraqalpoq tilida funksional so'z yasalishi xususiyatlarini tahlil qilishda muayyan badiiy matnlardagi leksik birliklarning shakliy va ma'noviy munosabatlari sharhi boyitilishiga erishilgan;

Furqat she'riyatida qo'llanilgan *telegrom, vistavka, gimnaziya, moshina* singari umumiy, *otash aroba, musulmoniya, nozikshunos* kabi individual neologizmlar, shuningdek, *qamar, sahv, kotib, qudrat, istig'no, forig'* kabi arabcha, *chashma, bejo, dilbasta, zulf, jodu* singari fors-tojikcha va *tansa, pech, poroxot, muzikon* kabi ruscha-baynalmilal so'zlarning o'rni, ulardagi ma'no kengayishi va torayishiga xos lug'aviy qonuniyatlariga oid xulosalardan O'zbekiston pedagogika fanlari ilmiy tadqiqot instituti Qoraqalpog'iston filiali tomonidan olib borilgan F3-2016-0908165532-raqamli "Qoraqalpoq tilining yangi alfavit va imlo qoidalariga muvofiq ona tili va adabiyotini rivojlantirish metodikasi" mavzusidagi fundamenal loyihani amalga oshirishda foydalanilgan (T.N.Qori Niyoziy nomidagi O'zbekiston pedagogika fanlari ilmiy tadqiqot instituti Qoraqalpog'iston filialining 2022-yil, 20-oktabrdagi №283-sonli ma'lumotnomasi va №283/1-sonli dalolatnomasi). Natijada qoraqalpoq tilining semantik-tarkibiy tuzilishini yoritishga erishilgan, leksik birliklarning ma'no xususiyatlari boyitilgan;

ijodkorning badiiy mahoratini belgilovchi biomorf, fazoviy, zoomorf, ornitonimik kodli individual o'xshatishlar, shoir g'azallarida keng qo'llanilgan metafora, jonlantirish, sifatlash va badiiy takrorning an'anaviy va o'ziga xos lisoniy vositalar bilan ifodalanishiga oid ilmiy natija va xulosalardan Farg'ona viloyat Ma'naviyat va ma'rifat markazining "Yangi O'zbekiston – inson qadri ulug'langan yurt" shiori ostidagi ma'naviy-ma'rifiy loyihasi va amaliy tadbirlari ssenariylarini tayyorlashda (Farg'ona viloyati Ma'naviyat va ma'rifat markazining 2022-yil 18-oktabrdagi №286-sonli ma'lumotnomasi) foydalanilgan. Natijada ma'naviy-ma'rifiy tadbirlarning mazmundorligi oshirilgan;

dissertatsiyada bayon etilgan fikr-mulohazalardan Farg'ona viloyati "Farg'ona haqiqati – "Ferganskaya pravda" gazetalari birlashgan tahririyati tomonidan tashkil etilgan "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi: yo'nalishlar va maqsadlar" loyihasining "5-yo'nalish: Ma'naviy taraqqiyotni ta'minlash va sohani yangi bosqichga olib

chiqish” mavzusidagi maxsus sahifa materiallarini tayyorlashda (O‘zbekiston Jurnalistlar uyushmasi Farg‘ona viloyat bo‘limining 2022-yil 18-oktabrdagi №103-sonli ma‘lumotnomasi) foydalanilgan. Natijada mazkur bosma nashrning rang-barangligi ta‘minlangan, maxsus sahifaning mazmuniy ko‘lamdorligi oshirilgan;

shoir g‘azallarida qo‘llanilgan *Kan‘on, Dovud, Iskandar, Yusuf, Masih, Majnun, Farhod* singari yuzga yaqin antroponim va *Kashmir, Xo‘tan, Yaman, Xito* kabi toponimlarning mumtoz badiiy matndagi funksional xususiyatlarini aniqlashga doir ilmiy xulosalardan O‘zbekiston Yozuvchilar uyushmasi Farg‘ona viloyat bo‘limi tomonidan tashkil etilgan Zokirjon Xolmuhammad o‘g‘li Furqat adabiy merosi targ‘ibotiga bag‘ishlangan tadbirlarda, uyushma a‘zolari bilan o‘tkazilgan seminarlar, “Farg‘ona adabiyoti kunlari”, “Mustaqillik mushoirasi” singari adabiy anjuman va ma‘naviy-ma‘rifiy tadbirlar loyihasini ishlab chiqish va ssenariylarini tayyorlashda foydalanilgan. Tadqiqotchi mazkur loyiha va anjumanlarda o‘z ma‘ruzasi bilan ishtirok etgan. (O‘zbekiston Yozuvchilar uyushmasi Farg‘ona viloyat bo‘limining 2022-yil, 14-oktabrdagi №67-sonli ma‘lumotnomasi). Natijada o‘tkazilgan loyiha va ma‘naviy-ma‘rifiy tadbirlar badiiy-ilmiy jihatdan mukammallashgan.

**Tadqiqot natijalarining aprobatsiyasi.** Dissertatsiya natijalari 10 ta ilmiy-amaliy anjumanda, jumladan, respublika miqyosida 5 ta, 5 ta xalqaro ilmiy-amaliy konferensiyalarda ma‘ruza ko‘rinishida bayon etilgan hamda aprobatsiyadan o‘tkazilgan.

**Tadqiqot natijalarining e‘lon qilinganligi.** Dissertatsiya mavzusi yuzasidan 15 ta ilmiy ish, shulardan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish uchun tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, 3 tasi respublika va 2 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, umumiy hajmi 136 sahifadan iborat.

## DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **Kirish** qismida mavzuning dolzarbligini va zarurati asoslangan, dissertatsiyaning maqsadi va vazifalari, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar ko‘rsatilgan.

Dissertatsiyaning birinchi bobi “**Furqat asarlari tili va uning lingvistik tadqiqi masalalari**” deb nomlangan bo‘lib, unda XIX asrning ikkinchi yarmi va XX asr boshlari mumtoz badiiy manbalarining tilshunoslik nuqtai nazaridan o‘rganilishi, xususan, Furqat she‘riyatining badiiy, lingvistik va matniy jihatlari borasidagi tadqiqotlar sharhi bayon etilgan, mumtoz manbalarning til xususiyatlariga oid ayrim manbalar, Furqat adabiy merosi tadqiqi doirasida

tilshunoslik, matnshunoslik va manbashunoslik yo‘nalishlarida olib borilgan tadqiqotlar tahlil qilingan.

Ta’kidlanganidek, badiiy asar tilini o‘rganish lingvistik tadqiqotlarga qo‘shimcha vazifalar yuklaydiki, bunda tilning eng muhim birlamchi vazifasi – axborot berish uning ikkilamchi vazifasi – ekspressivlik bilan teng kelib, ba’zan esa hatto o‘zib ketadi. Aynan shu jihatdan yondashilsa, badiiy asar tili nafaqat kishilar o‘rtasida aloqa-aralashuv quroligina emas, balki so‘z san’ati vositasi, materiali hamdir. Badiiy nutq tilshunoslik uchun ham, adabiyotshunoslik uchun ham birdek o‘rganish obyekti sanaladi, vaholanki, har qanday badiiy nutqning asosini til tashkil etadi. Taniqli rus filologi B.M.Jirmunskiy “poeziyani o‘rganish boshqa har qanday san’atni o‘rganishda bo‘lgani kabi uning materialini va bu materialdan badiiy asar yaratish usullarini aniqlashni taqozo etadi”<sup>14</sup>, deyish orqali badiiy matnni tildan ayro holda tadqiq etib bo‘lmasligini ta’kidlaydi.

O‘zbek filologiya ilmida XIX asrning ikkinchi yarmi va XX asr boshlari adabiy manbalarining o‘rganilishi<sup>15</sup> o‘sha davr ijodkorlari poetik merosining til va uslub imkoniyatlari, leksikasi, badiiy qimmatini kashf etish va baholash barobarida adabiyot namoyandalarining o‘ziga xos mahoratini ham ochib berishga xizmat qilgan. Sh.Qozoqovning “Hamza dramalaridagi emotsional-baho bildiruvchi leksikaning semantik-stilistik xususiyatlari” (1990), G‘.Abdurahmonovning “Abdulla Qodiriy uslubi haqida” (1994), B.Umurqulovning “O‘zbek badiiy prozasi tilining lug‘aviy xususiyatlari” (1994), A.Sa’diyning “O‘zbek yosh shoirlari. Cho‘lpon.” (1924), N.Yo‘ldoshevning “Cho‘lpon she’riyatida peyzaj”(1994), “Furqat va Muqimiy haqida maqolalar” nomli ilmiy-uslubiy maqolalar to‘plami, (1958), A.Madaminovning “Yangi bayoz”(1997), E.Ochilovning “Ko‘nglum sandadur” (2009), A.Turdaliyevning “Bog‘ aro” (2010), “Muqimiyning yangi aniqlangan dastxatlari” (1988) kabi ilmiy asar va tadqiqotlarda aynan XIX asrning ikkinchi yarmi va XX asr boshlarida yashab, ijod etgan ma’rifatparvar adiblarning adabiy merosi o‘rganish obyekti sifatida olingan va ularning aksariyati adabiyotshunoslik, matnshunoslik nuqtai nazaridan tahlil qilingan. Bu esa o‘zbek tilshunosligida XIX asrning ikkinchi yarmi va XX asr boshlari mumtoz badiiy matnlarning lingvistik tadqiqiga alohida e’tibor qaratilmaganligini ko‘rsatadi. Shu jihatdan yondashganda, Furqat asarlarining monografik aspektda o‘rganilishi, asosan, adabiyotshunoslik, matnshunoslik va manbashunoslik nuqtai nazaridan amalga oshirilgan bo‘lib, til xususiyatlari bo‘yicha ilmiy izlanishlar juda kam, ayniqsa, shoir g‘azallari alohida tadqiqot obyekti sifatida tanlanmagan. Bu esa mazkur tadqiqotimizning tilshunoslik fani jihatidan muhimligini ko‘rsatadi.

<sup>14</sup>Jirmunskiy В.М. Теория литературы. Поэтика. Стилистика. – Ленинград: Наука, 1977. – С.18

<sup>15</sup>Қаҳҳор А. Литература и язык // Вопросы литературы, 1967. –№6, – С.118; Қозоқов Ш. Ҳамза драмаларидаги эмоционал-баҳо билдирувчи лексиканинг семантик-стилистик хусусиятлари: Филол. ф. н-ди... дисс. – Тошкент, 1990; Абдурахмонов Ғ. Абдулла Қодирий услуби ҳақида //Ўзбек тили ва адабиёти, 1994. –№4. – Б.39; Умурқулов Б. Ўзбек бадий прозаси тилининг луғавий хусусиятлари: Филол. ф. д-ри...дисс. – Тошкент, 1994; Саъдий А. Ўзбек ёш шоирлари. Чўлпон //Зарафшон, 1924. –№120. Йўлдошев Н. Чўлпон шеъриятида пейзаж: Филол.ф. н-ди... дисс.автореф. – Тошкент, 1994. Фурқат ва Муқимий ҳақида мақолалар. – Тошкент: Бадий адабиёт, 1958; Мадаминов А. Янги баёз. – Тошкент,1997; Очиллов Э. Кўнглум сандадур. – Тошкент: Шарк, 2009; Турдалиев А. Бог аро. – Тошкент: Akademnashr, 2010; Турдалиев А. Муқимийнинг янги аниқланган дастхатлари // Адабий мерос. – Тошкент, 1988, –№1.

Istiqlolgacha bo‘lgan davrda Furqat hayoti va ijodini ilmiy o‘rganish, ommalashtirish borasida muayyan yutuqlar qo‘lga kiritilgan bo‘lsa-da, lekin Sho‘ro davridagi tadqiqotlarning aksariyatida kommunistik mafkura talablari asosidagi yondashuv yaqqol seziladi. Mustaqillik tufayli furqatshunoslik ham o‘zbek filologiyasining tarkibiy qismi sifatida mafkuraviy tazyiqlardan holi bo‘lib, shoir hayoti va ijodiy faoliyatini o‘rganishda yangi-yangi muvaffaqiyatlarning qo‘lga kiritilishiga zamin bo‘ldi. Shu bois ham Furqat adabiy merosi o‘rganilishini ikki davrga – istiqlogacha va istiqoldan keyingi davrlarga bo‘lib tahlil etish o‘rinlidir.

Shoir adabiy merosi ko‘plab adabiyotshunos va tilshunos olimlar tomonidan tadqiq etilgan bo‘lib, N.Ostroumov<sup>16</sup>, G‘.G‘ulom<sup>17</sup>, U.Tursun, B.O‘rinboyev<sup>18</sup>, H.Rasul<sup>19</sup>, A.Abdug‘afurov<sup>20</sup>, A.Qayumov<sup>21</sup>, Sh.Yusupov<sup>22</sup>, N.Jabborov<sup>23</sup> kabi olimlar Furqat ijodiyoti to‘g‘risida salmoqli izlanishlar olib borishgan. M.Shayxzoda, I.Mo‘minov, M.Yunusov, G‘.Karimov, X.Rasul, A.Qayumov, Sh.Yusupov, A.Abdug‘afurov, T.Ne‘matov, A.Madaminov kabi olimlarning tadqiqotlarida shoir asarlarining qo‘lyozma manbalari va matniy tahlili masalalari haqida fikr yuritilgan. Olim N.Jabborov o‘z tadqiqot ishida Furqat asarlarining qo‘lyozma bayoz va majmualardagi silsilasini o‘rganishga e‘tibor qaratadi, shoirning mavjud nashrlarini ilk manbalar bilan qiyosiy tahlil etadi. T.Ne‘matov<sup>24</sup>, A.Shokirov<sup>25</sup>, A.Murodov, A.Juvonmardiyevar<sup>26</sup> Furqat she‘rlarini manbashunoslik va matnshunoslik nuqtai nazardan tahlil qilganlar. 1990-yilda nashr etilgan shoir ijodi tadqiqiga doir “Furqat ijodiyoti” kitobiga kiritilgan maqolalarning aksariyati filologik yo‘nalishdagi ilmiy izlanishlardir.

O‘zbek filologiyasida furqatshunoslikning shakllanishi va rivojlanishida Xolid Rasul tadqiqotlari<sup>27</sup> alohida o‘ringa ega. U o‘zining “Zokirjon Furqat ijodi”, “Furqat – ma‘rifatparvar, demokrat shoir” nomli kitoblari orqali shoir ijodini monografik yo‘nalishdagi ilk namunalarini yaratdi. 1959-yili olim yana Furqat

<sup>16</sup>Остроумов Н. П. Саргы. Этнографические материалы. – Тошкент, 1896.

<sup>17</sup>Гулом Ғ. Шоир айблайди //Шарқ юлдузи. – Тошкент, 1949, –№1.

<sup>18</sup>Турсун У., Ўринбоев Б. Ўзбек тили тарихи. – Тошкент: Ўқитувчи, 1982.

<sup>19</sup>Расул Х. Фуркат. Биографик эсселар. – Тошкент, 1959.

<sup>20</sup>Абдугафуров А. Зокиржон Фуркат. – Тошкент, 1977; Шеър ва чакмон //Ўзбекистон адабиёти ва санъати, 1987, 15 июл; Зокиржон Фуркат ҳақида янги маълумотлар //Фуркат ижодиёти. – Тошкент, 1990. – Б. 34-51.

<sup>21</sup>Қаюмов А. Шоир Фуркат //Шарқ юлдузи. – Тошкен., 1986, –№4; Фуркат ижодиёти //Масъул муҳаррир А.Қаюмов. – Тошкент: Фан, 1990.

<sup>22</sup>Юсупов Ш. Фуркат дастхатлари изидан // Ўзбекистон маданияти, 1979, 25 декабр; Фуркатнинг табаррук дастхати //Тошкент окшоми, 1980, 14 март; Табаррук дастхатлар //Фан ва турмуш, 1980, –№12; Фуркат қалами изидан. //Ўзбекистон адабиёти ва санъати, 1981, 13 ноябр; Фуркат дастхатлари. //Адабий мерос, 1983, –№4; Фуркат йўлларида. – Тошкент, 1984; Фуркат ва ўзбек маърифатпарлигининг янги босқичи: Филол.ф.д-ри...дисс. – Тошкент, 1990; Ўзбек мумтоз адабиёти ва Фуркат. – Тошкент, 1992; Забоним куши ул хирмандин доначин ўлди //Ўзбекистон адабиёти ва санъати, 2009. –№42.

<sup>23</sup>Жабборов Н. Фуркатнинг икки шеъри. // Ёш ленинчи, 1991, 13 март; Фуркатнинг қўлёзма асарлари //Адабий мерос, 1992, –№1; Фуркатнинг янги девони. //Ўзбекистон адабиёти ва санъати, 1992, 3 июль; Девони Фуркат ҳақида //Адабий мерос, 1993, –1-сон; Фуркат: Матн ва нашр савияси. //Ўзбекистон адабиёти ва санъати, 1993, 10 декабр; Фуркат асарларининг қўлёзма манбалари. Филол.ф.н-ди... дисс. автореф. – Тошкент,1994; Шоирнинг руҳоний дунёси //Туркистон, 1993, 6 ноябр; Фуркат истилочини мактаганмиди? //Ўзбекистон адабиёти ва санъати, 2002, –№9; Нурли истиқбол умиди //Ўзбекистон адабиёти ва санъати, 2009, –№25.

<sup>24</sup>Неъматов Т. Шоир Фуркатнинг қўлёзма асарлари //Зокиржон Фуркат. – Тошкент, 1959.

<sup>25</sup>Шокиров А. Муқимий дастхат баёзиди Фуркат ғазаллари //Адабий мерос, 1988. –№4

<sup>26</sup>Муродов А., Жувонмардиев В. Фуркатнинг янги топишган шеърлари //Шарқ юлдузи, 1958, –№4; Фуркат шеърлари //Шарқ юлдузи, 1959, –№2.

<sup>27</sup>Расул Х. Зокиржон Фуркат ижоди. Тошкент, 1954; Фуркат – маърифатпарвар, демократ шоир. – Тошкент, 1954.

ijodiyoti tadqiqi<sup>28</sup>ni izchil davom ettirdi. Uning “Furqat” tanqidiy-biografik ocherki e’lon qilindi. Ayni shu yillar Furqat adabiy merosini o’rganishning alohida davri hisoblanib, furqatshunoslik muhim manbalar<sup>29</sup> bilan boyidi.

Furqat tavalludining 150 yilligiga bag’ishlangan ilmiy-uslubiy maqolalar to’plamiga kiritilgan N.Soatxo’jayevning “Furqatning “Turkiston viloyati gazetisi”da bosilgan maktub va maqolalarida o’zlashma so’zlar” va I.Po’latovning “Furqat asarlari tilida qo’llangan rang bildiruvchi so’zlar semantikasi” sarlavhali maqolalarida Furqat poetikasining til xususiyatlari haqida fikr yuritilgan. N.Soatxo’jayevning ta’kidlashicha, Furqatning turli mavzulardagi maktub va maqolalarida o’sha davr uchun yangi bo’lgan so’zlar, iboralar ko’p ishlatilgan. Jumladan, shoir Istanbuldan yuborilgan maktubida *stansiya, vokzal, starshina, konvert, telegram, pochtaxona, gazet* kabi ruscha-baynalmilal so’zlarni qo’llagan. Poyezdni “Otash aroba” deb atagan. Shoirning ijodida rus tili va u orqali o’zlashtirilgan so’zlar miqdori anchagina. I.Po’latov Furqat asarlari tilida rang bildiruvchi so’zlar semantikasini tahlil qilib, *qora, sarig’, gulrang* kabi o’nlab leksik birliklarning g’azallarda malum bir ma’no tashishini sharhlab beradi<sup>30</sup>.

Dissertatsiyada yuqoridagi kabi Furqat asarlari tili tadqiqiga oid ilmiy izlanishlar sharhi batafsil bayon etilgan.

Dissertatsiyaning ikkinchi bobi **“Furqat g’azallarining lisoniy-badiiy xususiyatlari”** deb nomlanadi. Unda shoirning so’z qo’llash mahorati, g’azallarida qo’llanilgan lisoniy birliklarning semantik xususiyatlari o’rganilgan.

Ta’kidlanganidek, Furqat o’z ijodi orqali o’zbek tili an’analarini izchil davom ettirish bilan birga, uni yangi bosqichga olib chiqishga erishadi. Uning g’azallari tilida ohangdorlik, til birliklarining milliy ruhi hamda tilda yangi paydo bo’lgan so’zlarni badiiy matnda qo’llash keng o’rin tutadi, mumtoz asarlar tilidan farqli ravishda, g’azallar tilida umumxalq tilida uchrovchi zamonaviy so’zlarning faol qo’llanishi kuzatiladi. Mazkur bobda Furqat ijodiyotida badiiy til imkoniyatlarining samarali qo’llanilishi, shuningdek, til taraqqiyotida so’z va uning shakl-mazmuniga okkazional yondashuvlari tadqiq etilgan.

Dissertatsiyada Furqat g’azaliyotiga Navoiy an’analarining ta’siri, buning, ayniqsa, g’azallari til xususiyatlarida yaqqol namoyon bo’lishi haqida A.Abdug’afurov<sup>31</sup>, I.Haqqulov<sup>32</sup>, A.Qayumov<sup>33</sup>, Sh.Yusupov<sup>34</sup>lar talqinlariga tayaniladi. Shunga asoslanib, Navoiy va Furqat g’azallarining umumiy leksik imkoniyatlari sharhlanadi. Masalan, har ikki shoirning mumtoz asarlarida *kun-tun, bosh-tufroq, dard-davo, alam-malham, barbod-obod* singari antonimik birliklar, *Farhod, Majnun, Layli, Shirin, Vomiq, Iskandar* kabi pretsedent nomlar faol qo’llanilganligi yoritiladi.

<sup>28</sup>Расул Х. Фуркат. -Тошкент, 1959.

<sup>29</sup>Фуркат ва Муқимий ҳақида мақолалар //Тўплам. – Тошкент, 1958; Зокиржон Фуркат // Тўплам, – Тошкент, 1958; Воҳидов Х. Фуркат – маърифатпарвар шоир. – Тошкент, 1959.

<sup>30</sup> Фуркат таваллудининг 150 йиллигига бағишланган илмий-услубий мақолалар тўплами. <https://aim.uz/referaty/52-literatura/18297-zokirzhon-kholmu-ammad-li-fur-at-tavalludining-150-jilligiga-ba-ishlangan-ilmij-uslubij-ma-olalar-t-plami.html>.

<sup>31</sup>Бу ҳақда қаранг. А. Абдуғафуров. Буюк бешлик сабоқлари. – Тошкент, 1995.

<sup>32</sup>Ҳаққулов И. Шеърят – руҳий муносабат. – Тошкент, 1990.

<sup>33</sup>Қаюмов А. Баъзи аниқликлар //Фуркат ижодиёти. – Тошкент, 1990.

<sup>34</sup>Юсупов Ш. Забоним куши ул хирмандин доначин ўлди //Ўзбекистон адабиёти ва санъати, 2009, –№42.

Ma'lumki, fonopoetika poetik matnning fonetik xususiyatlarini tadqiq etuvchi soha hisoblanadi. Fonetik birliklar nutq hosil bo'lishida eng kichik birlik bo'lishi bilan birga, nutq ritmini tartibga solishda, musiqiyiligini ta'minlashda asosiy vosita bo'lib xizmat qiladi. "Nutqda tovush va ohangdan foydalanish yo'li bilan ta'sirchanlikni kuchaytirishning shakl va ko'rinishlari xilma-xildir"<sup>35</sup>. Badiiy nutqning linvistik belgilarini o'rganishda fonetik vositalar boshqa birliklar bilan bir qatorda o'rganilishi, tadqiq etilishi taqozo etiladi.

O'zbek tilshunosligida ham fonopoetika doirasida salmoqli tadqiqotlar olib borilgan. Bu borada tilshunoslar O.Tursunova<sup>36</sup>, A.Haydarov<sup>37</sup>, M.Gaziyeva<sup>38</sup>ning tadqiqotlari muhim ahamiyatga ega. Shu jihatdan qaralganda, Furqat g'azallarining fonopoetik xususiyatlarini tadqiq etish masalasi alohida e'tiborga molik. Jumladan, shoir g'azallari matnida qo'llanilgan fonopoetik vositalar Furqat ijodining o'ziga xos badiiy-lisoniy imkoniyatlarini yoritishga xizmat qilgan.

Fonopoetik vositalardan biri sifatida evfoniya, asosan, fonetik birliklar yordamida yuzaga keladi, nutqning xushohangligi ko'p jihatdan uning fonetik shakllanishiga bog'liqdir.

*Koshki kulbam aro yak bora yorim kelsalar,*

*Yo'llariga jon nisor aylay, nigorim kelsalar. (32-b.)*<sup>39</sup>

Misrada "k" tovushining 6 marta, "l" tovushining 8 marta, "o" tovushining 6 marta, "a" tovushining esa 11 marta takrorlanishi evfoniyani yuzaga keltirgan bo'lib, uning vositasida she'riy misralarda fonopoetik mukammallik, badiiy izchillik ta'minlanadi.

Ma'lumki, geminatsiya samarador fonetik hodisa hisoblanib, A.Abdullayev bu hodisaga nisbatan "undoshlarni qavatlash" atamasini ishlatadi<sup>40</sup>, u "ketma-ket kelgan aynan bir tipdagi undoshlar"<sup>22</sup>, deb izohlanadi va "poetik nutqda ma'lum poetik vazifani bajarish, ma'noni kuchaytirish, tinglovchiga ta'sir o'tkazish uchun muayyan maqsadda qo'llanadi"<sup>41</sup>. Furqat ham g'azallarda geminatsiya hodisasidan uslubiy vosita sifatida samarali foydalangan. Bu kabi ifoda nutqda ta'sirchanlik va bo'yoqdorlikni oshirishga xizmat qilgan:

*Xo'bro'lardin muruvvat garchi g'ayri rasmi erur,*

*Men xayoli xom etib, ummidvor, ey sarvinoz. (68-b.)*

Mazkur baytdagi *ummidvor* so'zida "m" tovushining qavatlanishi ham vazn talabiga, ham so'zlovchining individual uslubiga bog'liq.

Mumtoz she'riyatda, qofiya fonetik asosga qurilganligi uchun fonopoetikaning muhim unsuri hisoblanadi. Qofiya, eng avvalo, ohangdoshlik

<sup>35</sup> Мамажонов А., Махмудов У. Услубий воситалар. – Фарғона, 1996. – Б.16-46.

<sup>36</sup> Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Фил.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Фарғона, 2019.

<sup>37</sup> Хайдаров А. Бадий тасвирнинг фоностилистик воситалари: Филол.фан. номз. ... дисс. – Тошкент, 2008.

<sup>38</sup> Газиева М. Мулоқот жараёнида просодик воситаларнинг лингвопрагматик хусусиятлари: Фил.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Тошкент, 2018.

<sup>39</sup> Фуркат. Муҳаббат йўлида. – Тошкент: Янги аср авлоди, 2009. Келтирилган мисоллар ушбу манбадан олинган.

<sup>40</sup> Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983. – Б.18.

<sup>22</sup> Хожиев А. Тилшунослик терминларининг изоҳли луғати. – Тошкент: ЎМЭ, 2002. – Б.30.

<sup>41</sup> Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Фил.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Фарғона, 2019. – Б.13.

yaratuvchi she'riy unsur sifatida tovushlar mosligi, ohangdoshligini yuzaga keltiradi. Masalan:

*Fasli guldur, men bila bir sayri bog' etsang netar,  
Xasta ko'nglum eski g'amlardan farog' etsang netar?* (38-b.)

Shoirning ushbu bayt bilan boshlanuvchi g'azalida *bog'*, *farog'*, *chog'*, *tarog'*, *sog'*, *dog'*, *so'rog'* so'zlari g'azalning qofiya tizimini tashkil etadi. Ularda ifoda etilgan “g'” undoshi qofiya asosi – raviy bo'lib, baytda muhim fonopoetik vazifa bajaradi.

Furqat g'azallarida “or” va “on” tovush birliklari bilan tugallangan qofiyali g'azallar ko'pchilikni tashkil etadi. Shoirning “Muhabbat yo'lida”<sup>42</sup> nomli kitobidan o'rin olgan 192 ta g'azalning qofiyasi va unga asos – raviy bo'lib kelgan fonetik birliklar tasnifi o'rganilganda, “or” bilan tugallangan qofiyali g'azallar 39 ta, “on” bilan tugallangan qofiyali g'azallar esa 35 tani tashkil etishi aniqlandi. Mazkur raqamlar ham, asosan, “o” cho'ziq unlisining ritmik joziba va imkoniyati keng ekanligini, shoir undan qofiya yaratishda mahorat bilan foydalanganini tasdiqlaydi. Chunonchi:

“ <i>Yashnab o'tsang lolagun xil'at kiyib, aylab shitob</i> ” misrasi bilan boshlanuvchi g'azal	“ <i>Qorayg'an dilg'a bergil nuri pokindin ziyo, yo rab</i> ” misrasi bilan boshlanuvchi g'azal	“ <i>Fasli navbahor o'ldi, ketibon zimistonlar</i> ” misrasi bilan boshlanuvchi g'azal	“ <i>Meni nomehribonim ko'b sitamkor o'ldi o'xshaydur</i> ” misrasi bilan boshlanuvchi g'azal
shitob tob kabob hisob iztirob itob olijanob komyob	ziyo gado oshno xato iltijo to'tiyo safo jafo rijo jazo	zimiston guliston nayson yoron biyobon afg'on giribon parishon nolon	sitamkor dilozor bisyor dildor diydor za'faronvor zunnor ozor bekor ashjor

Shoir g'azallarining o'ziga xos lisoniy-badiiy xususiyatlaridan biri ularda taqlid so'zlarning faol qo'llanilishi bilan ifodalanadi. Xususan, Furqatning “Keldi bahor! Yomg'uri yog'di shatir-shutur qilib” (14-b.) misrasi bilan boshlanuvchi g'azalida *shatir-shutur*, *taqir-tuqur*, *ba'ur-ba'ur*, *badir-budur*, *kasir-kusur*, *tasir-tusur*, *ars-urs*, *shaqir-shuqur*, *patir-putur*, *hasir-husur*, *jazir-juzur*, *g'ajir-g'ujur*, *baqir-buqur*, *dafir-dufur*, *taqir-tuqur*, *qasir-qusur* kabi 20 ga yaqin taqlid so'zlar “qilmoq” fe'lining *-ib* ravishdosh shakli bilan birgalikda ishlatilgan va she'rda o'ziga xos ritm yaratilgan. Bu ritm tezkor va shitob harakat ifodasini beradi.

<sup>42</sup>Furqat. Muhabbat ijlida. – Toshkent: Yangi asr avlodi, 2009.

G'azalda shoir inson ruhiyati tasvirini tabiatdagi voqea-hodisalar bilan uyg'unlikda berish maqsadida zoonimik birliklardan unumli foydalangan. *Qo'y, qo'zi, kiyik, qulon, ot, lochin, qarchig'ay, o'rdagu g'oz, quyon, tozi* kabi zoonimlar ko'klamning boshlanishi – hayotning uyg'onishi motivini harakatlantiruvchi, to'ldiruvchi timsollar sifatida qo'llanilgan.

Istiqlol yillarida diniy matnlar, shuningdek, diniy-tasavvufiy birliklar leksik-semantik jihatdan alohida o'rganila boshlandi. Bu borada N.Uluqovning diniy matnlar ekzotik leksikasiga doir monografik ishlari<sup>43</sup>, Sh.Yusupovanning diniy matnlarning pragmatikasiga doir dissertatsiyasi,<sup>44</sup> Sh.Amonturdiyevaning diniy matnlarning vazifaviy-uslubiy jihatlariga oid izlanishlari katta ahamiyatga ega<sup>45</sup>. Furqatning

*Ummati sargashtaman, yo Mustafo, aylang madad!*

*Tutmadim sunnat yo 'lin, ro'zi jazo aylang madad! (30-b.)*

baytida *Mustafo, ummat, sunnat, ro'zi jazo* leksemalari badiiy matnda diniy mazmunni ifodalashga xizmat qilgan. Shuningdek, shoirning

*Tavofi Ka'bag'a rahnamo bilan boramiz,*

*O'lumni chog'lab o'za qazo bilan boramiz. (73-b.)*

misrasi bilan boshlanuvchi g'azalida *Madina, Miyno, Safo, Marva, Imom Husayn, ka'ba, tavof, o'lum, qazo, haj, arkon, imom* singari o'ndan ortiq islom dini bilan bog'liq tushunchalarni ifoda etadi.

Bobda shoir g'azallaridagi lug'aviy birliklarning o'zaro shakliy va ma'noviy munosabatlari ham tadqiq etilgan. Masalan, Furqat g'azallarida, asosan, leksik sathdagi ma'nodoshlikka ega bo'lgan so'zlarning faol va unumli qo'llanilganligi, ma'nodoshlik ko'proq, sifat, fe'l, ot va ravish so'z turkumlariga xos ekanligini ko'rish mumkin:

*Shevai noz-u tag'oful birla Furqat o'tig'a*

*Kuydurub, xokistarim sovirding, ey qozi qizi*<sup>46</sup>.

Baytdagi *noz-u tag'oful* so'zlari sinonimik juftlikni hosil qilgan. Bunda *tag'oful* – “sezmaslikka olish”<sup>47</sup> demakdir. Ya'ni, yor nozi va uning oshiq iztiroblari va kechinmalarini bilib-bilmaslikka, sezib-sezmaslikka olish holatlari poetik bo'yoq vositasida tasvirlangan.

Furqat ijodida sinonimlarning qo'llanilishi ancha salmoqlidir. Jumladan, uning “Lahza-lahza” radifli g'azali<sup>48</sup>dagi ma'nodosh so'zlar lirik qahramon ruhiy holatining nozik qirralarini ochib berish, badiiy nutqning ifodaliligi va aniqligini ta'minlashga xizmat qilgan:

*Tushub boshimg'a kulfat lahza-lahza,*

*Chekarman ranj-u hasrat lahza-lahza.*

*Netay, bermas amon davron jafosi,*

<sup>43</sup>Улуков Н.М. Ўзбекча диний матнлар экзотик лексикаси: Филол. фан. номз. дисс. автореф. – Тошкент, 1997;

Улуков Н.М. Экзотик лексика: монография. – Тошкент: Усмон Носир медиа, 2021.

<sup>44</sup>Юсупова Ш.Т. Диний матнларнинг лингвопрагматик тадқиқи: Филол. фан. (PhD). ... дисс. автореф. – Фарғона, 2021.

<sup>45</sup>Амонтурдыева Ш.Р. Ўзбек диний матнининг функционал-стилистик тадқиқи: Филол. фан. (PhD). ... дисс. автореф. – Самарқанд, 2020.

<sup>46</sup>Фурқат. Сайланма. – Тошкент: Маънавият, 2009. – Б.22.

<sup>47</sup>Навойи асарлари учун қисқача луғат. – Тошкент: Фан, 1993. – Б.277

<sup>48</sup>Фурқат. Сайланма. – Тошкент: Маънавият, 2009. – Б.4.

*Magar g'am bo'ldi qismat lahza-lahza.*

*Balo dayrida hijron soqisidin*

*Icharmen jomi hasrat lahza-lahza.*

Ushbu g'azalda *g'am* so'zi dominant bo'lgan *balo, kulfat, ranj, hasrat, jafo, hasrat, javr, baliyat* kabi so'zlar o'zaro sinonimik qator hosil qilib, har biri turli baytda alohida ma'no darajasiga, ifodaviy ta'sirchanlikka ega ekanligini ko'rish mumkin. Boshga kulfat tushishi bilan boshlangan bezovtalik va iztirob baliyat<sup>49</sup> tig'ining azobidan yurak dog'iga aylangani tasviri emotsional va ekspressiv bo'yoqdorlik bilan ifodalab berilgan. Sinonimik qatordagi har bir so'z "g'am-anduh" ma'nosining turli qirralarini ifoda etib kelgan.

Furqat g'azallari matnida ham antonim so'zlarning qo'llanilishi alohida leksik ustuvorlikni ta'minlaydi. O'zaro bir-biriga zid ma'no tashuvchi leksik birliklarning samarali qo'llanilishi shoir ijodida yangicha lirik inkishoflar qilinishiga asos bo'ladi. Masalan, shoirning "Gul bara ko'ylakka kiyding..."<sup>50</sup> g'azalida antonim birliklar samarali qo'llanilib, uning mazmuniy teranlashuviga xizmat qilganini ko'rish mumkin:

*Sen kabi shahga na haddim borki, bo'lmoq' ro'baro,*

*Qullaringga arzi hol aytay agar kelsa kezi. (88-b.)*

Lirik qahramon yorni o'zi yuzma-yuz kelishga haddi sig'maydigan shohga tenglashtirib, faqat uning qullarigagina arzi hol qilishga botina olishini sharh etar ekan, yorning baland, o'zining past rutbasini ifodalash uchun *shah-qul* antonimik juftligidan o'rinli foydalanadi.

G'azalning quyidagi baytida esa zid ma'noli so'zlar vositasida orqali badiiy nutq ta'sirchanligiga erishilgan:

*Muntazirlikdan oqardi, bo'ldi nobino ko'zum,*

*Ravshan etsun, aylanay, lutf et, ayog'ingning izi. (48-b.)*

"Nobino" so'zi "Navoiy asarlari uchun qisqacha lug'at"ida *ko'r*, "nobino bo'lmoq" – *ko'r bo'lmoq* ma'nosida izohlanadi<sup>51</sup>. Mumtoz badiiy til boyligini samarali o'zlashtirgan shoir baytda *nobino* va *ravshan* so'zlarini antonimik juftlik sifatida qo'llaydi.

*Ul parivash ishqidinki telbadurman, goh sog',*

*Chunki bordur oramizda goh sulh-u gohi jang. (90-b.)*

Ushbu baytning har ikki misrasida qo'llanilgan *telba-sog'*, *sulh-jang* leksemalari ziddiyati orqali kontrast timsollar yaratilgan. Ayniqsa, zid ma'noli so'zlarning bir misraning o'zida *goh-goh* ayiruv bog'lovchisi bilan birgalikda qo'llanilishi natijasida qarama-qarshilik ifodasi yanada kuchaygan.

Furqat g'azallarida ancha salmoqli hisoblangan *kecha-subh, oshno-begona, bosh-ostona, mehr-ozor, subh-u shom, yoz-u qish, firoq-u visol* singari o'zaro zid ma'noli so'zlar shoirning mumtoz she'riyati badiiyati estetik qimmatini oshirishga xizmat qilgan.

Shuningdek, mazkur bobda Furqat g'azallarida neologizmlar va o'zlashma so'zlarning qo'llanilishi ham tahlilga tortilgan bo'lib, shoir ijodida XIX asrning

<sup>49</sup>Навоий асарлари учун қисқача луғат. – Тошкент: Фан, 1993. – Б.37.

<sup>50</sup>Фурқат. Сайланма. – Тошкент: Маънавият, 2009. – Б.22.

<sup>51</sup>Навоий асарлари учун қисқача луғат. – Тошкент: Фан, 1993. – Б.206.

ikkinchi yarmi va XX asr boshlaridagi davr adabiy tili neologizmlari, shuningdek, shoir poetik nutqiga xos individual neologizmlarning qo'llanilishi va g'azallarning leksik tarkibi ruscha, fors-tojikcha va arabcha o'zlashma so'zlar bilan boyitilishi masalalari yoritilgan.

Ma'lumki, ruscha, umuman, baynalmilal so'zlarni aruzda qo'llash, ularni vaznga moslashtirish shoirdan juda katta bilim va mahorat talab etgan. Bu shoirning "Akt majlisi xususida"<sup>52</sup> nomli masnaviysi misolida yaqqol ko'rinadi:

*O'shal gimnaziyaning katta zoli,  
Muzayyan bo'ldi bir gulshan misoli. (4-bayt)  
Chalindi anda har xil muzikonlar,  
Topib andin g'izo ruhi ravonlar. (24-bayt)  
Ikki zan chiqdi, biri chaldi rayol  
Birisi aytib ashula bemisol<sup>53</sup>.*

Mazkur baytlarda ruscha so'zlar asosida qofiya yaratilgan.

Shoir o'z g'azallarida *sudya, kredit, veksel, shtraf, sovetnik, bilet, fabrikant, tansa, adres, medal, pech, konsul, do'xtur, magazin, ventilyator, stansiya, vokzal, starshina, konvert, telegram, pochtaxona, gazet* kabi ruscha-baynalmilal so'zlarni faol qo'llagan. Dissertatsiyada bu haqida batafsil yoritilgan.

Z.Alimovaning ta'kidlashicha, fors-tojik tilining o'zbek tiliga ta'siri o'ziga xos lisoniy asoslarga ega. Jumladan, bir bo'g'inda qo'sh undoshning kelishi ham o'zbek tiliga fors-tojik tilidan o'zlashgan so'zlarda kuzatiladi<sup>54</sup>. Shoir merosida fors-tojik tilidan o'zlashtirilgan so'zlar salmoqli o'rinni egallaydi. Masalan, fors-tojik tilidagi fe'l o'zaklaridan tashkil topgan so'zlardan *raft-omad* – bordi-keldi, *jo'staju* – qidirish, *go'fto'gu* – gaplashish, suhbat; izofiy birikmali so'z va iboralardan: *mahrami asror* – sirdosh, *kalomi muxtasar* – gapning qisqasi, *bodi sabo* – tong shamoli; fors-tojikcha oddiy so'zlar: *dushvor* – qiyin, murakkab, *payom* – xat, noma kabilar ham Furqat g'azaliyotiga xos lug'aviy va sintaktik birliklar sanaladi.

F.Isomiddinov, H.Dusmatov, J.Jamolning "O'zbek tilining fors-tojikcha o'zlashmalar lug'ati"<sup>55</sup>ga asoslanib, aytish mumkinki, shoirning "Surmadin ko'zlar qaro, qo'llar xinodin lola rang" misrasi bilan boshlanuvchi g'azalidagi

*Za'faroniy ko'ylak uzra arg'uvoniy kamzihur,  
Ro'ymol og'ushidin peshonani ahvoli tang (90-b.)*

baytida qo'llanilgan so'zlarning asosiy qismi (*za'faroniy, arg'uvoniy, ro'ymol, og'ush, peshona, tang* kabi) fors-tojikcha o'zlashmalardir. Ushbu so'zlar tarkibida ayrim o'zbekcha affikslar mavjud bo'lsa-da, ularning o'zagi fors-tojik tiliga xosdir.

Furqat g'azallarida arab tilidan o'zlashgan so'zlar salmog'i ham ancha yuqori. *Anjuman* – yig'ilish, o'ltirish, *ayyom* – kunlar, *istig'no* – tortinish, beparvolik, *mumtoz* – tanlangan, a'lo, *furqat* – ayriliq kabi so'zlar; *qadim ul-ayyom* – qadim zamonlar; *bayt ul-maqar* – to'xtash joyi, qarorgoh; *tolib ul-ilm* – ilm talab

<sup>52</sup> Furqat. Танланган асарлар. – Тошкент, 1958. – Б.56-58.

<sup>53</sup> Furqat. Танланган асарлар. – Тошкент, 1958. – Б.32.

<sup>54</sup> Алимova З. Ўзбек тилидаги форсча-тожикча ўзлашмаларнинг фонетик, лексик-семантик хусусиятлари: Фил.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Фарғона, 2020. – Б.19

<sup>55</sup> Исомиддинов Ф., Дусматов Н., Жамол Ж. Ўзбек тилининг форс-тожикча ўзлашмалар луғати. – Фарғона, 2022.

qiluvchi; *baytul ahzon* – g‘amlar uyi kabi so‘z birikmalari, shuningdek, *ahbob* – do‘stlar, yaqinlar, *ag‘niyo* – boy kishilar, *atrof* – tomonlar, taraflar kabi arab tiliga xos bo‘lgan ko‘plik shakli namunalari shular jumlasidandir.

Arab tili o‘zlashmalari ma’no jihatdan ko‘proq mavhum hamda diniy tushunchalarni ifodalash xususiyatiga ega<sup>56</sup>. Furqatning o‘zlashma so‘zlardan foydalanish imkoniyati g‘azallarda qo‘llanilgan o‘zlashma so‘zlar statistikasida yaqqol ko‘rinadi. Masalan, “Bir qamar siymoni ko‘rdim baldai Kashmirda”(177-b) matla’li g‘azalining genetik tarkibiga ko‘ra, o‘z qatlam 30 ta, arabcha so‘zlar 26 ta, fors-tojikcha so‘zlar 22 tani tashkil etadi.

T/r.	Turkiy, o‘zbekcha so‘zlar	Arabcha so‘zlar	Fors-tojikcha so‘zlar
1.	bir	qamar	jodu
2.	ko‘rmoq	siymo	oftob
3.	ko‘z	masxur	chashma
4.	yuz	tasxir	zar
5.	erur	zarra	choh
6.	sochib	subh	nigoh
7.	bosh	tadbir	shamshir
8.	kun	javhar	xol
9.	kelgach	asror	payvasta
10.	kecha	nuqta	dilbasta
11.	yotib	surai nun	dilrabo
12.	ikov	forig‘	zulf
13.	aning	ishq	lab
14.	ul	sahv	jon
15.	qosh	kotib	bejo
16.	uzra	qudrat	bechora
17.	qilding	tahrir	bo‘lak
18.	qolmishlar	g‘urbat	juvon
19.	qiyg‘och	taqdir	pir
20.	ermas	vatan	savdo
21.	hech kim	furqat	magar
22.	aydim	har	bejo
23.	o‘qudim	umr	
24.	bo‘lmoq	ofat	
25.	qilmoq	asir	
26.	na uchun	tark	
27.	bor		
28.	ustida		
29.	dedim		
30.	man		

<sup>56</sup>Эшонкулов Б.Х. Ҳозирги ўзбек адабий тилида арабча луғавий ўзлашмаларнинг парадигматик асимметрияга муносабати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1996. – Б.11.

Umuman olganda, mumtoz badiiy matnlarning ajralmas qismi sanalgan fors-tojikcha va arabcha soʻzlar Furqat gʻazallarida alohida oʻrin tutadi. Bu haqida dissertatsiyada batafsil toʻxtalib oʻtilgan.

Dissertatsiyaning uchinchi bobi **“Furqat gʻazallarining uslubiy xususiyatlari”** deb nomlanadi. Unda shoir gʻazallarida eng faol qoʻllangan badiiy uslubiy vositalar – oʻxshatish, sifatlash, jonlantirish, metafora va badiiy takrorning oʻrni tadqiq etilgan.

Shoir gʻazallarida mumtoz adabiy asarlarda keng qoʻllaniladigan *lab – gʻuncha, yuz – gul, qad – sarv, soch – sunbul* kabi anʻanaviy oʻxshatishlar koʻp uchraydi.

Masalan,

*Labing gʻuncha, yuzing ikki qizil gul,*

*Qading sarvu, soching goʻyoki sunbul.* (“Muhabbat yoʻlida”. 115-b.)

misrasida turgʻun oʻxshatishlar orqali goʻzal tasvirlar yaratishga erishilgan.

Badiiy matnda qoʻllanilgan oʻxshatishlar tadqiqi boʻyicha F.Usmonov<sup>57</sup>, D.Ashurov<sup>58</sup>lar ishlari alohida ahamiyatga ega. Shuningdek, N.Umarovanning “Alisher Navoiy asarlarining lisoniy-konseptual tadqiqi” mavzusidagi doktorlik (DsC) dissertatsiyada ham Navoiy ijodida qoʻllanilgan oʻxshatish konstruksiyalarining kognitiv xususiyatlari qiyos kategoriyasi doirasida tahlil etilgan<sup>59</sup>. Oʻxshatishlarni turli semantik guruhlariga ajratish, xususan, ularni ornitomik, zoonimik, biomorfik kabi kodli oʻxshatishlarga boʻlib, tasniflash usulini G.Roziqova<sup>60</sup>, R.Joʻrayeva<sup>61</sup>, Z.Marufova<sup>62</sup> kabi olimlar tadqiqotlarida uchratish mumkin. Mazkur tahlil uslubidan Furqat gʻazallarida qoʻllanilgan oʻxshatishlarni tasniflashda foydalanildi.

Tabiat unsurlari bilan bogʻliq oʻxshatishlar – *monandi daryo, hiloli iyd yangligʻ, subhi sodiqdek* kabi. Jumladan:

*Parivashlarni dogʻi bir taraf, koʻnglumda yuz ming gʻam,*

*Toʻlub-toshar yurogim dam-badam monandai daryo.* (6-b.)

Lirik qahramonning kuchli anduh-u sitamlar bilan toʻlib-toshgan yuragi toʻlqinlanayotgan daryoga oʻxshatiladi.

Qush nomlari bilan bogʻliq (ornitonimik kodli) oʻxshatishlar – *andalibi mastdek, qumridek dar, qumridek hasratda nolon, anqo kabi, bulbuli shoʻridadek.* Chunonchi:

*Dastai rayhon uzoring, hatti bir guldur yuzing,*

*Andalibi mastdek ushshoqlar nolon sanga.* (9-b.)

<sup>57</sup>Усмонов Ф. Ўзбек тилидаги ўхшатишларнинг лингвомаданий тадқиқи: Фил.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Тошкент, 2020.

<sup>58</sup>Ашуров Д. “Алпомиш” достонинг лингвокультурологик хусусиятлари: Фил.фан.б-ча фалс.д-ри(PhD). ...дисс. автореф. – Наманган, 2021.

<sup>59</sup>Умарова Н. Алишер Навоий асарларининг лисоний-концептуал тадқиқи: Филол.фан.д-ри (DsC). ...дисс.автореф. – Фарғона, 2021.

<sup>60</sup>Розиқова Г. “Девону луғотит турк” асаридаги от лексемаларнинг семантик, функционал ва услубий хусусиятлари: Филол.фан.д-ри (DsC). ...дисс.автореф. – Фарғона, 2021.

<sup>61</sup>Жўраева Р. Муқимий асарларининг лексик-семантик хусусиятлари: Филол.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Кўкон, 2022.

<sup>62</sup>Маруфова З. Мумтоз бадий матнларда “гўзаллик” концептининг вербаллашуви: Филол.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Фарғона, 2022.

Shoir yorning gul-u rayhonday latif qiyofasiga maftun bo'lgan oshiqning intizorliklarini bulbulning sarxush to'lg'onishlariga qiyoslaydi.

Fitonimlar bilan bog'liq o'xshatishlar – *gul, rayhon, sunbul, g'uncha, nargis, suman, ra'no* kabi:

*Xati rayhon, sochi sunbul, labi g'uncha, ko'zi nargis,*

*Qabo gul, ko'ylagi bargi sumandin ayrilib qoldim.* (122-b.)

Bunda *rayhon, sunbul, g'uncha, nargis, bargi suman* – barcha lisoniy vositalar o'z ma'no xususiyatlari bilan baytda o'xshatish etaloniga aylanadi.

Kitobat san'atiga (arab harflari imlosiga) asoslangan o'xshatishlar – *alifdek, dol yanglig', nun kibi*.

O'zbek mumtoz badiiy matnida eski o'zbek yozuvi xarflari ma'lum ma'noda ma'shuqa tasviri uchun xizmat qilgan. Arab harflari ma'shuqa qiyosida uning tik qomatini “alif”, qoshini “yoy”, tishini “sin”, sochini “lom” vositasida ifoda etgan:

*Ul “alif”dek qomatini hasrati,*

*“Dol” yanglig' ayladi duto.* (11-b.)

Yuqoridagi baytda qo'llangan harfiy san'atda qiyosdan tashqari “zidlash” semasi ustuvor. Chunki arab yozuvidagi “alif” harfi tik, “dol” esa egik chiziqdan iborat ekanligi ma'lum.

Jonlantirishlarning badiiy tasvirdagi obrazlilikni ta'minlash xususiyati Furqat g'azallarida yaqqol ko'zga tashlanadi. Masalan, shoirning

*Agar kelsa ketar holim ko'rubon*

*Ajal jonimni olmasdan uyolib.* (20-b.)

baytida mavhum tushunchani ifodalovchi *ajal* teonimi qo'llangan. Lirik qahramon o'z holini ko'rib, ajal uyalganidan qaytib ketsa kerak deb, gumon qiladi.

Shoir g'azallarida qo'llanilgan jonlantirishlarni ham bir necha mavzuiy guruhlarga bo'lib tasniflash mumkin. Masalan:

Inson yuzi a'zolari – ko'z, qosh, lab, xol, kiprik kabilar bilan bog'liq jonlantirishlar:

*O'ldururg'a bir-biri birla qoshing kengash etib,*

*Bosh qo'shub anga iki nargis degan xunxor ham* <sup>63</sup>.

Bunda shoir yorning qoshlarini oshiq qasdi va qatli uchun kengash tuzib o'tirganini, ikki ko'zi esa ularga qo'shib, xunxorlik qilayotganini tasvirlash orqali baytda jonlantirishning go'zal namunasini yaratadi. Go'yo qosh va ko'zlar oshiq qatliga fatvodek.

Fitonimlar bilan bog'liq jonlantirishlar:

*Gul yaqosin pora aylab, g'uncha bag'rin qon qilib,*

*Sayri bog' aylarga nogah guluzorim kelsalar.* (32-b.)

Bunda gulga oshiq yorning nogahon bog' ichra sayrga kelishi gul-u g'unchalarni qattiq hayajonga soladi va ulardan biri titroqdan yoqa yirtsa, biri esa qon yutadi. Aslida har ikki holat ham insonga xosdir.

Zoonimlar bilan bog'liq tashxislar: *lol andalibu qumri, bulbul qulingiz, ohu ko'z yoshi* kabi. Masalan:

*Ko'rganda qomatingiz bo'lg'ay hijil sanovbar,*

<sup>63</sup>Хожиаҳмедов А. Мумтоз бадият малоҳати. – Тошкент: Шарқ, 1999. – Б.40.

*Tovus jilvasidin raftoringiz chiroylik* (86-b.)

baytida sanobarning hijil bo‘lishi, tovusning jilva qilishi orqali insoniy xususiyatlar aks ettiriladi.

Tabiatdagi jonsiz narsa va jismlarga xuddi jonliday munosabatda bo‘lish ham jonlantirishning bir ko‘rinishidir. Furqat g‘azallarida buning go‘zal namunalari mavjud:

*Sen jafog‘a moyil etding yorimi desam, falak,*

*Dedi: mendin ko‘rmakim, zolimlig‘ o‘z yoringdadur.* (42-b.)

Mazkur baytda shoir falakni so‘roqqa tutib, uni ayblaydi.

Ma‘lumki, sifatlovchi so‘z aniqlanmish so‘z bilan birikib, o‘z “xislat” – belgilarini unga ko‘chirgan taqdirdagina muayyan hodisaning u yoki bu tomonlarini aniqlab keladi. Shoir ushbu vosita orqali tasvirlanayotgan hodisaning u yoki bu “xislati”ga kitobxonning diqqatini tortadi, unda hayajon uyg‘otadi. Furqat g‘azallarida ana shu tariqa yaratilgan epitetlarning go‘zal namunalari uchraydi. Masalan:

*Bismil ijod ayladi qotil ko‘zing bir yo‘l boqib,*

*Qon ila og‘ushta aylab ko‘rsatur yuz jon sanga.* (9-b.)

baytida shoir ma‘shuqasining ko‘ziga nisbatan “qotil” sifatini qo‘llaydi. Shoir *mushkulpisand zebo, anbar xating, shakkar labing, xastadil ushshoq, qosir aql* singari an‘anaviy epitetlarni qo‘llash barobarida o‘ziga xos sifatlashlarni ham yaratadi. “*Kofir ko‘z*” birikmasi shular jumlasidandir:

*Ey musulmonlar, ikki kofir ko‘zi bedodidin,*

*Qolmadi jonu ko‘ngulda sabru somonim meni.* (191-b.)

“*Kofir*” so‘zi “O‘zbek tilining izohli lug‘ati”da “tanimovchi, inkor etuvchi, islom dinini tanimovchi, g‘ayridin”<sup>64</sup> tarzida izohlangan. Bunday sifatning ma‘shuqa ko‘ziga nisbatan qo‘llanishi ham semantik jihatdan o‘rinlidir. Sababi, uning ko‘zlari ham haqiqiy oshiqni ko‘rmaydi, unga parvo qilmay, sabrini kuydiradi.

Badiiy adabiyotda ko‘chma ma‘no hosil qilishning eng keng tarqalgan usullaridan biri metafora hisoblanib, u “narsa-buyum, voqea va hodisalar o‘rtasidagi o‘zaro o‘xshashlikka asoslangan ma‘no ko‘chishi”<sup>65</sup> demakdir. Furqat g‘azallarida metaforaning o‘ziga xos namunalari uchraydi, ayniqsa, *uy, ko‘z, sham, zang, dom, ro‘y, g‘am, gul, vasl, daryo, jom, savdo, shox, daftar, sahfa, o‘q* kabi lug‘aviy birliklar asosida metaforik birikmalar yasalgan o‘rinlar talaygina.

Masalan, shoir lirikasida “*lashkar*” so‘zining metafora usulida ma‘no ko‘chishi keng qo‘llanilgan. Bu so‘z “O‘zbek tilining izohli lug‘ati”da “davlatning qurolli kuchlari majmui yoki uning bir qismi; qo‘shin, armiya” ma‘nosini bildiradi<sup>66</sup>. Shoir “*lashkar*” so‘zining leksik-semantik mazmunidagi “ko‘plik”, “yanchish, poymol etish” “yopirilib kelish” semalaridan foydalanib, “g‘am lashkari”, “*lashkari kokuling*”, “*xazon lashkari*” kabi metaforalarni yaratadi. Ayniqsa, “*lashkari g‘am*” metaforik birikmasini shoirning bir necha g‘azallarida uchratish mumkin:

<sup>64</sup>Ўзбек тилининг изоҳли луғати. I жилд. – Б.400.

<sup>65</sup>Йўлдошев М. Бадий матннинг лисоний таҳлили. – Тошкент, 2008. – Б.87.

<sup>66</sup>Ўзбек тилининг изоҳли луғати. IV жилд. – Б. 491.

*Lashkari g'am ostida qoldim chunon pomol o'lub* (58-b.)

yoki

*Lashkari g'am poymol etgan edi aylab hujum,*

*Nogahon keldi yetib ul shahsuvorim, xayriyat.* (22-b.)

Furqatning g'urbatda o'tgan umri uning g'azaliyotida g'am motivining ustuvor bo'lishiga sabab bo'lgan: *g'am hujumi, jomi g'am, baloyi g'am, balo girdobi* kabi.

Badiiy matnda tasvirlanayotgan voqea-hodisaga o'quvchining e'tiborini tortish maqsadida tovush va so'zlar, shuningdek, gaplar ham takror qo'llanadi. Badiiy takrorlar orqali poetik nutqdan ko'zlangan ma'no yanada bo'rttirilib ko'rsatiladi. "Takrorning funksiyasi avtor nutqini ta'sirchan etish, fikrni konkretlashtirish va eng muhimi, unga tinglovchi va o'quvchini ishontirish kabi xususiyatlarni ifodalashdan iborat"<sup>67</sup>. Furqat g'azallarida takrorlarning turli namunalari uchraydi. Radif asosidagi takrorlarning ot, sifat, fe'l, ravish, ravishdosh shakllari shular jumlasidandir. Masalan:

*Ey, visolingga yetushmak koru borib, sog'inib,*

*Qolmadi bir zarraye sabru qarorim, sog'inib.* (18-b.)

baytida radif vazifasidagi holat ravishi takrori,

*To so'zga lab uyurding, jono, shakar to'kildi,*

*Ham aylading tabassum, mavji guhar to'kildi* (182-b.)

baytida esa radif vazifasidagi harakat takrori ifodalangan.

Shoir g'azallarida eng ko'p uchraydigan radif – takrorlar aynan fe'l shaklidir. "Topmisham", "Ayrilib qoldim", "Aylading", "Ayladi", "Topdi", "Bo'lurmu", "Kelarmukin", "Dushti" radifli g'azallar shular jumlasidandir.

Ma'lumki, halqa (doira) badiiy takror ko'rinishlaridan biri bo'lib, "bunda she'rning boshida kelgan misra, bayt, hatto, band shu asarning oxirida aynan takrorlanadi. Halqa, birinchidan, she'r g'oyasini ta'kidlab ko'rsatsa, ikkinchidan, she'rning boshqa bandlarini o'z doirasiga qamrab oladi – she'rning kompozitsion bir butunligini vujudga keltiradi"<sup>68</sup>.

Furqatning

*Koshki bir yerda bo'lsak erdi jonon ikkimiz,*

*Ko'zi shum ag'yorlardin anda pinhon ikkimiz.* (63-b.)

bayti bilan boshlanuvchi g'azali halqali takrorga misol bo'lib, g'azalning birinchi misrasi uning oxirgi misrasi sifatida ham aynan takrorlanadi.

Shoirning "Chaman sahnida derlar sarv birla yosuman nozik" misrasi bilan boshlanuvchi g'azalida "nozik" leksemasi nafaqat radif ko'rinishida, balki misralar orasida ham takroriy qo'llanib, mazmunning bo'rttirilib, alohida ta'kid bilan ifodalanishiga xizmat qiladi:

*Kamolingdin halovat topmog'i jonlarni ondinkim,*

*Dahon – nozik, zabon – nozik, ki lab – nozik, suxan – nozik.* (87-b.)

Nozik so'zi "O'zbek tilining izohli lug'ati"da "yuksak mahorat va san'at bilan juda bejirim qilib ishlangan; nafis, latif"<sup>69</sup> ma'nosini anglatishi qayd etilgan. Shoir

<sup>67</sup>Мамажонов А. Қўшма гап стилистикаси. – Тошкент: Фан, 1990. – Б.18

<sup>68</sup>Бобоев Т. Шеър илми таълими. – Тошкент: Ўқитувчи, 1996. – Б.282.

<sup>69</sup>Ўзбек тилининг изоҳли луғати. I ТОМ. –Москва, 1981. – Б.506.

g'azalida ushbu so'zning "yupqa, harir, xipcha, muloyim, mayin, yoqimli" singari ma'no qirralari ham aks etganini ko'rish mumkin.

T. Boboyevning qayd etishicha, badiiy nutqda so'z yoki so'zlar birikmasigina emas, balki ot, sifat, son, olmosh kabi so'z turkumlarining qaytarilishidan ham badiiy takrorlar hosil qilinishi mumkin<sup>70</sup>. Furqat g'azallarida uyushiq sifatlar vositasida badiiy takror hosil qilingan misralar faol qo'llanganligini kuzatish mumkin. Masalan:

*Javru sitaming tokay erur jonima kelmay,  
Ey, zolimu berahmu jafokor, kesang-chi.* (186-b.)

Umuman, badiiy takrorlar vositasida Furqat g'azaliyotining o'ziga xos badiiy-uslubiy qirralarini ko'rsatish barobarida shoir g'azallari matnining ta'sirchanligi, obrazlilik, ifodaviyligi, shuningdek, badiiy ta'kidga va mazmun teranlashuviga erishilgan. Bu poetik vosita ijodkor tilining lug'aviy boyligi va so'z qo'llash mahoratini belgilashda alohida ahamiyatga ega.

## XULOSA

1. Istiqlol yillariga qadar XIX asr oxiri XX asr boshlari o'zbek mumtoz adabiyoti manbalarini, xususan, Qo'qon adabiy muhitining yirik vakili bo'lgan Furqat ijodini o'rganish bo'yicha ma'lum darajada tadqiqotlar olib borildi. Mustaqillik davriga kelib shoir ijodini keng targ'ib qilish va tadqiq qilishga e'tibor kuchaydi. Lekin har ikki davrda ham shoirning faqat ijtimoiy fikrlari bayon qilingan asarlari, lirik she'rlarigagina e'tibor qaratildi.

2. Furqat adabiy merosini o'rganish uning hayotlik chog'idanoq boshlangan bo'lsa-da, shoir asarlari til xususiyatlari monografik aspektda yetarlicha tadqiq etilmagan. Shoirning mumtoz adabiy merosi adabiyotshunoslik, manbashunoslik nuqtai nazaridan tahlilga tortilib, uning lingvistik jihatlariga kam e'tibor qaratilgan.

3. Furqat g'azallarida qo'llanilgan fonetik birliklarning poetik imkoniyatlari keng bo'lib, fonopoetik vositalar shoir ijodining o'ziga xos badiiy-lisoniy xususiyatlarini namoyon etishda alohida ahamiyat kasb etadi. Shoir g'azallarida evfoniya, geminatsiya, assonans singari fonopoetik hodisalar faol qo'llanilgan, g'azallardagi qofiya qat'iy fonetik asosga qurilganligi uchun fonopoetikaning muhim unsuri sifatida namoyon bo'ladi.

4. Furqat g'azallari tilining leksik-semantik xususiyatlari, lug'aviy boyligi, unda o'zlashma so'zlar va neologizmlarning qo'llanilish darajasini aniqlash, o'zlashma leksemalarni asliyat bilan muqoyasa qilish semantik o'zgarishlarni aniqlash bilan birga, ijodkorning badiiy mahoratini belgilashga yo'l ochadi.

5. Shoir asarlarida qo'llanilgan lug'aviy birliklarning matn tarkibida yangi ma'no kasb etishi obrazlilikni kuchaytirish va fikriy ta'sirchanlikni oshirishga xizmat qilgan. Shuningdek, g'azallarda xalq tili elementlaridan unumli foydalanilgan.

6. Furqat o'z g'azallarida toponim va antroponimlardan ham o'rinli foydalanadi. Bu esa shoirning real hayoti bilan bog'liq ma'lumotlarga aniqlik

<sup>70</sup>Бобоев Т. Шеър илми таълими. –Т.: Ўқитувчи, 1996. – Б.282

kiritish barobarida, ijodkorning mumtoz adabiy an'analardan yaxshi xabardor ekanligini ham ko'rsatadi.

7. Shoir g'azaliyoti takomilida Navoiy ijodining o'rni, har ikki shoirning g'azallariga xos lingvistik xususiyatlar, xususan, shakliy va ma'no munosabatlardagi lisoniy vositalarni qo'llash orqali badiiy matn ifodaviyligining oshirilganligi ikki ijodkor g'azallarida yaqqol ko'zga tashlanadi.

8. Furqat g'azallari poetikasining mazmuniy boyligi, obrazliligi metaforalarning qo'llanilishida ko'rinadi. Shoir metaforaga asoslangan ma'no ko'chishida an'anaviy leksik vositalar bilan birga xususiy metaforik ifodalarni ham yaratadiki, bu bilan g'azallarining badiiy qimmatini oshirishga erishadi.

9. Shoir o'z g'azallarida tabiat, yor, g'urbat mavzulari tavsifida go'zal timsollar va mukammal badiiy tasvir vositalaridan o'rinli foydalanadi. G'azallarda o'xshatish, jonlantirish va sifatlashning individual namunalari uchraydi.

10. Furqat g'azaliyotining o'ziga xos badiiy-uslubiy imkoniyatlarini aks ettirishda badiiy takrorning alohida o'rni bor. Takrorga asoslangan lingvistik hodisalar shoir g'azallari matnining ta'sirchanligi, obrazliligi, ifodaviyligi, shuningdek, badiiy ta'kid va mazmun teranligini oshirishga xizmat qilgan.

11. Shoir g'azallarini lingvopoetik tadqiq qilish, ularning leksik-semantik va funksional-uslubiy xususiyatlarini o'rganish tilshunoslikda eski o'zbek adabiy tili va hozirgi o'zbek adabiy tiliga xos umumiy va farqli jihatlarni ochishga, til taraqqiyotidagi muhim o'zgarishlarni aniqlashga xizmat qiladi.



**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREE  
DSc.03/30.12.2019.Fil.05.02 AT FERGHANA STATE UNIVERSITY  
FERGHANA STATE UNIVERSITY**

**QULDASHEVA DILNAVOZ KHATAMOVNA**

**LINGUOPOETIC STUDY OF FURQAT'S GHAZALS**

**10.00.01 – Uzbek language**

**DISSERTATION ABSTRACT  
FOR THE SCIENTIFIC DEGREE OF DOCTOR OF PHILOSOPHY IN  
PHILOLOGICAL SCIENCES (PHD)**

**Fergana-2023**



## **INTRODUCTION ( annotation of the Doctor of Philosophy (PhD) dissertation in philological sciences )**

**Relevance and necessity of the dissertation topic .** One of the important tasks in world linguistics is to thoroughly study the linguopoetic, lexical-semantic features of the text of classic works of art. Studying the linguistic features of the artistic text in diachronic and synchronic aspects, including the vocabulary of the language of a certain creator's works, interpreting the genetic composition, revealing the poet's skill in using words with the help of specific examples is one of the special directions of linguistics. Also, it is of practical importance to study their methodological features when determining the position of linguistic units used in various sources.

An onomasiological approach to the analysis of the mutual formal and substantive relations of language units in world linguistics, to illuminate the functional and stylistic features of linguistic concepts, to study the functional aspects specific to the lexical units used in the work of a certain poet, the aspects of the appearance of lexemes in the artistic text in the speech process, and the artistic ones that serve to increase their meaning scope -excellent research of the role and importance of methodological tools, defining the principles of semantic grouping is one of the necessary issues of today.

In the years of independence, the scope of philological research is expanding as a result of increasing attention to the problem of communicating the linguistic, educational and artistic features of classic literary sources to the general public. In particular, large-scale works are being carried out on the study of literary-artistic and linguistic features of classical texts. A thorough study of the heritage of our ancestors, an analysis of the linguistic and artistic possibilities of the language of classical artistic sources, as well as national and cultural aspects and conveying them to today's generation was defined as one of the main tasks.

Our President in his meeting with Fergana voters on September 28, 2021, said, “During his short 50 year life, Furqat showed his unique talent as a skilled publicist, researcher, and world-class scientist. Furqat was the spiritual father of Fergana jadids<sup>71</sup>”, and Presidents proposal to widely study and popularize his work attracted the attention of the scientific community, especially philologists, and encouraged them to engage in effective scientific activities. From this point of view, the spiritual heritage of Zakirjon Kholmuhhammad’s son of Furqat (1859-1909), a well-known creator of the Kokan literary environment, one of the major representatives of Uzbek classical literature, the extensive study of the artistic and linguistic aspects of his work, and the linguopoetics of the poet's artistic heritage, which served the development of the literature and language of the Enlightenment period. It is of urgent importance to research the basis, to reveal the lexical-semantic, as well as functional-methodical features of the poet's works.

Decree of the President of the Republic of Uzbekistan №4947 of February 7, 2017 “On the Strategy of Actions for Further Development of the Republic of Uzbekistan”,

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<sup>71</sup><https://kknews-uz.translate.google/uz/88514.html>

№ 2789 of February 17, 2017 “Further improvement of the activities of the Academy of Sciences, organization, management and financing of scientific research Resolution №2995 dated May 24, 2017 “On Measures to Further Improve the System of Preservation, Research and Promotion of Ancient Written Sources”, №4479 dated October 4, 2019 “Republic of Uzbekistan Resolution on the wide celebration of the thirtieth anniversary of the adoption of the Law “On the State Language”, Decree №6084 of October 20, 2020 “On measures to further develop the Uzbek language and improve the language policy in our country” and other regulations related to this activity - this dissertation research serves to a certain extent in the implementation of the tasks defined in legal documents.

**Compliance of the research with the priority directions of the republican science and technology development.** Research of science and technology and innovative development of the Republic. It was carried out in accordance with the priority direction “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the informed society and the democratic state”.

**The degree of study of the problem .** The study of the life and artistic heritage of Zakirjon Khalmammed's son began from the time he lived. The poet's literary legacy has been analyzed by many literary and linguists. Scientists such as N.Ostroumov<sup>72</sup>, G.Gulom<sup>73</sup>, U.Tursun, B.Orinboev<sup>74</sup>, H.Rasul<sup>75</sup>, A.Abdug'afurov<sup>76</sup>, A.Qayumov<sup>77</sup>, Sh.Yusupov<sup>78</sup>, N.Jabbarov<sup>79</sup> have conducted significant researches on the art of Furqat.

N.Jabborov in his dissertation spoke in detail about the scientists who studied Furqat's literary heritage: “In the studies of scientists such as T.Nematov, A. Madaminov, M.Shaikhzoda, I.Mominov, M.Yunusov, G.Karimov, H.Rasul, A.Qayumov, Sh.Yusupov, A.Abdugafurov attention was paid to the issues of manuscript sources and textual analysis of the poet's works <sup>80</sup>. N.Jabborov focuses on the research of the series of manuscripts and collections of Furqat's works, compares existing publications with the first sources, studies the text of the poet's

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<sup>72</sup>Ghulam G'. The poet accuses. //Star of the East. – Tashkent, 1949. –№11.

<sup>73</sup>Kayumov A. Poet Furqat. / Eastern star. – Tashkent, 1986, –№4; Furqat art. (responsible editor A. Qayumov). – Tashkent: Science, 1990.

<sup>74</sup>Ostroumov N. P. Sarty. Etnograficheskie materialy. – Tashkent, 1896.

<sup>75</sup>Tursun U, Orinboev B. History of the Uzbek language. – Tashkent: Teacher, 1982.

<sup>76</sup>Abdugafurov A. Zakirjon Furqat. – Tashkent, 1977; Poetry and poetry. / Literature and Art of Uzbekistan, 1987, July 15; New information about Zakirjon Furqat. //Furqat's creativity. – Tashkent, 1990, –P.34-51.

<sup>77</sup>Yusupov Sh. Following Furqat's signatures. // Culture of Uzbekistan, December 25, 1979; Furqat's congratulatory signature. / Tashkent evening, March 14, 1980; Congratulations autographs. // Science and life, 1980, No. 12; From the trace of Furqat's pen. / Literature and art of Uzbekistan, 1981, November 13; Furqat signatures. //Literary heritage, 1983, No. 4; On the roads of Furqat. – Tashkent, 1984; Furqat and the new stage of Uzbek enlightenment. Filol.f.d-ri...diss., – Tashkent, 1990; Uzbek classical literature and Furqat. – Tashkent, 1992; Zabonim kushi ul khirmandin donachin died. / Literature and art of Uzbekistan, 2009. – №42.

<sup>78</sup>Jabbarov N. Two poems of Furqat. /Young Lenin, March 13, 1991; Manuscripts of Furqat. //Literary heritage, 1992, issue 1; Furqat's new divan. /Literature and art of Uzbekistan, 1992, July 3; About Devoni Furqat.//Literature of literature, 1993, issue 1; Furqat: Text and publication level. /Literature and art of Uzbekistan, December 10, 1993; Manuscript sources of Furqat's works. Philol.f.n-di... diss. autoref. – Tashkent, 1994; The spiritual world of the poet. /Turkestan, November 6, 1993; Did Furqat praise the invader? / Literature and Art of Uzbekistan, 2002. –№9; Hope for a bright future. / Literature and art of Uzbekistan, 2009, issue 25.

<sup>79</sup>RasulH. Furqat. Biographical essays. – Tashkent, 1959.

<sup>80</sup>Jabbarov N. Manuscript sources of Furqat's works. Philol.f.n-di... diss. autoref. – Tashkent, 1994;

literary heritage based on autographs and manuscript divans. Also, T.Nematov<sup>81</sup>, A.Shokirov<sup>82</sup>, A.Murodov, A.Juvonmardiev<sup>83</sup> studied Furqat's poems from the point of view of source studies and textual studies. In addition, most of the articles included in the book "Creativity of Furqat" published under the editorship of Qayumov are scientific researches in the fields of literary studies and linguistics.

It is understood that considerable work has been done on the scientific research of Furqat's heritage, but no separate research has been carried out on the study of the poet's work from the point of view of linguistics. Serious works aimed at studying the possibilities of the language of Furqat's works, as well as artistic and stylistic features, are not overlooked. Accordingly, this study analyzes the artistic-linguistic, lexical-semantic, and stylistic-functional features of the language of Furqat's lyrical works.

**Relationship of the research with the research plans of the higher education institution where the dissertation was completed.** This dissertation work was carried out within the framework of the scientific research plan of Fergana State University "Research of language on a system - structural and functional basis".

**The purpose of the research** is to study the structural-semantic and functional-methodical features of linguistic units used in Furqat's ghazals.

**Research objectives is:**

to analyze the problems of learning the language of classical sources on a linguopoetic basis;

to give review of monographic works related to the study of the language of Furqat's works;

to study the phonopoetic features of Furqat's ghazals;

to determinate the genetic composition of lexemes in the poet's lyrics and semiotic correlation of the functional nature of borrowed words with the original;

to elucidate neologisms used in the author's ghazals;

to separate vocabulary units used in Furqat's work into semantic groups;

to analyze the relationship of form and meaning of the words used in the poet's ghazals;

to reveal functional and methodological features of lexemes used in ghazals;

to determine the place of methodological tools in Furqat's work.

**The object of the study.** Furqat's ghazals and some lyrical poems were taken as the object of research.

**The subject of the research is the** structural-semantic and methodological-functional analysis of the units used in Furqat's ghazals .

**Research methods.**The methodological basis of the dissertation is made up of philosophical views, concepts of the theory of knowledge, which reflect the fact that society is in constant development. Classification, description, contrast,

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<sup>81</sup>Nematov T. Manuscripts of the poet Furqat. // Zakirjon Furqat. – Tashkent, 1959.

<sup>82</sup>Shokirov A. Furqat's ghazals in Muqimi autograph. //Literary heritage, 1988. –№4.

<sup>83</sup>Muradov A., Zhuvonmardiev V. Newly discovered poems of Furqat. //Eastern Star, 1958, Issue 4; Furqat poems. //Eastern Star, 1959, Issue 2.

comparison, component and contextual analysis, semantic-stylistic and statistical analysis methods were used to clarify the research topic.

**The scientific novelty** of the research is based on the following :

On the basis of the formative and meaningful relations of the linguistic means used in the phurqat ghazals, synonymous units from 2 to 5 compositions, their own and assimilated layer, semantic properties, methodological and functional changes of antonymic units based on the conflict of lexemes;

The formal and spiritual relations of the linguistic tools used in Furqat's ghazales are analyzed, synonyms such as *noz-tag'oful*, *g'am-ranj-hasrat-kulfat-baliyat-jafo-javr*, *latif-nozik-bexor*, *nobino-ravshan*, *sulh-jang*, *shah-g'ulom* methodical and functional changes of antonymic units, scope of semantic meaning are justified;

Furqat's poetry uses common neologisms such as *telegrom*, *vistavka*, *gimnaziya*, *moshina*, and individual neologisms *otash aroba*, *musulmoniya*, *nozikshunos*, as well as Arabic *qamar*, *sahv*, *kotib*, *qudrat*, *istig'no*, *forig'*, the position of Persian *chashma*, *bejo*, *dilbasta*, *zulf*, *jodu* and Russian international words such as *tansa*, *pech*, *poroxot*, *muzikon* and their specific aspects of expansion and narrowing of meaning are proved;

artistic-linguistic significance of about one hundred anthroponyms such as *Kanan*, *Davud*, *Sikandar*, *Yusuf*, *Masih*, *Majnun*, *Farhad* and toponyms such as *Kashmir*, *Khotan*, *Yemen*, *Eram* used in the poet's ghazals in the classical text is revealed;

individual analogies with biomorphic, spatial, zoomorphic, ornithonymic code defining the artist's artistic skill are revealed, metaphors, revitalization, characterization and artistic repetition widely used in the poet's ghazals are expressed by traditional and unique linguistic means, their artistic value in the poet's work is highlighted.

**The practical results of the research are** as follows :

The conclusions obtained as a result of the linguopoetic research of Furqat's work are based on enriching the fields of history of the Uzbek language, semasiology with new scientific and theoretical views and serving to create research on methodology and sectoral lexical system;

The results of the stylistic-semantic aspects of the names belonging to the lexical-semantic topic groups of the author's works proved to be the basis for the formation of important theoretical views for the history of the Uzbek language, lexicology and semasiology .

**Reliability of research results.** It is explained by the fact that the problem is clearly stated, the conclusions drawn are based on methods such as comparison, description, component, semantic, statistical analysis and the explanatory dictionary of the Uzbek language is used to explain the lexical units belonging to the lexical-semantic subject groups .

**Scientific and practical significance of research results** . The scientific results of the dissertation will serve as an important theoretical source in the development of linguopoetics and sectoral lexical system, the semasiology of the

Uzbek language, the history of the Uzbek language and enriching them with scientific and theoretical recommendations.

The practical importance of the research is determined by the development of the department of semasiology, history of the Uzbek language and lexicology.

**Implementation of research results.** Based on the scientific results of researching the linguopoetic features of Furqat's ghazals:

on the basis of the formative and meaningful relations of the linguistic means used in the Furqat's ghazals, synonymous units from 2 to 5 compositions, their own and assimilated layer, semantic properties, methodological and functional changes of antonymic units based on the conflict of lexemes conducted by the Karakalpakstan branch of the Scientific Research Institute of Pedagogical Sciences of Uzbekistan, on the topic "Comprehensive research and development of the concept of the theoretical and methodological foundations of improving the teaching of the Karakalpak language" HT-F2-011 and on the topic "Formation of functional words in the current Karakalpak language" (2021-2026) was used in the implementation of the project (Reference №282 and document №282/1 dated October 20, 2022, Karakalpakstan Branch of the Scientific Research Institute of Pedagogical Sciences of Uzbekistan named after T.N.Kori Niyoz). As a result, in analyzing the features of functional word formation in Karakalpak language, it was possible to enrich the review of formal and semantic relations of lexical units in certain artistic texts;

the conclusions of the research work such neologisms *telegrom, vistavka, gimnaziya, moshina* and individual neologisms *otash aroba, musulmoniya, nozikshunos*, as well as Arabic *qamar, sahv, kotib, qudrat, istig'no, forig'*, the position of Persian *chashma, bejo, dilbasta, zulf, jodu* and Russian international words such as *tansa, pech, poroxot, muzikon* and their specific aspects of expansion and narrowing of meaning are proved the place of vocabulary in them from conclusions regarding the laws inherent in the expansion, were used in the implementation of the fundamental project №F3-2016-0908165532 "Methodology for the development of the native language and literature of the Karakalpak language in accordance with the new alphabet and spelling rules" carried out by the Karakalpakstan branch of the Scientific Research Institute of Pedagogical Sciences of Uzbekistan T.N.Kori Niyoz (Reference №283 and document №283/1 dated October 20, 2022 of the Karakalpakstan branch of the Scientific Research Institute of Pedagogical Sciences of Uzbekistan named after As a result, the semantic-structural structure of the Karakalpak language was clarified, and the semantic features of the lexical units were enriched;

individual analogies with biomorph, spatial, zoomorph, ornithonymic code that determine the artistic skill of the creator, metaphors widely used in the poet's ghazals, scientific results and conclusions on the representation of revitalization, adjudication and artistic reproduction by traditional and specific linguistic means were used in the preparation of scenarios of the spiritual and educational project and practical events of the Fergana regional spiritual. As a result, the content of spiritual and educational activities was increased;

also, the scientific results and conclusions of this dissertation were used in the preparation of scenarios for the spiritual-educational project and practical activities of the Spirituality and Enlightenment Center of Fergana region under the slogan “New Uzbekistan - a country where human dignity is glorified” (Reference №286 of the Spirituality and Enlightenment Center of Fergana region dated October 18, 2022). As a result, the meaningfulness of spiritual and educational events has increased;

from the opinions expressed in the dissertation, the project “Strategy of development of New Uzbekistan for 2022-2026: directions and goals” “Direction 5: Ensuring spiritual development and taking the industry to a new level” organized by the joint editorial board of Fergana Region “Farg‘ona haqiqati” – “Ferganskaya pravda” newspapers was used in the preparation of special page materials (Reference №103 dated October 18, 2022 of the Fergana regional branch of the Journalists Association of Uzbekistan). As a result, the color diversity of this printed edition was ensured, and the scope of content of the special page was increased;

from the results of the research, like about a hundred anthroponyms, such as *Kan'on*, *Dovud*, *Sikandar*, *Yusuf*, *Masih*, *Majnun*, *Farhod*, used in the poet's ghazals, and toponyms such as *Kashmir*, *Xo'tan*, *Yaman*, *Xito*, from scientific conclusions to determine the functional features in the classical artistic text the events dedicated to the promotion of the literary heritage of Zakirjon Khalmuhammed's son of Furqat, organized by the Fergana regional branch of the Writer's Union of Uzbekistan, seminars held with the members of the association, literary conferences and spiritual-educational events such as “Fergana Literature Days”, “Independence Meeting” and the development of scripts used in preparation. The researcher participated in this project and conferences with his lecture. (Reference №67 dated October 14, 2022 of the Fergana regional branch of the Union of Writers of Uzbekistan). As a result, the project and spiritual-educational events were perfected in terms of artistic-scientific scale.

**Approval of research results.** The results of the dissertation were represented in the form of a lecture at 10 scientific-practical conferences, including 5 national and 5 international scientific-practical conferences, and were approved.

**Publication of research results.** 15 scientific works on the subject of the dissertation, including 5 articles in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations, 3 in the republic and 2 in foreign journals.

**The structure and size of the dissertation.** The thesis consists of an introduction, three chapters, a conclusion, a list of used literature and the total volume is 136 pages.

## THE MAIN CONTENT OF THE DISSERTATION

**Introductory part of the dissertation** is based on the relevance and necessity of the topic, the purpose and tasks, object and subject of the dissertation are described, its compatibility with the priority directions of the development of

science and technology of the republic is shown, the scientific innovation and practical significance of the research is revealed, the implementation of the research results, published works and the structure of the dissertation data is displayed.

The first chapter of the dissertation is entitled “**Language of Furqat's works and issues of its linguistic research**”, in which the classical artistic sources of the second half of the 19th century and the beginning of the 20th century from the point of view of linguistics study, in particular, an overview of studies on the artistic, linguistic and textual aspects of Furqat's poetry is presented, some sources on the language characteristics of classical sources, studies in the direction of linguistics, textual studies and source studies of Furqat's literary heritage are analyzed.

As noted, the study of the language of artistic works imposes additional functions on linguistic research, in which the most important function of the language is to provide information, and its secondary function is equal to expressiveness, and sometimes even surpasses it. Analyzing it in this sense, the language of an artistic work becomes not only a tool of communication between people, but also a tool and material of speech art. Artistic speech is considered an equal object of study of linguistics and literary studies, and language is the basis of any artistic speech. The well-known Russian philologist B.M.Zhirmunsky writes that “The study of poetry, as in the study of any other art, requires the determination of its material and the methods of creating an artistic work from this material”<sup>84</sup> and emphasizes that the artistic text cannot be studied without language.

Uzbek linguistics and literary studies, the study of the literary sources of the second half of the 19th century and the beginning of the 20th century<sup>85</sup> served to reveal the unique skills of literary figures, along with the discovery and evaluation of the linguistic and stylistic possibilities, lexicon, and artistic value of the poetic heritage of the creators of that time. “Semantic-stylistic features of emotional-evaluative lexicon in Hamza drama's” by Sh.Kozokov (1990), “About the style of Abdulla Qadiri” by G.Abdurakhmanov (1994), “Lexical features of the language of Uzbek artistic prose” by B.Umurkulov (1994), A. Saadi's “Young Uzbek poets. Cholpon”(1924), N.Yuldoshev's “Landscape in Cholpon's Poetry” (1994), a collection of scientific and methodological articles entitled “Articles about Furqat and Muqimi”, (1958), A.Madaminov's “Yangi Bayoz” (1997), E.Ochilov's “Konglum sandadur” (2009), A.Turdaliev's “Bog' aro” (2010), “Newly identified autographs of Muqimiy” (1988) and scientific works and researches. The literary heritage of enlightened writers who lived and created in the second half of the 19th

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<sup>84</sup>Zhirmunsky V.M. Theory literature . Poetics. Stylistics. –L.: Nauka, 1977. – P.18.

<sup>85</sup>Kahhor A. Literature and language // Voprosy literatury. 1967. –№6, – P.118; Sh.Kazakov. Semantic-stylistic features of emotional-evaluative lexicon in Hamza drama's: filol.f. n-di... diss-ya. –T., 1990; Abdurakhmanov G'. About the style of Abdulla Qadiri //Uzbek language and literature, 1994. –№4. – P.39; Umurkulov B. Lexical features of the Uzbek artistic prose language: Filol. f. d-ri...diss-ya. – Tashkent, 1994; Saadi A. Young Uzbek poets. Shepherd. //Zarafshon, 1924. –120. Yoldoshev N. Landscape in Cholpon's poetry. Philol.f. n-di... diss-ya autoref. – Toshkent, 1994. Articles about Furqat and Muqimi. - T.: Fiction, 1958; Madaminov A. New bayoz. - T., 1997; Achilov E. My heart is broken. – T.: Sharq, 2009; Turdaliev A. Garden. - T.: Academy, 2010; Turdaliev A. Newly identified signatures of the resident. // Literary heritage. – Tashkent, 1988, –№1;

century and the beginning of the 20th century is the object of study. and most of them were analyzed from the point of view of literary studies and textual studies. This shows that Uzbek linguistics did not pay special attention to the linguistic study of classical literary texts of the second half of the 19th century and the beginning of the 20th century. Approached from this point of view, the study of Furqat's works in a monographic aspect is mainly carried out from the point of view of literary studies, textual studies, and source studies, and there are very few scientific studies on language features, especially the poet's ghazals have not been studied as a separate linguistic study. This shows the importance of our research in terms of linguistics.

In the pre-independence period, certain achievements were made in the field of scientific study and popularization of Furqat's life and work. But the approach based on the requirements of the communist ideology is evident in most of the studies of the Shura era. Thanks to the independence, philology, as a component of Uzbek philology, was freed from the influence of ideological pressures, which made it possible to achieve new successes in the study of the poet's life and creative activity. There fore, it is appropriate to analyze the study of Furqat's literary heritage into two periods - before and after independence.

The poet's literary heritage of Furqat have conducted considerable research has been studied by many writers and linguists, such as N.Ostroumov<sup>86</sup>, G.Gulom<sup>87</sup>, U.Tursun, B.Orinboev<sup>88</sup>, H.Rasul<sup>89</sup>, A.Abdugafurov<sup>90</sup>, A.Qayumov<sup>91</sup>, Sh.Yusupov<sup>92</sup>, N. Jabborov <sup>93</sup>. Manuscript sources and textual analysis of the poet's works in the studies of scientists such as M.Shaykhzoda, I.Mominov, M.Yunusov, G.Karimov, H.Rasul, A.Qayumov, Sh.Yusupov, A. Abdugafurov, T.Nematov, A.Madaminov i is mentioned.

Through his research work, scientist N. Jabborov focuses on researching the series of Furqat's works in manuscript bayaz and collections, and compares existing editions with the first sources. T.Nematov<sup>94</sup>, A.Shokirov<sup>95</sup>, A.Murodov,

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<sup>86</sup>Ostroumov N. P. Sart y. Etnograficheskie materialy. – Tashkent, 1896.

<sup>87</sup>Ghulam G'. The poet accuses. //Star of the East. – Toshkent, 1949. № 11.

<sup>88</sup>Jabbarov N. Two poems of Furqat. / Young Lenin, March 13, 1991; Manuscripts of Furqat. //Literary heritage, 1992, issue 1; Furqat's new divan. /Literature and art of Uzbekistan, 1992, July 3; About Devoni Furqat.//Literature of literature, 1993, issue 1; Furqat: Text and publication level. /Literature and art of Uzbekistan, December 10, 1993; Manuscript sources of Furqat's works. Philol.f.n-di... diss. autoref. – Tashkent, 1994; The spiritual world of the poet. /Turkestan, November 6, 1993; Did Furqat praise the invader? / Literature and Art of Uzbekistan, 2002, No. 9; Hope for a bright future. / Literature and art of Uzbekistan, 2009, issue 25.

<sup>89</sup>Tursun U, Orinboev B. History of the Uzbek language. – Tashkent: Teacher, 1982.

<sup>90</sup>Yusupov Sh. Following Furqat's signatures. // Culture of Uzbekistan, December 25, 1979; Furqat's congratulatory signature. / Tashkent evening, March 14, 1980; Congratulations autographs. // Science and life, 1980. –№12; From the trace of Furqat's pen. /Literature and art of Uzbekistan, November 13, 1981; Furqat signatures. //Literary heritage, 1983. –№4; On the roads of Furqat. – Tashkent, 1984; Furqat and the new stage of Uzbek enlightenment. Filol.f.d-ri...diss., – Toshkent, 1990; Uzbek classical literature and Furqat. – Tashkent, 1992; Zabonim kushi ul khirmandin donachin died. / Literature and art of Uzbekistan, 2009. – №42.

<sup>91</sup>Kayumov A. Poet Furqat. / Eastern star. – Toshkent, 1986, No. 4; Furqat art. (responsible editor A. Qayumov). – Tashkent: Science, 1990.

<sup>92</sup>Rasul H. Furqat. Biographical essays. - Toshkent, 1959.

<sup>93</sup>Abdugafurov A. Zakirjon Furqat. – Tashkent, 1977; Poetry and poetry. / Literature and Art of Uzbekistan, 1987, July 15; New information about Zakirjon Furqat. //Furqat's creativity. – Tashkent, 1990, – P.34-51.

<sup>94</sup>Nematov T. Manuscripts of the poet Furqat. // Zakirjon Furqat. – Tashkent, 1959.

<sup>95</sup>Shokirov A. Furqat's ghazals in Muqimi autograph. //Literary heritage, 1988. –№4.

A.Juvonmardiev<sup>96</sup> analyzed Furqat's poems from the point of view of source studies and textual studies. Most of the articles included in the book “Furqat Art” published in 1990 are scientific studies in the field of literary studies and linguistics.

Halid Rasul's research<sup>97</sup> has a special place in the formation and development of philology in Uzbek philology. He created the first examples of a monographic study of the poet's work through his books “Zakirjon Furqat's work”, “Furqat - enlightened, democratic poet”. In 1959, the scientist again adequately continued the study of Furqat's art<sup>98</sup>. His critical biographical essay “Furqat” was published. These years are considered an important period of studying the literary heritage of Furqat, and Furqat studies<sup>99</sup> was enriched with important sources.

In the articles of N.Soathujaev entitled “Synonymous words in Furqat's letters and articles published in the “Turkistan Regional Gazette” and I.Polatovs “Semantics of color-denoting words used in the language of Furqat's works” articles by N. Soathujaev, included in the collection of scientific and methodical articles dedicated to the 150th anniversary of Furqat's birth, about the linguistic features of Furqat's poetics considered. N.Soathujaev said that Furqat's letters and articles on various topics used a lot of words and expressions that were new for that time. For example, in his letter sent from Istanbul, he used Russian international words such as *stansiya*, *vokzal*, *starshina*, *konvert*, *telegram*, *pochtaxona*, *gazet*. He called the train “Оташ поѳа”. In the poet's work, the Russian language and the number of words learned through it are quite large. I.Polatov analyzes the semantics of words denoting color in the language of Furqat's works and explains the meaning of dozens of lexical units such as black, yellow, and yellow in ghazals<sup>100</sup>.

Furqat's works, as above, is described in detail.

The second chapter of the dissertation is called “**Linguistic and artistic features of Furqat's ghazals**”. In it, the poet's skill of using words, semantic features of linguistic units used in his ghazals were studied. As noted, Furqat succeeds in continuing the traditions of the Uzbek language and bringing it to a new level through his work. In the language of his ghazals, melodiousness, the national spirit of language units, and the use of new words in the language are widely used, unlike the language of classical works, in the language of ghazals, active use of modern words that are used in the national language is observed. In this chapter, the effective use of the possibilities of artistic language in Furqat's work, as well as occasional approaches to the word and its form and content in the development of the language are researched.

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<sup>96</sup>Muradov A., Zhuvonmardiev V. Newly discovered poems of Furqat. //Eastern Star, 1958, Issue 4; Furqat poems. //Eastern Star, 1959, Issue 2.

<sup>97</sup>Rasul Kh. The work of Zakirjon Furqat. Tashkent, 1954; Furqat is an enlightened, democratic poet. Tashkent, 1954.

<sup>98</sup>Rasul Kh. Furqat. - Tashkent, 1959.

<sup>99</sup>Articles about Furqat and Muqimi. //Collection. – Tashkent, 1958; Zakirjon Furqat.// Collection, Tashkent, 1958; Vahidov H. Furqat is an enlightened poet. – Tashkent, 1959.

<sup>100</sup>A collection of scientific and methodical articles dedicated to the 150th anniversary of Furqat's birth.

<https://aim.uz/referaty/52-literatura/18297-zokirzhon-kholmu-ammad-li-fur-at-tavalludining-150-jilligaya-ba-isshevan-ilmij-uslubij-ma-olalar-t-plami.html>

A. Abdugafurov<sup>101</sup>, I. Haqqulov<sup>102</sup>, A. Kayumov<sup>103</sup>, Sh. Yusupovs<sup>104</sup> think about the influence of Navoi traditions on Furqat's ghazals, which is especially evident in language features. Based on this, general lexical possibilities of Navoi and Furqat ghazals are commented. For example, it is explained that in the classical works of both poets, antonyms such as *kun-tun*, *bosh-tufroq*, *dard-davo*, *alam-malham*, *barbod-obod*, precedent names such as Farhad, Majnun, Layli, Shirin, Vomiq, Iskandar were actively used.

It is known that phonopoetics is a field that studies the phonetic properties of poetic text. Phonetic units are the smallest unit in the formation of speech, and serve as the main tool in regulating the rhythm of speech and ensuring its musicality. "There are various forms and manifestations of increasing effectiveness by using sound and tone in speech"<sup>105</sup>.

In the study of linguistic signs of artistic speech, phonetic means should be studied and researched along with other units. It can be seen that this issue is classified with sufficient grounds in the research of G. Rikhsieva. The scientist divides them into five directions with the aim of "Developing the theoretical foundations of linguopoetics, more precisely, systematizing, studying the gradual improvement of its research methods and tools: grouping all concepts and thus linguistically researching the elements that provide artistry"<sup>106</sup>.

1. Poetic phonetics.
2. Poetic lexicology.
3. Poetic morphemics.
4. Poetic semantics.
5. Poetic syntax.

In Uzbek linguistics, the attention to phonopoetic research has also increased. In this regard, linguists O. Tursunova<sup>107</sup>, A. Haydarov<sup>108</sup>, M. Gazieva's<sup>109</sup> research is of particular importance.

From this point of view, the issue of researching the phonopoetic features of Furqat's ghazals is of particular importance. In particular, the phonopoetic tools used in the text of the poet's ghazals served to expand the unique artistic and linguistic possibilities of the poet's work:

*Subhidam tushub shabnam, bo'ldi sabzalar hurram,  
Gul uza tomib kam-kam yog'di abri naysonlar*<sup>110</sup>.

In this poetic passage, it is possible to see that the sounds are combined on the basis of harmony, a certain musical wave, rhythm emerges. The uniformity of the phonetic units in the words chosen in accordance with the speech situation serves to show the clarity of the artistic speech landscape, image.

<sup>101</sup>Бу ҳақида қаранг. А. Абдуғафуров. Буюк бешлик сабоқлари. –Тошкент, 1995.

<sup>102</sup>Ҳаққулов И. Шеърят-руҳий муносабат. –Тошкент, 1990.

<sup>103</sup>Қаюмов А. Баъзи аниқликлар. /Фурқат ижодиёти. –Тошкент, 1990.

<sup>104</sup>Yusupov Sh. The bird of my language died in a wise way /Literature and Art of Uzbekistan, 2009. –№42.

<sup>105</sup>Hakulov I. Poetry-spiritual relationship. – Tashkent, 1990.

<sup>106</sup>Kayumov A. Some clarifications. /Furqat art. – Tashkent, 1990.

<sup>107</sup>Rikhsieva G. Comments on the basics of linguopoetic research// Uzbek language and literature, 2003. –№2. – P.85-86.

<sup>108</sup>Mamajonov A., Mahmudov U. Methodological tools. Fergana, 1996. – P.16.

<sup>109</sup>See about it. A. Abdugafurov. Lessons from the Big Five. – Tashkent, 1995.

<sup>110</sup>Tursunova O. Poetic possibilities of phonetic units of the Uzbek language. PhD. diss. autoref. – Fergana, 2019.

Euphony is mainly caused by phonetic means, the pleasantness of speech largely depends on its phonetic formation.

*Koshki kulbam aro yak bora yorim kelsalar,  
Yo 'llariga jon nisor aylay, nigorim kelsalar. (32-b.)*

Occurrence of the sound “k” 6 times, the sound “l” 8 times, the sound “o” 6 times, and the sound “a” 11 times in the verse creates euphony, which ensures phonopoetic perfection and artistic consistency.

It is known that gemination is considered an effective phonetic phenomenon, and A. Abdullaev used the term “consonant layering” in relation to this phenomenon, which is interpreted<sup>111</sup> as consecutive consonants of the same type<sup>22</sup> and “fulfilling a certain poetic task in poetic speech, strengthening the meaning, influencing the listener is expressed for a specific purpose to be transferred”<sup>112</sup>. Furqat used the phenomenon of gemination as a methodological tool, and this phenomenon served to increase the expressiveness and colorfulness of the speech:

*Xo 'bro 'lardin muruvvat garchi g 'ayri rasmi erur,  
Men xayoli xom etib, ummidvor, ey sarvinoz. (68-b.)*

this verse the increase of the “m” sound in the word depends on both the weight requirement and the individual style of the speaker.

It is known that rhyme is an important element of phonopoetics because it is built on the basis of phonetic foundation. It is noteworthy that rhyme, first of all, is an element that creates harmony, harmony of sounds, harmony creates rhyme.

*Fasli guldur, men bila bir sayri bog ' etsang netar,  
Xasta ko 'nglum eski g 'amlardan farog 'etsang netar? (38-b.)*

The poet's ghazal, which begins with this verse, the words *bog ' , farog ' , chog ' , tarog ' , sog ' , dog ' , so 'rog '*  rhyme with each other. The consonant “g” expressed in them is the basis of the rhyme - narrator, and performs an important phonopoetic function in the verse.

In Furqat ghazals, there were many rhyming ghazals completed with “or” and “on” sound units. When studying the classification of 192 ghazals from the poet's book “On the Path of Love”<sup>113</sup> and phonetic units that are the basis for it - narrator, it was found that there are 39 rhyming ghazals ending with “or” and 35 rhyming ghazals ending with “on”. These numbers also prove that the long vowel “o” has a wide range of rhythmic appeal and potential, and that the poet skillfully used it to create rhymes. For example:

The ghazal beginning with “Yashnab o 'tsang lolagun xil 'at kiyib, aylab shitob”	The ghazal beginning with “Qorayg 'an dilg 'a bergil nuri pokindin ziyo, yo rab”	The ghazal beginning with “Fasli navbahor o 'ldi, ketibon zimistonlar”	The ghazal beginning with “Meni nomehribonim ko 'b sitamkor o 'ldi o 'xshaydur”
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<sup>111</sup>Furqat. On the road to love. – Tashkent: New Age Generation, 2009. – P.39. (Examples given in the work are taken from this source.)

<sup>112</sup>Gazieva M. Linguopragmatic features of prosodic tools in the communication process. Phil.Ph.B.Philosophy. doctor. diss. autoref. – Tashkent, 2018.

<sup>113</sup>Haydarov A. Phonostylistic means of artistic image: philology. subjects nomz. diss. – Tashkent, 2008.

shitob	ziyo	zimiston	sitamkor
tob	gado	guliston	dilozor
kabob	oshno	nayson	bisyor
hisob	xato	yoron	dildor
iztirob	iltijo	biyobon	diydor
itob	to'tiyo	afg'on	za'faronvor
olijanob	safo	giribon	zunnor
komyob	jafo	parishon	ozor
	rijo	nolon	bekor
	jazo		ashjor

One of the unique linguistic and artistic features of the poet's ghazals is expressed by the active use of imitative words. In particular, Furqat's the verse which starts with "Keldi bahor! Yomg'uri yog'di shatir-shutur qilib" (14-b.) in the ghazal *shatir-shutur, takir-tukur, ba'ur-ba'ur, badir-budur, kasir-kusur, tasir-tusur, ars-urs, shaqir-shuqur, patir-putur, hasir-husur, jazir-juzur, g'ajir-g'ujur, baqir-buqur, dafir-dufur, taqir-tuqur, qasir-qusur* about 20 similes are used together with the adverb "to do" and have a special scope of meaning.

In the ghazal, the poet made good use of zoonomic units in order to describe the human psyche in harmony with natural events. Zoonyms such as *qo'y, qo'zi, kiyik, qulon, ot, lochin, qarchig'ay, o'rdagu g'oz, quyon, tozi* are used as symbols that move and complement the motif of the beginning of birth - the awakening of life.

The chapter also explores the formal and spiritual relationships of the words used in the poet's ghazals. For example, in Furqat's ghazals, it can be seen that words with a lexical level of meaning are actively and productively used, meaning is more characteristic of adjectives, verbs, nouns and adverbs:

*Shevai noz-u tag'oful birla Furqat o'tig'a  
Kuydurub, xokistarim sovirding, ey qozi qizi*<sup>114</sup>.

Words *noz-u tag'oful* in the verse formed a synonymous pair. In this case, *tag'oful* means "sezmaslikka olish"<sup>115</sup>. That is, the tenderness of the yor and his ability to know or not feel the burning of the lover are reflected with poetic color.

The use of synonyms in Furqat's work is quite significant. In particular, meaningful words in his radiative ghazal "Lahza-lahza" served<sup>116</sup> to reveal the subtle aspects of the mental state of the lyrical hero, to ensure expressiveness and clarity of artistic speech:

*Tushub boshimg'a kulfat lahza-lahza,  
Chekarman ranj-u hasrat lahza-lahza.  
Netay, bermas amon davron jafosi,  
Magar g'am bo'ldi qismat lahza-lahza.  
Balo dayrida hijron soqisidin  
Icharmen jomi hasrat lahza-lahza.*

<sup>114</sup>Furqat. Don't be elected. – Tashkent: Spirituality, 2009. – P.22.

<sup>115</sup>A brief dictionary of Navoi's works. – Tashkent: Science, 1993. – P.277

<sup>116</sup>Furqat. Don't be elected. – Tashkent: Spirituality, 2009. – P.4.

*G'am* in this ghazal the dominant word is *balo, kulfat, ranj, hasrat, jafu, hasrat, javr, baliyat* it can be seen that words like The image of the disturbance and suffering, which started with the fall of the skull, turned from the pain of the blade of the sword<sup>117</sup> into a scar on the heart, is expressed with emotional and expressive coloring. Each word in the synonymous lines served to show different aspects of the content of grief.

The use of antonyms in the text of Furqat's ghazals also shows a special lexical priority. The effective use of lexical items carrying conflicting meanings is the basis for new lyrical discoveries in the poet's work. For example, in the poet's ghazal "Gul bara ko'y lakka kiyding..."<sup>118</sup>, it can be seen that antonyms are used effectively and serve to increase the scope of its meaning:

*Sen kabi shahga na haddim borki, bo 'lmog' ro 'baro,*  
*Qullaringga arzi hol aytay agar kelsa kezi.*

The lyrical hero compares the king to a king whom he cannot face, and comments that he dares to treat only his slaves. Yorni uses the antonym pair *shah-kul* to express that he sees himself as high and low.

In the following verse of the ghazal, the expressiveness of the artistic speech is increased through words with opposite meanings:

*Muntazirlikdan oqardi, bo 'ldi nobino ko 'zum,*  
*Ravshan etsun, aylanay, lutf et, ayog 'ingning izi.*

According to the "Brief Dictionary of Navoi's Works", the word "blind" means to be "ko'r bo'lmoq" means to be blind<sup>119</sup>. The poet, who has mastered the wealth of classical literary language effectively, uses the words blind and clear as an antonymic pair.

*Ul parivash ishqidinki telbadurman, goh sog',*  
*Chunki bordur oramizda goh sulh-u gohi jang.*(90-b.)

Contrasting images are created through the antonymic units of *telba-sog', sulh-jang*, used in both lines of this stanza. Especially, the contrast is enhanced by the occasional use of words with opposite meanings in the same verse together with a conjunction of *subtraction*.

Furqat's ghazals, words with conflicting meanings such as *kecha-subh, oshno-begona, bosh-ostona, mehr-ozor, subh-u shom, yoz-u qish, firoq-u visol* served to increase the aesthetic value of the poet's classical lyrics.

Also, in this chapter, the use of neologisms and borrowed words in Furqat's ghazals is analyzed, the neologisms of the period language of the second half of the 19th century, the beginning of the 20th century, as well as the use of individual neologisms characteristic of the poet's poetic speech, as well as the lexical composition of Furqat's ghazals are Russian, Persian-Tajik and it was studied that it was enriched with Arabic words.

It is known that the use of Russian and international words in aruz, and their adaptation to weight, requires a great deal of knowledge and skill from the poet.

<sup>117</sup>A brief dictionary of Navoi's works. – Tashkent: Science, 1993. – P.37.

<sup>118</sup>Furqat. Don't be elected. – Tashkent: Spirituality, 2009. – P.22.

<sup>119</sup>A brief dictionary of Navoi's works. – Tashkent: Science, 1993. – P.206.

This is clearly seen in the example of the poet's masnavi called "On the Act Meeting"<sup>120</sup>.

*O'shal gimnaziyaning katta zoli,  
Muzayyan bo'ldi bir gulshan misoli. (4-stanza)  
Chalindi anda har xil muzikonlar,  
Topib andin g'izo ruhi ravonlar. (24-stanza)  
Ikki zan chiqdi, biri chaldi rayol  
Birisi aytib ashula bemisol<sup>121</sup>.*

In these stanzas, Russian words are used instead of rhyme.

Also, poet *sudya, kredit, veksels, shtraf, sovetnik, bilet, fabrikant, tansa, adres, medal, pech, konsul, do'chtur, magazin, ventilyator, stansiya, vokzal, starshina, konvert, telegram, pochtaxona, gazet* actively used Russian international words such as this is covered in detail in the dissertation.

Z.Alimova says that the influence of the Persian-Tajik language on the Uzbek language has its own linguistic foundations. For example, the appearance of a double consonant in one syllable is also observed in words that have been adopted into the Uzbek language from the Persian-Tajik language<sup>122</sup>. Words borrowed from the Persian-Tajik language also occupy an important place in the poet's heritage. For example, among the words formed from verb stems in the Persian-Tajik language, *raft-omad* – went-came, *jo'stuju* – search, *go'fto'gu* – talk, conversation; from words and phrases with isofic compounds: *maxpamu aqpop* – secret friend, *kalomi muxtasar* – the shortness of the sentence, *bodi sabo* – morning wind; Persian-Tajik simple words: *dushvor* – difficult, complicated, *payom* – letter, *noma* are characteristic of Furqat's poetry.

Based on F.Isomiddinov, H.Dusmatov, J.Jamal's "Persian-Tajik Dictionary of Uzbek language"<sup>123</sup>, the poet's ghazal beginning with the verse "Surmadin ko'zlar qaro, qo'llar xinodin lola rang"

*Za'faroniy ko'ylak uzraarg'uvoniy kamzihur,  
Ro'ymol og'ushidin peshonani ahvoli tang (90-b.).*

the main part of the words used in the verse (*za'faroniy, arg'uvoniy, ro'ymol, og'ush, peshona, tang* etc.) . Although these words contain some Uzbek affixes, their core is characteristic of the Persian-Tajik language.

In Furqat's ghazals, the weight of words borrowed from the Arabic language is also very high. *Anjuman* – meeting, killing; *ayyom* – days; *istig'no* – hesitance, indifference; *mumtoz* – chosen, excellent; *furqat* – separation; *qadim ul-ayyom* – ancient times; *bayt ul-maqar* – a parking place, a residence; *tolib ul-ilm* – a seeker of knowledge; examples of Arabic plurals include: *baytul ahzon* – house of sorrows, as well as *ahbob* – friends, relatives; *ag'niyo* – rich people; *atrof* – sides, sides.

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<sup>120</sup>Furqat. Selected works. – Tashkent, 1958. – P.56-58

<sup>121</sup>This is the source. – P.32

<sup>122</sup>Alimova Z. Phonetic, lexical-semantic characteristics of Persian-Tajik acquisitions in the Uzbek language .Ph.D. diss. in Philology. -Fergana, 2020. – P.19

<sup>123</sup>Isomiddinov F., Dusmatov H., Jamal J. Dictionary of Persian-Tajik acquisitions of the Uzbek language. – Fergana, 2022.

The acquisition of the Arabic language is more abstract in terms of meaning and has the characteristic of expressing religious concepts <sup>124</sup>. Furqat's ability to use borrowed words is evident in the statistics of borrowed words used in ghazals. For example, according to the genetic composition of the matlali ghazal “Bir qamar siymoni ko‘rdim baldai Kashmirda” (177-b), its own layer consists of 30 words, 26 Arabic words, and 22 Persian-Tajik words.

T/p.	Uzbek words	Arabic words	Persian-Tajik words
1.	bir	qamar	jodu
2.	ko‘rmoq	siymo	oftob
3.	ko‘z	masxur	chashma
4.	yuz	tasxir	zar
5.	erur	zarra	choh
6.	sochib	subh	nigoh
7.	bosh	tadbir	shamshir
8.	kun	javhar	xol
9.	kelgach	asror	payvasta
10.	kecha	nuqta	dilbasta
11.	yotib	surai nun	dilrabo
12.	ikov	forig‘	zulf
13.	aning	ishq	lab
14.	ul	sahv	jon
15.	qosh	kotib	bejo
16.	uzra	qudrat	bechora
17.	qilding	tahrir	bo‘lak
18.	qolmishlar	g‘urbat	juvon
19.	qiyg‘och	taqdir	pir
20.	ermas	vatan	savdo
21.	hech kim	furqat	magar
22.	aydim	har	bejo
23.	o‘qudim	umr	
24.	bo‘lmoq	ofat	
25.	qilmoq	asir	
26.	na uchun	tark	
27.	bor		
28.	ustida		
29.	dedim		
30.	man		

In general, persian-tajik and arabic words, which are an integral part of classical artistic texts, occupy a special place in Furqat's ghazals. This is discussed in detail in the dissertation.

<sup>124</sup>Eshankulov B.Kh. The relationship of Arabic lexical appropriations to paradigmatic asymmetry in the modern Uzbek literary language: filol. science. name ... diss. autoref. – Tashkent, 1996. – P.11.

The third chapter of the dissertation is called “**Methodological features of Furqat's ghazals**”. It explores the role of the most actively used artistic stylistic tools in Furqat's ghazals - simile, qualification, revitalization, metaphor and artistic repetition.

are many traditional similes, such as *lab – g‘uncha, yuz – gul, qad – sarv, soch – sunbul* are widely used in classic literary works .

For example,

*Labing g‘uncha, yuzing ikki qizil gul,*

*Qading sarvu, soching go‘yoki sunbul. (Muhabbat yo‘lida. –P.115)*

the creation of a beautiful pictorial image is achieved through stable similes in the verse F.Usmonov<sup>125</sup>, D.Ashurov<sup>126</sup> on the study of similes used in the literary text are particularly important. Scientists such as G.Rozikova<sup>127</sup>, R.Juraeva<sup>128</sup> and Z.Marufova used the classification method of dividing similes into different semantic groups, in particular, into coded similes such as ornithomic, zoonymic, biomorphic<sup>129</sup>. This method of analysis was used to classify similes used in Furqat's ghazals .

Similes related to the elements of nature: *monandi daryo, hiloli iyd yanglig‘, subhi sodiqdek.*

*Parivashlarni dog‘i bir taraf, ko‘nglumda yuz ming g‘am,*

*To‘lub-toshar yurogim dam-badam monandai daryo. (-P.6)*

The lyrical hero's heart, which contains many sorrows, is like a river overflowing.

Similes related to bird names (with ornithonymic code):

*Andalibi mastdek, qumridek dar, qumridek hasratda nolon, anqo kabi, bulbuli sho‘ridadek.*

*Dastai rayhon uzoring, hatti bir guldur yuzing,*

*Andalibi mastdek ushshoqlar nolon sanga. (-P.9)*

The poet compares the waiting processions of the lovers, who are fascinated by the gentle appearance of the flower and basil, to the nightingale's drunken ecstasies.

Similarities related to phytonyms: *such gul, rayhon, sunbul, g‘uncha, nargis, suman, ra‘no:*

*Xati rayhon, sochi sunbul, labi g‘uncha, ko‘zi nargis,*

*Qabo gul, ko‘ylagi bargi sumandin ayrilib qoldim. (-P.122)*

In this case *rayhon, sunbul, g‘uncha, nargis, bargi suman* – all linguistic tools with their own meaning served as a benchmark of simile.

Similes based on the art of literacy (letters in arabic spelling): *alifdek, dol yanglig‘, nun kibi.*

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<sup>125</sup>Ashurov D. Linguistic-cultural features of the epic "Alpomish": Philology. science. (PhD). ... diss. autoref. – Namangan, 2021.

<sup>126</sup>Usmanov F. Linguistic study of similes in the Uzbek language: Philol. science. Doctor of Philosophy ( PhD ) diss. autoref. – Tashkent, 2020.

<sup>127</sup>Marufova Z. Verbalization of the concept of "beauty" in classic artistic texts .Doctor of Philosophy Diss. – Fergana, 2022.

<sup>128</sup>Juraeva R. Lexical-semantic features of Muqimi's works. Doctor of Philosophy Diss. – Fergana, 2022.

<sup>129</sup>Rozikova G. Semantic, functional and stylistic features of noun lexemes in "Devonu lug‘otit turk". Doctor of Philology (DsC) diss. – Fergana, 2021.

It is known that the letters of the old Uzbek script served to describe the mistress in a certain sense in the classical artistic text. When the letters were compared to the mistress, “alif” served to describe her upright figure, “bow” her eyebrows, “sin” her teeth, and “lom” her hair.

*Ul “alif”dek qomatini hasrati,  
“Dol” yanglig‘ ayladi duto. (-P.11)*

In this stanza, the theme of contradiction is also important. Because it is known that the letter “alif” in the arabic script consists of a vertical line and “dol” consists of a curved line.

The characteristic of animations to provide a figurative and comprehensive understanding of the artistic image is clearly visible in Furqat's ghazals. For example, the poet

*Agar kelsa ketar holim ko‘rubon  
Ajal jonimni olmasdan uyolib. (-P.20)*

Ajal, which represents an abstract concept in the stanza, behaves like human beings, that is, seeing the state of the lyrical hero, he turns away from shame.

The animations used in the poet's ghazals can also be classified into several thematic groups. For example:

Animations related to the parts of the human face – eyes, eyebrows, lips, freckles, eyelashes, etc.:

*O‘ldururg‘a bir-biri birla qoshing kengash etib,  
Bosh qo‘shub anga iki nargis degan xunxor ham<sup>130</sup>.*

In this, the poet creates a beautiful example of revitalization by depicting the eyebrows of a man sitting in a council to make love to a lover, and his two eyes joining them and making love.

Revivals related to phytonyms:

*Gul yaqosin pora aylab, g‘uncha bag‘rin qon qilib,  
Sayri bog‘ aylarga nogah guluzorim kelsalar. (-P.32)*

In this case, the sudden arrival of a lover of flowers in the garden makes the flowers and buds very excited, and if one of them tears his collar from trembling, the other one swallows blood. As you can see, both situations are human.

Diagnoses related to zoonyms: *лол андалибу қумри, булбул қулингиз, оҳу кўз ёиулике.*

*Ko‘rganda qomatingiz bo‘lg‘ay hijil sanovbar,  
Tovus jilvasidinraftoringiz chiroylik. (-P.86)*

The verse reflects human characteristics through the chirping of the sanobar and the chirping of the peacock.

Treating things and bodies in nature as if they were alive is also a form of animating. There are beautiful examples of this in Furqat's ghazals:

*Sen jafog‘a moyil etding yorimi desam, falak,  
Dedi: mendin ko‘rmakim, zolimlig‘ o‘z yoringdadur. (-P.42).*

In this stanza, the poet questions the sky and blames it.

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<sup>130</sup>Hojjahmedov A. The merit of classical artistry. – Tashkent: Sharq, 1999. – P.40.

It is known that an adjective defines one or another aspect of a certain event only if it is combined with a defined word and transfers its “characteristics” to it. The poet draws the reader's attention to one or another “characteristic” of the described event through this tool, and arouses excitement in him. There are beautiful examples of epithets in Furqat's ghazals. For example:

*Bismil ijod ayladi qotil ko 'zing bir yo 'l boqib,  
Qon ila og 'ushta aylab ko 'rsatur yuz jon sanga. (-P.9)*

in the verse, the poet uses the quality of "murderer" in relation to his lover's eyes. The poet uses traditional epithets such as *mushkulpisand zebo, anbar xating, shakkar labing, xastadil ushshoq, qosir aql* and creates his own adjectives. The compound “*kofir ko 'z*” is one of them.

*Ey musulmonlar, ikki kofir ko 'zi bedodidin,  
Qolmadi jonu ko 'ngulda sabru somonim meni. (-P.191)*

“Kofir” is defined as “one who recognizes, denies, recognizes the religion of Islam, and is a stranger”<sup>131</sup>. It is also semantically appropriate to apply such an adjective to the eyes of a lover. The reason is that his eyes do not see a true lover, he does not care about him, he burns his patience.

One of the most common ways of creating figurative meaning in fiction is metaphor, which<sup>132</sup> means "the transfer of meaning based on the similarity between objects, events and events. "Furqat's ghazals contain unique examples of metaphors, especially metaphorical combinations based on such lexical units as *uy, ko 'z, sham, zang, dom, g'am, gul, vasl, daryo, jom, savdo, shox, daftar, sahfa, o'q.*

For example, in the poet's lyrics, the metaphorical transfer of the word “army” is widely used. This word is defined in the “Annotated Dictionary of the Uzbek Language” as “a set of armed forces of the state or a part of it; “troop, army” means <sup>133</sup>. The poet uses the lexical-semantic meaning of the word “army” to create such metaphors as “the army of sorrow”, “the army of grief”. In particular, the metaphorical combination “army of grief” can be found in several ghazals of the poet:

*Lashkari g'am ostida qoldim chunon pomol o 'lub (-P.58.) or  
Lashkari g'am poymol etgan edi aylab hujum,  
Nogahon keldi yetib ul shahsuvorim, xayriyat. (-P.22)*

Furqat's life spent abroad caused the theme of grief to prevail in his poetry: an *g'am hujumi, jomi g'am, baloyi g'am, balo girdobi.*

In order to draw the reader's attention to the events described in the literary text, sounds and words, as well as sentences, are used repeatedly. Through artistic repetitions, the intended meaning of the poetic speech is shown to be more exaggerated. In Furqat's ghazals, there are many noun, adjective, verb, adverbial, adverbial forms of radif-based repetitions. For example:

*Ey, visolingga yetushmak koru borib, sog 'inib,  
Qolmadi bir zarraye sabru qarorim, sog 'inib. (-P.18)*

Byte is a case study in the role of radifrepetition

<sup>131</sup>An explanatory dictionary of the Uzbek language. Volume I. – P.400.

<sup>132</sup> Yoldoshev M. Linguistic analysis of literary text. – Toshkent, 2008. – P.87.

<sup>133</sup>An explanatory dictionary of the Uzbek language. Volume IV. – P.491.

*To so 'zga lab uyurding, jono, shakar to 'kildi,  
Ham aylading tabassum, mavji guhar to 'kildi (-P.182)*

and in the byte, the repetition of the action in the role of radif is expressed.

The most frequent radiative repetitions in the poet's ghazals are in the verb form. "Topmisham", "Ayrilib qoldim", "Aylading", "Ayladi", "Topdi", "Bo'lurmu", "Kelarmukin", "Dushti" radiative ghazals are among them.

It is known that halka (circle) is one of the forms of artistic repetition, "in which the verse, stanza, and even stanza that appears at the beginning of the poem is repeated exactly at the end of this work." Folk, firstly, emphasizes the idea of the poem, and secondly, it includes other clauses of the poem in its circle - it brings the compositional unity of the poem to life.<sup>134</sup>

*Koshki bir yerda bo 'lsak erdi jonon ikkimiz,  
Ko 'zi shum ag 'yorlardin anda pinhon ikkimiz. (-P.63)*

A ghazal beginning with a verse is an example of this phenomenon, and the first verse of the ghazal is repeated as its last verse.

In the poet's ghazal, which begins with the verse "On the stage of Chaman, derlar sarv birla yosuman is thin", the lexeme "delicate" is repeatedly used not only in the form of a radif, but also between the verses, exaggerating the meaning it conveys and expressing it with special emphasis:

*Kamolingdin halovat topmog 'i jonlarni ondinkim,  
Dahon –nozik, zabon –nozik, ki lab – nozik, suxan – nozik. (-P.87)*

"delicate" is defined in the explanatory dictionary of the Uzbek language as "very exquisitely made with high skill and art; It is noted that it means elegant"<sup>135</sup>. In the poet's ghazal, it can be seen that the meaning of this word is reflected, such as "thin, silk, hipcha, gentle, soft, lovely".

According to T. Boboev, artistic repetitions can arise not only from words or combinations of words, but also from repetition of word groups such as nouns, adjectives, numbers, and pronouns<sup>136</sup>. In Furqat's ghazals, verses combining adjectives and creating artistic repetition are actively used. For example,

*Javru sitaming tokay erur jonima kelmay,  
Ey, zolimu berahmu jafokor, kesang-chi (-P.186).*

In general, the artistic repetition, along with showing the unique artistic and stylistic aspects of Furqat's ghazals, expresses the richness of the creator's language, the skill of using words, which served to increase the expressiveness, imagery, expressiveness of the text of the poet's ghazals, as well as the scope of artistic emphasis and meaning.

## CONCLUSION

1. Until the years of independence, a certain amount of research was conducted on the study of the sources of Uzbek classical literature of the end of the 19th century and the beginning of the 20th century, in particular, the work of Furqat, who was a major representative of the Koqan literary environment. By the

<sup>134</sup>Boboev T. Poetry education. – Tashkent: Teacher, 1996. – P.282.

<sup>135</sup>An explanatory dictionary of the Uzbek language. I TOM. – Moscow, 1981. – P.506.

<sup>136</sup>Boboev T. Poetry education. – Tashkent: Teacher, 1996. – P.282

time of independence, attention was paid to wide promotion and research of the poet's work. But in both periods, only the poet's works and lyrical poems were discussed, which expressed social thoughts.

2. Although the study of Furqat's literary heritage began from the beginning of his life, the linguistic features of the poet's works have not been sufficiently studied in a monographic aspect. The classic literary heritage of the poet is analyzed from the point of view of literary studies, source studies, and little attention is paid to its linguistic aspects.

3. The poetic possibilities of phonetic units used in Furqat ghazals are extensive, and phonopoetic means are of particular importance in the manifestation of the characteristic artistic-linguistic features of the poet's work. Phonopoetic phenomena such as euphony, gemination, assonance were actively used in the poet's ghazals, the rhyme in the ghazals is manifested as an important element of phonopoetics, as it is built on a strict phonetic basis.

4. Lexical-semantic features of the Furqat's ghazal language, vocabulary richness, determination of the degree of application of words and neologisms in it, comparison of assimilative lexemes with *asliyat*, together with the identification of semantic changes, open the way to determining the artistic skill of the creator.

5. It is important that the lexical units used in Furqat's works served to acquire a new meaning in the text, to strengthen imagery, and to increase intellectual effectiveness, and that the elements of the folk language were effectively used in the poet's ghazals.

6. The poet appropriately uses toponyms and anthroponyms in his ghazals. This shows that the creator is well aware of the classical literary traditions, while clarifying the information related to the real life of the poet.

7. The role of Navoi's work in the improvement of the poet's ghazals, linguistic features specific to the ghazals of both poets, in particular, the fact that the expressiveness of the artistic text was increased by using linguistic tools based on the relation of form and meaning, were compared.

8. The richness of the poetics of Furqat's ghazals and their imagery are evident through the use of metaphors. The poet creates original metaphorical combinations along with traditional lexical tools based on the transfer of meaning in the form of metaphor and achieves an increase in the artistic level of his ghazals.

9. In his ghazals, it is observed that the poet illuminates the description of the themes of nature, country, foreignness in a unique way with the help of beautiful images, the most active artistic image tools.

10. Artistic repetition has a special place in reflecting the unique artistic and stylistic possibilities of Furqat's poetry. Linguistic phenomena based on repetition served to increase the expressiveness, imagery, expressiveness of the text of the poet's ghazals, as well as the scope of artistic emphasis and meaning.

11. The linguopoetic study of Furqat's ghazals, the study of their lexical-semantic and functional-stylistic features in linguistics serves to reveal the common and different aspects specific to the classical Uzbek language and the modern Uzbek literary language, and to identify important changes in the development of the language.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.05.02 ПО ПРИСУЖДЕНИЮ  
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ  
УНИВЕРСИТЕТЕ**

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**ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**КУЛДАШЕВА ДИЛНАВОЗ ХАТАМОВНА**

**ЛИНГВОПОЭТИЧЕСКОЕ ИССЛЕДОВАНИЕ ГАЗЕЛЕЙ ФУРКАТА**

**10.00.01 – Узбекский язык**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)  
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Фергана - 2023**

Тема диссертации доктора философии (PhD) филологическим наукам зарегистрирована в Высшей аттестационной комиссии за №В2022.1.PhD/FH2168

Диссертация выполнена в Ферганском государственном университете.

Автореферат диссертации на трёх языках (узбекском, русском, английском (резюме)) размещён на веб.странице Научного совета (www.fdu.uz) и на информационно-образовательном портале (www.ziynet.uz)

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Ведущая организация:

Андижанский государственный университет

Защита диссертации состоится «18» апрель 2023 года в 9<sup>00</sup> часов на заседании научного совета по присуждению ученых степеней DSc.03/30.12.2019.Fil.05.02 при Ферганском государственном университете по адресу: 100151, г.Ферган, ул. Мураббийлар, 19. Тел: (99873) 244-44-29; факс: (99873) 244-66-03; e-mail: fardu info@umail/ru

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирована под № 248). Адрес: 100151, г.Фергана, ул. Мураббийлар, 19. Тел: (99873) 244-44-02

Автореферат диссертации разослан «31» март 2023 года  
Протокол рассылки № 8 от «31» март 2023 года



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## **ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))**

**Цель исследования** - изучение структурно-семантических и функционально-методических особенностей языковых единиц, используемых в газелях Фурката.

**Объект исследования.** В качестве объекта исследования были взяты газели Фурката и некоторые лирические стихотворения.

**Предметом исследования является** структурно-семантический и методолого-функциональный анализ языковых единиц, используемых в газелях Фурката.

**Научная новизна** исследования основана на:

обосновывании формальных и семантических отношений языковых средств, используемых в газелях Фурката, синонимических единиц от 2 до 5 компонентов, самостоятельных и отдельных категорий, семантические особенности антонимических единиц на основе лексемного контраста, стилистические и функциональные изменения;

использовании в поэзии Фурката распространенных неологизмов, как *телеграм, выставка, гимназия, машина*, индивидуальные *отаи ароба, мусулмония, нозикиунос*, а также арабских *қамар, саҳв, котиб, қудрат, истигно, фориг*, персидские слова *чашма, бежо, дилбаста, зулф, жоду*, и русских интернациональных слов, как *танца, печ, порохот, музыкон*, и обоснованы их специфические аспекты расширения и сужения значения;

раскрыты и художественно-языковые значимости около ста антропонимов, таких как *Канъон, Довуд, Сикандар, Юсуф, Масих, Мажнун, Фарҳоди* и топонимов *Кашимир, Хўтан, Яман, Эрам*, используемых в газелях поэта в классическом тексте;

выявлены индивидуальные аналогии биоморфными, пространственными, зооморфными, орнитонимическими кодами, определяющие художественное мастерство поэта, широко используемые в его газелях метафоры, олицетворение, характеристика и художественный повтор выражаются традиционными и уникальными языковыми средствами, раскрывается их художественная ценность в творчестве поэта.

**Внедрение результатов исследований.** Научные результаты исследования лингвопоэтических особенностей газелей Фурката были использованы:

семантические свойства антонимических единиц, основанные на формообразующих и содержательных отношениях языковых средств, используемых в фуркатских газелях, синонимичные единицы от 2-х до 5-ти компонентов, собственный и приобретенный слой, конфликт лексем, выводы о методологических и функциональных изменениях были использованы при реализации проекта НТ-Ф2-011 по теме «Комплексное исследование и разработка концепции теоретико-методических основ совершенствования преподавания каракалпакского языка» и на тему «Образование служебных слов в современном каракалпакском языке» (2021-2026 гг.) (Справка №282 и № 282/1 от 20 октября 2022 года, проведенный Каракалпакским филиалом

научно-исследовательского института педагогических наук Узбекистана имени Т.Н.Кары Ниёзи). В результате анализа особенностей функционального словообразования в каракалпакском языке удалось обогатить рассмотрение формальных и семантических отношений лексических единиц в отдельных художественных текстах;

отдельные неологизмы, такие как *телегром, выставка, гимназия, мошина*, используемые в поэзии Фуркат, а также отдельные неологизмы *отаи ароба, мусулмония, нозикишунос*, такие арабские слова *қамар, саҳв, котиб, қудрат, истигно, фориғ*, персидско-таджикские слова *чашма, бежо, дилбаста, зулф, жоду*, русские интернациональные слова *танца, печ, порохот, музыкон*, а также роль лексики в них, и другие выводы научно-исследовательской работы были использованы при реализации фундаментального проекта №ФЗ-2016-0908165532 «Методика развития родного языка и литературы каракалпакского языка в соответствии с новым алфавитом и правилами правописания», выполненного Каракалпакским филиалом научно-исследовательского института педагогических наук Узбекистана (Справка №283 и №283/1 от 20 октября 2022 года Каракалпакского филиала научно-исследовательского института педагогических наук Узбекистана им. Т.Н.Кары Ниёзий. В результате была обогащена семантико-содержательная структура каракалпакского языка, и признаки лексических единиц;

научные результаты и выводы по индивидуальным сравнениям с биоморфным, пространственным, зооморфным, орнитонимическим кодом, которые определяют художественное мастерство создателя, метафора, широко используемая в поэтических газелях, оживление, качество и выразительность художественного воспроизведения традиционными и специфическими языковыми средствами были использованы при подготовке сценариев духовно-просветительского проекта и практической деятельности Духовно-просветительского Центра Ферганской области под лозунгом «Новый Узбекистан – страна, где прославляется человеческое достоинство» (Справка №286 Центра духовности и просвещения Ферганской области от 18 октября 2022 года). В результате выросла значимость духовно-просветительских мероприятий;

из отзывов, отраженных в диссертации использованы при подготовке специальных материалов 5-го направления «Обеспечение духовного развития и вывод отрасли на новый уровень» проекта «Стратегия развития Нового Узбекистана на 2022-2026 годы: направления и цели», организованный объединенными редакциями «Фаргона хакикати - Ферганская правда» (Справка №103 от 18 октября 2022 года Ферганского областного отделения Ассоциации журналистов Узбекистана). В результате было обеспечено разностаронность данного печатного издания, увеличен объем содержания специальной страницы;

около сотни антропонимов, таких как *Канъон, Довуд, Сикандар, Юсуф, Масих, Мажнун, Фарход* и топонимов, таких как *Кашимир, Хўтан, Яман, Хито* были использованы Ферганским региональным отделением союза

Писателей Узбекистана на мероприятиях Закиржона Холмухаммад угли, посвященных пропаганде литературного наследия Фурката, организованные Ферганским областным отделением Союза писателей Узбекистана, семинары, проведенные с членами объединения, литературные конференции и духовно-просветительские мероприятия, такие как «Ферганские дни литературы», «Встреча Независимости» и в разработке сценариев. Исследователь участвовал в этом проекте и конференциях со своей лекцией. (Справка №67 от 14 октября 2022 года Ферганского областного отделения союза Писателей Узбекистана). В результате реализованного проекта и духовно-просветительских мероприятий работа была усовершенствована в художественно-научном плане.

**Апробация результатов исследования.** Результаты диссертации были представлены в виде доклада на 15 научно-практических конференциях, в том числе 5 научных статей были опубликованы в 3 республиканских и 2 международных научно-практических журналах и получили одобрение.

**Структура и объем диссертации.** Диссертация состоит из введения, трех глав, заключения, списка использованной литературы, общий объем составляет 136 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
**LIST OF PUBLISHED WORKS**

**I bo'lim (I част; I part)**

1. Қўлдашева Д. Мустақиллик йилларида Фурқат адабий меросининг илмий тадқиқи // Хоразм Маъмун академияси илмий ахборотномаси, 2022. –№3. –Б.305-307. ISSN 2091-573X. (10.00.00. №21)
2. Қўлдашева Д. Фурқат ғазалларининг лексик-семантик хусусиятлари // “Oriental Art and Culture” Scientific methodical journal volume 3 issue 4 / december 2022. – Б.736-741. ISSN 2181-063X.
3. Қўлдашева Д. Фурқат ғазалларида такрорлар лингвопоэтикаси // Наманган давлат университети илмий ахборотномаси, 2022. –№12. – Б.304-309. ISSN:218-0427. (10.00.00. №26).
4. Қўлдашева Д. On The Study of the Literary Heritage of Furqat in the Pre-Independence Period // “Central Asian journal of literature, philosophy and culture”. – Грузия, Телави, 2022. Volume 3. Issue 3. ISSN: 2660-6828. – P.4-8. SJIF 2022:5,696 (№23)
5. Қўлдашева Д. Фурқат адабий меросида ғазалнинг ўрни // “Zien journal of Social Sciences and Humanities”. A Bi-Monthly, Peer Reviewed International Journal. – АҚШ, Техас, 2022. – Volume 7. ISSN NO: 2769-996X. – P.168-170. SJIF 2022:5,818 (№23)
6. Қўлдашева Д. Фурқат ғазалларида сифатлаш (эпитет)ларнинг қўлланилиши // “Филологиянинг долзарб масалалари” мавзусидаги халқаро илмий-амалий конференция материаллари тўплами. – Фарғона, 2022. – Б.134-137.
7. Қўлдашева Д. Фурқат лирикасида неологизмларнинг ўрни // “Филологиянинг долзарб масалалари” мавзусидаги халқаро илмий-амалий анжуман материаллари тўплами. – Фарғона, 2022. – Б.316-319.
8. Қўлдашева Д. Фурқат ижодида антонимлар лингвопоэтикаси // “Замонавий тилшунослик ва деривацион қонуниятлар” республика илмий-амалий анжуман материаллари тўплами. – Самарқанд, 2022. – Б.220-222.
9. Қўлдашева Д. Фурқат ғазаллари фонопоэтикаси // “Ўзбек тили нуфузини мустаҳкамлашнинг долзарб масалалари” мавзусидаги республика илмий-амалий конференция материаллари тўплами. – Қўқон, 2022. –Б.188-196.

**II bo'lim (II част; II part)**

10. Қўлдашева Д. Лингвопоэтика ва унинг тадрижий ривожланиши // “Илм-заковатимиз – Сенга, Она Ватан!” мавзусидаги республика илмий-амалий анжуман материаллари тўплами. – Фарғона, 2022. – Б.368-369.

11. Искандарова Ш., Қўлдашева Д. Фурқат ғазалларида ўхшатишларнинг ўрни // “Лингвопоэтика: янги тадқиқотлар, янгича ёндашувлар” мавзусидаги халқаро илмий тўплам. II қисм. – Тошкент, 2022.
12. Искандарова Ш., Қўлдашева Д. Фурқат ғазаллари бадиий-эстетик қимматини оширишда синонимларнинг роли // “Филология таълими масалалари: муаммо ва унинг ечимлари” мавзусидаги халқаро илмий-амалий конференция материаллари тўплами. – Фарғона, 2022. – Б.14-17.
13. Қўлдашева Д. Фурқат ижодида чет тили унсурларининг қўлланилишига доир // Филологиянинг долзарб масалалари. Халқаро илмий-амалий анжуман материаллари тўплами. – Фарғона, 2022. – Б.319-322.
14. Қўлдашева Д. Фурқат ижоди тадқиқининг даврий матбуотда ёритилишига доир // “Замонавий ўзбек адабиётшунослигининг долзарб масалалари” мавзусидаги республика илмий-амалий конференция материаллари тўплами. – Гулистон, 2022. – Б.509-513.
15. Искандарова Ш., Қўлдашева Д. Фурқат ғазалларида метафоранинг ўрни // “Ўзбек тили тадқиқи ва таълими муаммолари” мавзусидаги Халқаро илмий-амалий конференцияси материаллари тўплами. – Тошкент, 2022. – Б.470-477.

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