

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
DSc.02/30.12.2019.Fil.46.03 RAQAMLI ILMIY KENGASH**

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**NAVOIY DAVLAT PEDAGOGIKA INSTITUTI**

**YULDASHEV JO‘RABEK URALOVICH**

**USMON NOSIR SHE‘RIYATI LINGVOPOETIKASI**

**10.00.01 – O‘zbek tili**

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

**Toshkent – 2023**

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mundarijasi**

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

**Contents of Dissertation Abstract of the Doctor of Philosophy (PhD)  
in philological sciences**

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**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida №B2018.3.PhD/Fil513 raqam bilan ro'yxatga olingan.**

Dissertatsiya Navoiy davlat pedagogika institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) O'zbek tili, adabiyoti va folklori instituti veb-sahifasining "Ziyonet" axborot-ta'lim portalining [www.ziyonet.uz](http://www.ziyonet.uz) manzillariga joylashtirilgan.

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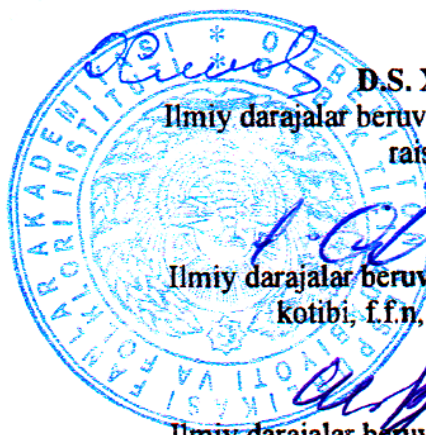
**Yetakchi tashkilot:**

**Samarqand davlat universiteti**

Dissertatsiya himoyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.02/30.12.2019.Fil.46.03 raqamli Ilmiy kengashning 2023-yil "7" Eyul soat 10<sup>00</sup> da majlisida bo'lib o'tadi (Manzil: 100060, Toshkent shahri, Shahrisabz tor ko'chasi, 5-uy. Tel.: (871) 233-71-44; faks: (871) 233-71-44; e-mail: [uztafi@academy.uz](mailto:uztafi@academy.uz).)

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining Asosiy kutubxonasida tanishish mumkin (32 raqami bilan ro'yxatga olingan). (Manzil: Toshkent shahri, Ziyolilar ko'chasi, 13-uy. Tel.: (99871) 262-74-58.

Dissertatsiya avtoreferati 2023 yil "23" Iyun da tarqatildi.  
(2023-yil "23" Iyun da 4 raqamli reyestr bayonnomasi).



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## KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon tilshunosligida o'tgan asrning ikkinchi yarmidan boshlab badiiy asar tili va undagi birliklarning poetik vazifalarini tavsiflash masalasi tilshunoslar diqqat markazida bo'lib kelmoqda. Xususan, til sathlariga oid birliklarni ijtimoiy-madaniy, falsafiy-psixologik, kognitiv xususiyatlariga ko'ra talqin qilish asosiy mezonlardan biri sifatida e'tirof etilmoqda. Zero, til birliklarini o'zi daxldor millat madaniyati bilan aloqadorlikda o'rganish, ayniqsa, muayyan adib asarlari tiliga oid lisoniy birliklarga lingvopoetik va lingvomadaniy jihatdan yondashish bu borada amalga oshirilayotgan tadqiqotlarning ilmiy salmoqdorligini oshirmoqda.

Dunyo tilshunosligida asosan, XX asrning ikkinchi yarmidan boshlab lingvopoetika sohasiga oid ilmiy va nazariy qarashlar ishlab chiqildi. Xususan, uning badiiy asar tahlilidagi o'rni va ahamiyati borasidagi nazariyalar dadil ilgari surildi. Tilshunoslikda badiiy matn tili, undagi mazmun va shakl birligi, tilning barcha sathlariga oid birliklarning lingvopoetik xususiyati, ularning estetik vazifasi, badiiy qimmati kabi masalalarni o'rganish asosiy vazifa bo'lib keldi. Keyingi tadqiqotlarda esa badiiy matnni yaxlit bir butunlik sifatida tadqiq etish, uning lingvopoetik jihatlarini o'rganish dolzarblik kasb etmoqda.

O'zbek jamiyati rivojlanishining keyingi bosqichida ona tilimizga e'tibor va g'amxo'rlik, uning tom ma'noda rivojlanishiga, til tizimida ilmiy izlanishlar olib borilishiga moddiy-ma'naviy ko'maklashish, qo'llab-quvvatlash borasida ulkan islohotlar joriy etilmoqda. Xususan, so'nggi yillarda mamlakatimizda mash'um 37-yillarda qatag'on qilingan adib va yozuvchilarimiz haqidagi haqiqatlar keng o'rganilmoqda, ularning ijodi munosib tadqiq etilmoqda. Bugungi kunda nohaq qatag'onga uchragan Usmon Nosir ham yurtimizda yana e'zoz topmoqda, uning asarlari o'rganilmoqda. O'zbekiston Respublikasi Prezidentining 2022-yil 10-fevraldagi "Otashin shoir, tarjimon va dramaturg Usmon Nosir tavalludining 110 yilligini keng nishonlash to'g'risida"gi qarori e'lon qilindi. Ushbu qarorda shoir haqida quyidagi jummalarni o'qiymiz: "O'zining betakror iste'dodi, yuksak matonati va xalqparvarligi bilan o'zbek adabiyotida o'chmas iz qoldirgan, mustabid tuzum davrida siyosiy qatag'on qurboni bo'lgan otashin shoir, tarjimon va dramaturg Usmon Nosir xalqimizning mashhur farzandlaridan biridir"<sup>1</sup>. Bu qarorning qabul qilinishi shoir hayoti va ijodini xalqqa kengroq va batafsilroq yetkazish imkoniyatini beradi. O'zining betakror ijodiy merosi bilan o'zbek she'riyatiga katta hissa qo'shgan Usmon Nosir asarlari tilining poetik sinoatlarini o'rganish bugungi o'zbek tilshunosligining dolzarb muammolaridan biri hisoblanadi. Tilshunoslikda so'nggi yillarda amalga oshirilgan ayrim tadqiqotlarni mustasno qilganda,<sup>2</sup> Usmon Nosir ijodi lingvopoetik yondashuvda monografik aspektda tadqiq qilinmaganligi tadqiqotning dolzarbligi sanaladi.

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<sup>1</sup> Ўзбекистон Республикаси Президентининг 2022 йил 10 февралдаги "Оташин шоир, таржимон ва драматург Усмон Носир таваллудининг 110 йиллигини кенг нишонлаш тўғрисида"ги қарори // Халқ сўзи. – Тошкент, 2022, 10 февраль.

<sup>2</sup> Маҳмудов. Н. Юракка созланган сўзлар синоатлари. // Ўзбекистон адабиёти ва санъати. 2022 йил, 19 август.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi PF-4947-son, 2019-yil 21-oktyabrdagi “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi PF-5850-son, 2020-yil 20-oktyabrdagi “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi PF-6084-son, 2020-yil 29-oktyabrdagi “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi PF-6097-son Farmonlari; 2019-yil 4-oktyabrdagi “O‘zbekiston Respublikasining “Davlat tili haqida”gi qonuni qabul qilinganligining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi PQ-4479-son qarori hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu tadqiqot muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Dissertatsiya respublika fan va texnologiyalarni rivojlantirishning 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‘nalishi doirasida bajarilgan.

**Muammoning o‘rganilganlik darajasi.** Dunyo tilshunosligida badiiy matnda tilning o‘rni, til birliklarining turli estetik vazifalari, lingvopoetik xususiyatlari bo‘yicha qator tadqiqotlar amalga oshirilgan. Jumladan, mashhur tilshunoslar R.Yakobson, Y.M.Lotman, B.Tomashevskiy, V.M.Jirmunskiy, V.Vinogradov, G.O.Vinokur, V.Y.Zadornova, A.A.Lipgart va boshqalarning bu yo‘nalishdagi ishlarida badiiy matnga lingvopoetik yondashuvning mohiyati, zarurati, til birliklarining badiiy matnni shakllantirishdagi o‘rni, ijodkorning badiiy niyatini yoritishdagi vazifalari yuzasidan nazariy qarashlar bayon qilingan<sup>1</sup>.

O‘zbek tilshunosligida mazkur masala A.Nurmonov, N.Mahmudov, S.Karimov, M.Yoqubbekova, G.Rixsiyeva, M.Yo‘ldoshev, D.Andaniyazova, Sh.Toshxo‘jayeva, S.Umirova, T.Allayorov va boshqalar tomonidan o‘rganilib, muayyan nazariy xulosalar bildirilgan<sup>2</sup>.

<sup>1</sup> Бу ҳақда қаранг: Винокур Г.О. Критика поэтического текста. – М: Государственная Академия художественных наук, 1927; Жирмунский В.М. Эпическое творчество славянских народов и проблемы сравнительного изучения эпоса. – М: Академия наук, 1958; Виноградов В. Стилистика. Теория поэтической речи. Поэтика. – М: Академия наук, 1963; Якобсон Р. Лингвистика и поэтика. Структурализм: “за” и “против”. – М., 1975; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... д-ра филол. наук. – М., 1992; Лотман М.Ю. О поэтах и поэзии. – Санкт-Петербург, 1996; Томашевский Б.В. Теория литературы: Поэтика. – М: Аспект пресс, 1996; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы): Автореф. дисс. докт. филол. наук. – М., 1996; Шу муаллиф. Основы лингвопоэтики. – М., 2013; Аксенова А.В. Лингвопоэтический анализ стихотворных произведений У.Б. Йейтса: Особенности эволюции индивидуально-авторской манеры: Автореф. дисс. докт. филол. наук. – М., 2013.

<sup>2</sup> Махмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти, 1985, – №6. – Б. 48–50; Шу муаллиф: Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – 1987. – №4. – Б. 34–38; Каримов С. Бадийи услуб ва тилнинг ифода тасвир воситалари: Ўқув қўлланма. – Самарқанд: СамДУ нашриёти, 1994; Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – Тошкент, 2003. №2; Ёқуббекова М.М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари: Филол.фан. д-ри ... дисс. – Тошкент, 2005; Ёўлдошев М. Чўлпоннинг бадийи тил маҳорати: Филол. фан. номз ... дисс. – Тошкент, 2000; Шу муаллиф: Бадийи матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент, 2007; Шу муаллиф. Бадийи матн лингвопоэтикаси. – Тошкент: O‘zbekiston,

Bugungi kunda o'zbek lingvopoetikasi oldida turgan asosiy vazifalardan biri o'zbek adabiyotida o'z o'rniga ega bo'lgan ijodkorlar asarlarining lingvopoetik xususiyatlarini alohida tadqiq etish va o'ziga xos uslubini yoritishdir. Xususan, shoir Usmon Nosir asarlarini badiiy jihatdan chuqur tahlil qilib beruvchi ilmiy tadqiqotlar yaratilgan, ammo ijodkor asarlari tilining lingvopoetik xususiyatlari shu vaqtga qadar monografik planda tadqiq qilinmagan.

**Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari bilan bog'liqligi.** Dissertatsiya Navoiy davlat pedagogika institutining "O'zbek tilshunosligining dolzarb muammolari" mavzusidagi ilmiy tadqiqot rejasi doirasida bajarilgan.

**Tadqiqotning maqsadi** Usmon Nosir she'riyati tilidagi poetik aktuallashgan lisoniy birliklarni aniqlash hamda shoir asarlarining lingvopoetik xususiyatlarini ochib berishdan iborat.

**Tadqiqotning vazifalari:**

o'zbek tilshunosligida badiiy tilga munosabat, badiiy matnga lingvopoetik yondashuv hamda o'zbek filologiyasida lingvopoetik tadqiqotlarning paydo bo'lishi va shakllanish masalalarini atroflicha yoritish;

Usmon Nosirning so'zlarning shakl va ma'no munosabatiga ko'ra turlaridan lingvopoetik va mantiqiy ta'kid maqsadi bilan foydalanish mahoratini tahlil qilish;

shoir she'riyatida uning o'zi tarafidan yasalgan okkazionalizmlar va milliy tilning asosiy unsurlari hisoblanmish shevaga oid so'zlarning lingvopoetik qimmatini baholash;

ijodkor she'riyatidagi xalq maqollari va frazeologizmlarning poetik aktuallashuvi mexanizmlarini aniqlash;

Usmon Nosirning onomastik birliklar va ritorik so'roq gaplardagi mavjud poetiklik potensialini namoyon etish mahoratini ko'rsatish;

shoir ijodidagi o'xshatishlar, epitetlar, perifrazalar, metaforalar, metonimiya, sinekdoxa va jonlantirish kabi tasviriy vositalarning qo'llanilishi bilan bog'liq o'ziga xos lingvopoetik xususiyatlarini aniqlash;

Usmon Nosir she'riyatidagi fonetik, leksik va sintaktik takrorlarning lingvopoetik xususiyatlarini ochib berish hamda takroriy birliklarning badiiy san'at hosil qilishdagi ishtirokini baholash.

**Tadqiqotning obyekti sifatida** Usmon Nosirning 1969-, 1970-yillarda nashr qilingan kitoblaridagi she'riy asarlar olindi.

**Tadqiqotning predmetini** Usmon Nosir she'riyati til birliklarining lingvopoetik xususiyatlari tashkil qiladi.

**Tadqiqotning usullari.** Tadqiqot mavzusini yoritishda tasniflash, tavsiflash,

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2019; Нурмонов А. Лингвистик таълимотнинг янги босқичи / Танланган асарлар. III жилд. – Тошкент: Академ нашр, 2012; Анданийёзова Д. Бадий матнда ономастик birliklarning lingvopoetikasi: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2017; Худойберганова Д., Анданийёзова Д. Ўзбек тили поэтонимларининг изоҳли луғати. – Тошкент: Turon zamin ziyo, 2016; Тошхўжаева Ш.Ф. Эркин Аъзам асарлари лингвopoетикаси: Филол. фан. бўйича фалсафа д-ри (PhD) дисс ... автореф. – Фарғона, 2017; Умирова С.М. Ўзбек шеъритада лингвистик воситалар ва поэтик индивидуаллик: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Самарқанд, 2019; Аллаёров Т. Ўзбек тилидаги сўроқ ва буйруқ конструкцияларнинг лингвopoетик хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) дисс... автореф. – Гулистон, 2020.

qiyoslash, komponent va kontekstual tahlil, semantik-stilistik, lingvopoetik tahlil usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi quyidagilardan iborat:**

shoir she'riyatida *ko'chaga burmoq, ko'zga rasm solmoq* kabi leksik-frazeologik va *ko'zmi o'sha? Yoki qop-qora charos?* singari ritorik so'roq gap shaklidagi grammatik birliklarning badiiy estetik vazifalari, poetik aktuallashuvi va transformatsiyasi mexanizmlari ochib berilgan;

shoir she'rlarida *ziynatdor, chechaklan, bebozor* shaklidagi muvaqqat okkazonalizmlar va milliy tilning asosini tashkil etuvchi *shoti, ontarmoq, shimg'imoq* kabi shevaga oid so'zlarning lingvopoetik aktuallashuvi dalillangan;

Usmon Nosir she'r va dostonlarida milliy ruh bilan sug'orilgan, tarixiy hamda ijtimoiy muhit ruhiyati aks etgan jonlantirish, sifatlash, metonimiya, sinekdoxalardan lingvopoetik maqsadda foydalanganligi ko'rsatilgan;

Shoir she'riyatida takrorlar mazmunga urg'u berish, ohangdorlikni ta'minlash, ta'kidni kuchaytirish, badiiy matnga jilo berish kabi poetik vazifa bajarganligi asoslangan;

**Tadqiqotning amaliy natijasi quyidagilardan iborat:**

o'zbek tilshunosligida badiiy tilga munosabat, badiiy matnga lingvopoetik yondashuv hamda o'zbek filologiyasida lingvopoetik tadqiqotlarning paydo bo'lishi va shakllanish masalalarini atroflicha o'rganilganligi bu yo'nalishdagi ishlar uchun manba vazifasini o'tashi asoslangan;

Usmon Nosir she'riyatida qo'llangan leksik-frazeologik va grammatik birliklarning, tasviriy vositalar, takrorlarning tadqiqi natijasida chiqarilgan xulosa va talqinlar oliy o'quv yurtlari magistratura bosqichi Lingvistika yo'nalishida o'qitiladigan "Matnning filologik tahlili", "Lingvistika nazariyasi va amaliy tilshunoslik" fanlari, lingvopoetika kurslari bo'yicha darslik, o'quv qo'llanmalar, tadqiqotlar, lug'atlar yaratishda bevosita manba sifatida xizmat qiladi.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo'yilishi, chiqarilgan xulosalarning qat'iyligi, qo'llanilgan yondashuv, usul va nazariy ma'lumotlarning ishonchli manbalardan olinganligi, tahlilga tortilgan lisoniy materiallarning asoslilik, antroposentrik paradigmada qo'llanilgan usullardan foydalanilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati Usmon Nosir asarlari tilining lingvopoetik xususiyatlari aniqlanganligi va badiiy matnni integrativ usulda tadqiq etishning nazariy asoslariga doir yangi ilmiy qarashlar bayon etilganligi va keltirilgan fikr-mulohazalar o'zbek tilida badiiy matn lingvopoetikasini nazariy jihatdan boyitishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shoir she'riyati lingvopoetik tahlilidan "Lingvopoetika", "Stilistika", "Nutq madaniyati va uslubiyat asoslari", "Dialektologiya" fanlari hamda "Ijodkorning badiiy mahorati", "Lingvomadaniyatshunoslik" kabi maxsus kurslarni o'qitishda; sohaga oid darsliklar, o'quv-uslubiy qo'llanmalar, ilmiy risolalar yaratishda foydali bo'lishi bilan belgilanadi.

**Tadqiqot natijalarining joriy qilinishi.** Usmon Nosir she'riyatining lingvopoetik tadqiqi bo'yicha olingan ilmiy natijalar asosida:

poetik aktuallashgan dialektizmlar, transformatsiyalashgan leksik-frazeologik birliklar, milliy ruh bilan sugʻorilgan, tarixiy hamda ijtimoiy muhit ruhiyati aks etgan jonlantirish, sifatlash, metonimiya, sinekdoxa namunalaridan, ritorik soʻroq gaplardagi mavjud poetiklik potensialini faol ishga solish mahorati, muayyan tasviriy vositalar hamda takrorlarning lingvopoetik xususiyatlari yuzasidan bildirilgan xulosalardan OʻzR FA Oʻzbek tili, adabiyoti va folklori institutida 2017-, 2020-yillarda amalga oshirilgan OT-F1-78 – “Hozirgi globallashuv davrida oʻzbek tili, uning tarixiy taraqqiyoti va istiqbollari” (oʻzbek tilining vazifaviy uslublari asosida)” mavzusidagi fundamental tadqiqot loyihasida foydanilgan (Oʻzbekiston Respublikasi Fanlar akademiyasining 2022-yil 25-noyabrda 1381-raqamli maʼlumotnomasi). Natijada mazkur loyihada nazarda tutilgan vazifalarni yoritishda tadqiqot ishi zarur material vazifasini oʻtagan;

leksik-frazeologik va grammatik birliklarning badiiy estetik vazifalari, poetik aktuallashuvi va transformatsiyasi mexanizmlari kabi ilmiy yangiliklar asosida Abdulla Qodiriy nomidagi Navoiy viloyat axborot-kutubxonasi bilan hamkorlikda kutubxonada tashkil etilgan “Usmon Nosir sheʼrlari” nomli ilmiy-amaliy loyiha doirasida maʼruzalar qilingan (Alisher Navoiy nomidagi Oʻzbekiston Milliy kutubxonasining 2022-yil 7-noyabrda 01-02/258-sonli maʼlumotnomasi). Natijada shoir sheʼrlarida qoʻllangan maqol va frazeologizmlar, affiksial okkazonalizmlar, onomastik birliklarning badiiy imkoniyatlariga doir tajribalardan foydalangan holda lingvopoetik xususiyatlarini atroflicha yoritish imkoniyati yaratilgan;

shoir sheʼriyatida takrorlarning mazmunga urgʻu berishi, ohangdorlikni taʼminlashi, taʼkidni kuchaytirishi, badiiy matnga jilo berishi kabi poetik vazifa bajarganligi yuzasidagi yangilik Navoiy viloyati teleradiokompaniyasi tomonidan 2022-yil 9-martda “Adabiyot va hayot” koʻrsatuvida foydalanilgan. (Navoiy viloyati teleradiokompaniyasining 2022-yil 25-martda 01-10/50-son maʼlumotnomasi) Natijada koʻrsatuv mazmuni nazariy maʼlumotlar bilan boyitilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 7 ta ilmiy-amaliy anjumanda, jumladan, respublika miqyosida 5 ta hamda 2 ta xalqaro ilmiy-amaliy konferensiyalarda maʼruza koʻrinishida bayon etilgan hamda aprobatsiyadan oʻtkazilgan

**Tadqiqot natijalarining eʼlon qilinganligi.** Dissertatsiya mavzusi boʻyicha jami 9 ta ilmiy ish, jumladan, Oʻzbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta (7 ta respublika hamda 2 ta xorijiy jurnallarda) maqola nashr etilgan.

**Dissertatsiyaning tuzilishi.** Dissertatsiya kirish, toʻrt bob, xulosa, foydalanilgan adabiyotlar roʻyxatidan iborat. Ishning umumiy hajmi 162 sahifani tashkil qiladi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari belgilangan, obykti va predmeti tavsiflangan, uning respublika fan va

texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning **“O‘zbek tilshunosligida badiiy tilning lingvopoetik o‘rganilishi masalalari”** deb nomlangan birinchi bobida badiiy asar tiliga bo‘lgan munosabat, lingvopoetik yondashuv, u bilan bog‘liq muammolar xususida fikr yuritiladi.

Bobning **“Badiiy tilga munosabat”** deb nomlanuvchi birinchi faslida badiiy asar tili bilan bog‘liq muammolar tilshunoslik va adabiyotshunoslikning dolzarb vazifalaridan bo‘lib kelganligi ta‘kidlanadi. Xususan, olimlar M.Mirtojiyev va N.Mahmudovlar e‘tiroficha, “Til jihatidan nomukammal badiiy asar mavzu va g‘oya jihatidan mukammallik da‘vo qilishi yoki mavzu va g‘oya jihatidan nomukammal asar til jihatidan komillik da‘vo qilishi haqiqatga mutlaqo ziddir. Ana shuning uchun ham badiiy so‘zning boy va qadim tarixidan to hozirgi kunga qadar til mahorati masalasi oqil va odil so‘zchilar e‘tiboridan chetda qolgan emas”<sup>1</sup>.

Xususan, hassos shoir Alisher Navoiyning ma‘no va badiiyat masalalariga katta mas‘uliyat bilan qaraganligi hamda bu boradagi mahorati ko‘plab olimlar tomonidan e‘tirof qilingan. Ayniqsa, M.Qodirovning “Muhokamat ul-lug‘atayn” haqidagi fikrlari behad o‘rinli bo‘lib, u Navoiyning til masalalarini adabiyotdan, badiiyatdan ajratmagan holda tadqiq etganini alohida uqtiradi. Olim bu asarni chuqurroq o‘rganish “hozirgi til va adabiyot ilmidagi kemtikliklarning sabablarini tushunish” imkonini berishini ta‘kidlaydi<sup>2</sup>.

19-asrning oxiri 20-asrning boshlarida gazetalarda mualliflarning maqola yoki asarda qo‘llagan tili tahlil qilinib, muntazam munosabat bildirib borildi. Bu borada Fitrat, Cho‘lpon, A.Zohiriy, Elbek, Botu, Behbudiy kabi jadid ijodkorlarning tanqidiy ruhdagi maqolalariga e‘tibor bersak, ulardagi fikrning bugungi kunda ham dolzarbligini yo‘qotmaganligini sezamiz.

O‘zbek badiiy adabiyotining zamonaviy romanchilik asoschisi A.Qodiriy nasriy tilni nazmiy tildek nazokat va fasohat bilan qo‘llash mumkinligini, hajviy tilning esa betakror va kuchli qurol bo‘la olishi mumkinligini “Kalvak Maxzumning xotira daftaridan”, “Toshpo‘lat tajang nima deydi?” asarlari misolida ko‘rsatib berdi. “O‘tgan kunlar” romani esa o‘zbek tiliga qo‘yilgan bebaho obida, o‘lmas yodgorlikdir. Asar qahramonlarining tili hech biri boshqasini takrorlamaydi. Shuningdek, Qodiriyning qahramon ismlarini tanlashida ham yuksak mezon va o‘lchovni nazardan chetda qoldirmaganini kuzatish mumkin.

Cho‘lponning “Kecha va kunduz” romani A.Qodiriyning “O‘tgan kunlari” asaridan farqli o‘laroq kambag‘allar, oddiy insonlar hayotini aks ettiradi va shunga mos til birliklari tanlanadi. Keng ma‘noda qaralganda, “O‘tgan kunlar” va “Kecha va kunduz” bitta tilning yuqori va quyi qatlamlarini o‘zida mujassam qiladi. Shu ma‘noda bu ikki asar tili o‘zbek adabiy tilining turli doiralardagi qo‘llanishini mujassam qila olgan deyish mumkin.

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<sup>1</sup> Миртожиев М., Махмудов Н. Тил ва маданият. – Тошкент, 1992. – Б. 104.

<sup>2</sup> Қодиров М. Навоийнинг тилшуносликдаги маҳорати / Тилшуносликнинг долзарб масалалари. – Тошкент: Университет, 2002. – Б. 85.

Shuningdek, ushbu faslda Usmon Nosir o'z she'rlarida badiiy tilning o'ynoqi ohanglaridan, jozibador so'zlaridan foydalanganligi, Oybek esa badiiy tilning takomiliga jiddiy hissa qo'shgan adiblardan biri ekanligi, G'.G'ulom, M.Shayxzoda, H.Olimjon kabi shoirlar o'z asarlarida milliy til jozibasini saqlab qolganligi, A.Qahhor badiiy tildagi bo'shliqlar (lakunalar)ni shevalar hisobiga yoki yangi so'zlar yasash orqali to'ldirish mumkinligini o'z asarlari orqali isbotlab berganligi alohida tahlilga tortiladi.

O'zbek tilshunosligida badiiy asar tilini o'rganish akademik G'.Abdurahmonov hamda taniqli lingvopoetika tadqiqotchisi M.Yo'ldoshev xulosalariga ko'ra, badiiy asar tili tahlili uning mazmun tahlili bilan barobar olib borilishi, badiiy asar tilini o'rganish va u haqda hukm chiqarish uchun yozuvchi yashagan davr, tarixiy sharoit, asarning yozilish sababi va jarayoni kabi unga bevosita aloqador jihatlar bilan bog'liq holda tadqiq etilmog'i lozim<sup>1</sup>.

Bobning **"Badiiy asar tiliga lingvopoetik yondashuv muammolari"** deb nomlanuvchi ikkinchi faslida bugungi kunda o'zbek lingvopoetikasi oldida turgan asosiy vazifalardan biri she'riy nutqda so'zning badiiy yukini, estetik vazifasini aniqlash, so'zning estetik butunlik sifatidagi asarning uzviy qismiga aylanish mexanizmlarini aniqlashdan iborat ekanligi, shuningdek, o'zbek adabiyotida o'z o'rniga ega bo'lgan ijodkorlar asarlarining lingvopoetik xususiyatlarini alohida tadqiq etish va o'ziga xos uslubini yoritish kabi masalalarga urg'u beriladi.

Rus tilshunosligida lingvopoetika asosida badiiy asarning so'z san'ati sifatidagi mohiyati ochib berilishi mumkinligi haqida asosli mulohazalarni V.Y.Zadornova hamda A.A.Lipgart o'z asarlarida aytib o'tgan<sup>2</sup>. L.V.Shcherba<sup>3</sup>, D.N.Shmelev<sup>4</sup>, V.Y.Zadornova<sup>5</sup> kabilar esa bu boradagi fikr-mulohazalarini ilmiy asoslarga tayangan holda o'z tadqiqotlarida bayon etadilar.

Dunyo tilshunosligida lingvopoetikaning tarmoq sifatida o'rganilishi o'zbek tilshunosligida ham ushbu sohaning nazariy<sup>6</sup> masalalariga bag'ishlangan ancha

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<sup>1</sup> Абдурахмонов. Ғ.Адабий асар тилини ўрганиш ҳақида // Ўзбек тилини ўқитиш методикаси масалалари. – Тошкент, Ған, 1966, – Ғ. 4-11; Ўйлошев М. Бадиий матн лингвопоэтикаси. – Тошкент: О'zbekiston, 2019, – Ғ. 12.

<sup>2</sup> Задорнова В.Я. Восприятие и интерпретация художественного текста. – М., 1984; Шу муаллиф. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... докт. филол. наук. – М., 1992.; Липгарт А.А. Лингвопоэтическое сопоставление: теория и метод. – М., 1994; Шу муаллиф. Метаязык лингвистических исследований. // Терминоведение. – М., 1994. – №1. – С. 137-140; Шу муаллиф. Лингвопоэтическое исследование художественного текста: теория и практика: Дисс. ... докт. филол. наук. – М., 1996; Шу муаллиф. Методы лингвопоэтического исследования. – М., 1997; Шу муаллиф. Основы лингвопоэтики. – М., 1999.

<sup>3</sup> Новиков Л.А. Лингвистическое толкование художественного текста. – М.: Русский язык, 1979. – С.8.

<sup>4</sup> Шмелев Д.Н. Слово и образ. – М.: Наука, 1964.

<sup>5</sup> Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... д-ра филол. наук. – М., 1992. – С. 61.

<sup>6</sup> Каримов С.Ўзбек тилининг бадиий услуби: Филол. ған ... д-ри дисс. – Тошкент, 1993; Ўйлошев Ғ. Ҳозирги ўзбек тилида фразеологик бирликларнинг функционал-услубий хусусиятлари: Филол. ған ... д-ри дисс. – Тошкент, 1994; Муҳаммаджонова Ғ. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. ған. номз. ... дисс. автореф. – Тошкент, 2004; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. ған ... д-ри. дисс. автореф. – Тошкент, 2005; Маҳмадиев Ш.С. Ўзбек халқ достонлари тилида стилистик формулалар: Филол. ған. номз. ... дисс. – Тошкент, 2007; Тўланова Н. Ҳозирги ўзбек шеърятининг бадиий санъатларнинг лисоний-услубий таҳлили: Филол.ған. номз ... дисс. – Тошкент, 2008; Жамолиддинова Д. Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. ған. номз. ... дисс. автореф. – Тошкент, 2009; Ибрагимова Ф. Бадиий матнда эллипсис ва антиэллипсис: Филол.ған.номз. ... дисс. автореф. – Тошкент,

tadqiqot ishlari olib borilishiga turtki bo'ldi. M.Muhiddinov, S.Karimov<sup>1</sup>, D.Shadiyeva<sup>2</sup>, D.Shodmonova<sup>3</sup> va S.Umirova<sup>4</sup>larning tadqiqotlari muayyan shoir she'riyati tilining lingvopoetik tadqiqi masalalariga bag'ishlangan ishlar sirasiga kiradi.

Badiiy asar tili va badiiy nutq stilistikasi hamda lingvopoetika sohasidagi tadqiqotlar haqida so'z borganda, R.Qo'ng'urov<sup>5</sup>, I.Qo'chqortoyev<sup>6</sup>, Q.Samadov<sup>7</sup>, B.Yo'ldashev<sup>8</sup>, X.Doniyorov va S.Mirzayev<sup>9</sup>, L.Abdullayeva<sup>10</sup>, E.Qilichev<sup>11</sup>, P.Qodirov<sup>12</sup>, S.Karimov<sup>13</sup>, B.Umurqulov<sup>14</sup>, X.Abdurahmonov, N.Mahmudov<sup>15</sup>, M.Yo'ldoshev<sup>16</sup>, D.Andaniyozova<sup>17</sup> kabi ko'plab olimlarning nomlarini tilga olish mumkin.

R.Normurodov, M.Yo'ldoshev, S.Boymirzayeva, Z.Choriyeva, D.Shadiyeva, Sh.Toshxo'jayeva, D.Shodmonova,<sup>18</sup> Z.Muqimova<sup>19</sup>, X.Ibragimov<sup>20</sup>, J.Matnazarov<sup>21</sup> kabi tadqiqotchilar muayyan ijodkor asarlarining lingvopoetik xususiyatlarini o'rganishgan. Ammo ko'pchilik ishlarda badiiy tilni o'rganishda

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2011; Анданиязова Д.Р. Бадий матнда ономастик бирликлар лингвопoeтикаси: Филол. фан. фалсафа док. (PhD) автореф. – Тошкент, 2017; Курбонова М. Мустакиллик даври достонлари лингвопoeтикаси: Филол. фан. фалсафа док. (PhD) автореф. – Фаргона, 2019.

<sup>1</sup> Мухиддинов М., Каримов С. Ғафур Ғулomнинг поэтик маҳорати. – Самарқанд: СамДУ, 2003.

<sup>2</sup> Шодиева Д. Мухаммад Юсуф шеърияти лингвопoeтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007.

<sup>3</sup> Шодмонова Д. Абдулла Орипов шеъриятининг лингвопoeтик хусусиятлари (метафорик ҳодисалар мисолида): Филол. фан. номз. ... дисс. – Қарши, 2019.

<sup>4</sup> Умирова С. Ўзбек шеъриятида лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърияти мисолида) Филол. фан. номз. ... дисс. – Самарқанд, 2019.

<sup>5</sup> Қўнғуров Р. Ўзбек тили стилистикасидан очерклар. – Самарқанд, 1975.

<sup>6</sup> Қўчқортоев И. Бадий нутқ стилистикаси. – Тошкент, 1975.

<sup>7</sup> Самадов Қ. Ойбекнинг тил маҳорати. – Тошкент, 1981; Самадов Қ. Ўзбек тили услубияти (бадий услуб). – Тошкент: Ўқитувчи, 1991.

<sup>8</sup> Йўлдашев Б. Бадий нутқ стилистикаси. – Самарқанд, 1982; Юлдашев Б. Стилистический анализ узбекской художественной прозы. – Ташкент: Ўқитувчи, 1989.

<sup>9</sup> Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабий нашр, 1962; Дониёров Х., Йўлдашев Б. Адабий тил ва бадий стиль. – Тошкент: Фан, 1988.

<sup>10</sup> Абдуллаева Л. Лексическая стилистика узбекской художественной литературы. – Ташкент: Фан, 1979.

<sup>11</sup> Қиличев Э. Бадий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982.

<sup>12</sup> Қодиров П. Халқ тили ва реалистик проза. – Тошкент: Фан, 1973.

<sup>13</sup> Каримов С. Ўзбек тилининг бадий услуби: Филол. фан. д-ри. ...дис. автореф. – Тошкент, 1993.

<sup>14</sup> Умурқулов Б. Поэтик нутқ лексикаси. – Тошкент: Фан, 1990.

<sup>15</sup> Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Маҳмудов Н. Ўзимиз ва сўзимиз. – Тошкент: Адабиёт ва санъат нашриёти, 1997.

<sup>16</sup> Йўлдошев М. Бадий матннинг лингвопoeтик тадқиқи: Филол. фан. д-ри. ... дис. – Тошкент, 2009.

<sup>17</sup> Анданиязова Д. Бадий матнда ономастик бирликлар лингвопoeтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2017.

<sup>18</sup> Нормуроодов Р.У. Шукр Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Филол. фан. номз. ... дисс. – Самарқанд, 2004; Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий – маъновий ва услубий хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2006; Шодиева Д. Мухаммад Юсуф шеърияти лингвопoeтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопoeтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Фаргона, 2017; Шодмонова Д. Абдулла Орипов шеъриятининг лингвопoeтик хусусиятлари (метафорик ҳодисалар мисолида): Филол. фан. номз. ... дисс. – Қарши, 2019.

<sup>19</sup> Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопoeтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2020.

<sup>20</sup> Ибрагимов Х. Тўра Сулаймоннинг ўзбек тили лисоний имкониятларидан бадий фойдаланиш маҳорати: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Жиззах, 2021.

<sup>21</sup> Матназаров Ж. Матназар Абдулҳаким шеърияти лингвопoeтикаси. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Урганч, 2022.

aksariyat hollarda leksik birliklarning stilistikasiga e'tibor qaratilganligi namoyon bo'ladi.

O'zbek filologiyasida ham yozuvchi tili, uslubi, badiiy asar tili bo'yicha tilshunoslarning ham, adabiyotshunoslarning ham baravar tadqiqot olib borishi o'tgan asrning 40-yillaridan boshlangan. Tadqiqotchilar mulohazalarini dastlab maqolalar shaklida, keyinroq nomzodlik va doktorlik dissertatsiyalari<sup>1</sup>da u yoki bu darajada bayon etishgan.

O'zbek tilshunosligida lingvopoetika sohasidagi dastlabki ishlar sifatida XX asrning 80-yillarida nashr etilgan N.Mahmudovning qator ilmiy maqolalari bu sohada fundamental tadqiqotlar yaratilishiga asos bo'ldi<sup>2</sup>. Shuningdek, I.K.Mirzayev<sup>3</sup>, G.Rixsiyeva<sup>4</sup>, M.Yo'ldoshev<sup>5</sup>, N.Husanov<sup>6</sup> kabi tilshunoslarning tadqiqotlarida badiiy asar tili lingvopoetik jihatdan u yoki bu darajada tahlilga tortilgan.

O'zbek lingvopoetikasining shakllanishiga asos solgan ustozlar qatorida G.Muhammadjonova, D.Ne'matova, S.Boymirzayeva, M.M.Yaqubbekova, Z.Choriyeva, D.Shadiyeva, M.Qosimova, G.Jumanazarova, D.Jamoliddinova, D.Andaniyozovalarning tadqiqotlarini ham alohida keltirish mumkin.<sup>7</sup>

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<sup>1</sup> Тўрабекова С. Ғафур Ғулом поэмаларининг тили ва стили ҳақида: Филол. фан. номз. ... дисс. – Тошкент, 1961; Самадов Қ. Ойбек тил маҳоратининг баъзи масалалари: Филол. фан. номз. ... дисс. – Тошкент, 1967; Юлдашев Б. Язык и стиль произведений Саида Ахмада: Автореф. дисс. канд. филол. наук. – Тошкент, 1979; Каримов С.А. Ўзбек тилининг бадий услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1993; Раҳимов А. Ўзбек романи поэтикаси: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1993; Имомова Г.М. Типик миллий характер яратишда бадий нутқнинг ўрни: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1993; Тўраев Д. Ҳозирги ўзбек романларида бадий тафаккур ва маҳорат муаммоси (60-80 йиллар): Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1994; Нурматов А. Бадий асарда полифонизм: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1996; Солижонов Й. XX асрнинг 80-90 йиллари ўзбек насрида бадий нутқ поэтикаси: Филол. фан. д-ри. ... дисс. – Тошкент, 2002; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Нормуродов Р.У. Шукр Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000.

<sup>2</sup> Махмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. 1985. – №6. – Б. 48-50; Ўша муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. 1987. – №4. – Б. 34-38.

<sup>3</sup> Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. докт. фил. наук. – Ташкент, 1992.

<sup>4</sup> Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – 2003. – №2. – Б. 84-86.

<sup>5</sup> Йўлдошев М. Чўлпоннинг бадий тил маҳорати (“Кеча ва кундуз” романи мисолида): Филол. фан. номз. ... дисс. – Тошкент: ТАИ. 2000.

<sup>6</sup> Хусанов Н. XV аср ўзбек ёзма ёдгорликлари тилидаги антропонимларнинг лексик-семантик ва услубий хусусиятлари. – Тошкент: Ёзувчи, 1997.

<sup>7</sup> Каримов С. Ўзбек тилининг бадий услуби: Филол. фан. д-ри. ... дисс. автореф. – Тошкент, 1993.; Нормуродов Р.У. Шукр Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Филол. фан. номз. ... дисс. – Самарқанд, 2004; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. ... д-ри. дисс. автореф. – Тошкент, 2005; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. ... д-ри. дисс. автореф. – Тошкент, 2005; Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий – маъновий ва услубий хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2006; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007; Қосимова М. Бадий нутқ индивидуаллигининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007.

O'zbek tilshunosligida lingvopoetik tadqiqotlar qamrovi, xususan, 2000-yillardan keyin jiddiy tarzda kengayib bordi. Jumladan, Z.Choriyeva tadqiqotida maktublar matnini lingvopoetik nuqtayi nazardan o'rgangan <sup>1</sup>M.Yo'ldoshev o'zining bu boradagi fikrlarini muayyan asoslarda umumlashtiradi<sup>2</sup>. D.Andaniyozova o'z tadqiqotida antroponim va toponimlarning badiiy matndagi o'rni, lingvopoetik vazifalarini atroflicha yoritib bergan. Olima poetonimlar tizimini "badiiy yukli birliklar" sifatida tahlilga tortadi.<sup>3</sup>

O'zbek tilshunosligida D.Xudoyberganova va D.Andaniyozovalarning "O'zbek tili poetonimlarining izohli lug'ati"<sup>4</sup>da poetonimlar badiiy matnda allyuziv nom onamastik metafora vazifasida kelishi, nido, talmeh, tajnis, takrir, mubolag'a, ittifoq, iyhom, istiora, apostrofa, alliteratsiya kabi badiiy san'at va uslubiy vositalarni yuzaga keltirishi qayd qilingan. Shuningdek, Sh.Toshxo'jayeva, M.Qurbonova, D.Shodmonova, S.Umirova, Z.Muqimova, T.Allayorov<sup>5</sup> kabi tadqiqotchilarning xizmatlari lingvopoetika bo'yicha qilingan ishlar ko'lamini bir qadar kengaytirdi hamda tadqiqotlarda ilgari surilgan xulosalar soha rivojiga sezilarli hissa bo'lib qo'shildi.

Dissertatsiyaning ikkinchi bobi **"Usmon Nosir she'riyatida leksik-frazeologik va grammatik birliklarning badiiy-estetik vazifalari"** deb nomlanadi. Ushbu bobda so'zlar shakliy va ma'noviy munosabatiga ko'ra turlarining, dialektizmlar, okkazionalizmlar, ritorik so'roq gaplar, poetonimlar hamda frazeologizmlarning lingvopoetikasi, maqollarning qo'llanishi doirasida fikr yuritiladi. Bobning **"So'zlarning shakliy va ma'noviy munosabatiga ko'ra turlarining lingvopoetik tahlili"** deb nomlanuvchi faslida so'zlarni shakl va ma'no munosabatiga ko'ra sinonim, antonim, paronim va omonim kabi turlari mavjud bo'lib, ularning aksariyati ijodkorlar tomonidan badiiy matnda tildagi estetik vazifaning to'liq namoyon bo'lishini ta'minlash maqsadida foydalanishi ta'kidlanadi.

Iste'dodli shoir Usmon Nosirning sinonimlardan foydalanish mahoratini tadqiq qilishda ikki muhim jihatni, ya'ni, birinchisi, ma'nodosh so'z(lar)dan ifodalanayotgan ma'no-mazmun uchun eng maqbulini tanlash bo'lsa, ikkinchisi, ayni bir matn tarkibida ikki yoki undan ortiq ma'nodosh so'zlarni badiiy tasvir maqsadiga hamohang holda qo'llashni<sup>6</sup> e'tiborga olish lozim bo'ladi. Ta'kidlash

<sup>1</sup> Чориева З. Абдулла Қодирийнинг "Ўткан кунлар" романидаги мактубларнинг луғавий-маъновий ва услубий хусусиятлари: Филол.фан.номз. ...дисс. – Тошкент, 2006.

<sup>2</sup> Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – 122 б.

<sup>3</sup> Анданийёзова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2017.

<sup>4</sup> Худойберганова Д., Анданийёзова Д. Ўзбек тили поэтонимларининг изоҳли луғати. – Тошкент: Турон замин зиё, 2016.

<sup>5</sup> Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф.– Фарғона, 2017; Курбонова М. Мустақиллик даври дostonлари лингвопоэтикаси: Филол.фан. фалсафа док. (PhD) автореф. – Фарғона, 2019; Шодмонова Д. Абдулла Орипов шеърятининг лингвопоэтик хусусиятлари (метофорик ҳодисалармисолида): Филол. фан. номз ... дисс. – Қарши, 2019; Умирова С. Ўзбек шеърятда лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърят мисолида) Филол.фан.номз ... дисс. – Самарқанд, 2019; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2020; Аллаёров Т. Ўзбек тилидаги буйруқ ва сўроқ конструкцияларнинг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Гулистон, 2020.

<sup>6</sup> Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – Б. 185.

joizki, Usmon Nosir she'riyatida ikkinchi jihat ko'p kuzatiladi. Masalan:

Arzirdi *Falakni etsam hadya*,  
Afsus ...*Fazo* hali menga qul emas,  
Mayli, borimni *Aylay armug'on*. ("Naxshon")

Shoir shodlikning ham, qayg'uning ham rost va qabariq rasmlarini chizar ekan, sinonimlarning behad boy zaxirasiga muntazam murojaat qiladi, bir sinonimik qatordagi bir necha so'zlarni harakatga keltiradi:

Xufton. *Qora* bulut  
Yashirgan oyni...  
Sarsonlikning  
*Siyoh* yo'liga kirdim...  
Kunlar – *hasrat* makon.  
*Dard. Alam. Kadar.*  
O'zligimni o'zim bilmay.  
Tilda "Oh..."

Ko'rinib turganiday, parchada ikki sinonimik qatarga mansub so'zlar mavjud, ya'ni: 1) *qora* – *siyoh* va 2) *dard* – *alam* – *kadar*, shubhasizki, bu qatarga *oh* undovi ham mazmuniy-ruhiy jihatdan kira oladi. Ayni paytda mazmuniy jihatdan mazkur ikki sinonimik qatorda tabiiy uyg'unlik mavjud. Shoirning "Men ham boraman" she'rida ham ana shunday kontekstual sinonim (*Tashna, qaqshoq, xilvat*)lardan poetik ma'noni kuchaytirishda foydalanganligini ko'rishimiz mumkin.

Shoirning sinonimlardan bag'oyat mahorat bilan foydalanganlik holatini uning "O'pich", "Norbo'ta", "Bodom gullagan kechasi", "Qiz xatidan parchalar", "Nil va Rim", "Sen sevasan" kabi ijod namunalarida kuzatish mumkin.

Usmon Nosir o'z ijodida antonimik juftliklarning ham lingvopoetik imkoniyatlaridan juda mahorat bilan betakror tarzda foydalangan. Uning "Begona" nomli she'rida shunday misralar bor:

...*Qayg'usini kulgi* bilan,  
*Shodligini yig'i* bilan  
Izhor qila oladimi?

Ko'rinib turganiday, parchada ikkita antonimik juftlik mavjud, ya'ni: *qayg'u* – *shodlik*; *kulgi* – *yig'i*. She'r arxitektonikasida bu ziddlik misralararo, ya'ni vertikal sathda namoyon bo'lgan. Ayni paytda mazkur mantiqiy-ruhiy ziddlik yana bir betakror tarzda she'r arxitektonikasida gorizontaal sathda ham bo'y ko'rsatgan, ya'ni: *qayg'u* – *kulgi*; *shodlik* – *yig'i*. Shoirning benazir mahorati mahsuli o'laroq real hayotdagi qayg'uni kulgi bilan, shodlikni yig'i bilan mardona hazm qila biladigan tirik odam xarakterining tugal poetik portreti yuzaga kelgan.

Ma'noviy ziddlik, qarama-qarshilik turli so'z turkumlariga mansub so'zlar o'rtasida ham namoyon bo'lish holatlarini o'rgangan tadqiqotchi D.Abdullayeva birinchilardan bo'lib, "antisemiya" terminini qo'llagan<sup>1</sup>.

Usmon Nosir she'riyatida ham poetik aktuallashuvni yanada kuchaytiradigan antisemik juftliklarning go'zal namunalari mavjud:

<sup>1</sup> Абдуллаева Д. Ўзбек тилида антисемия. Филол. фан. ном. дисс... автореф. – Тошкент, 2010.

Men ko'rganda ancha yosh eding,  
Ulg'ayibsan, husn kiribdi.  
Yuragingga tor kelgan taning  
Kengayibdi, xo'p kelishibdi. ("Yuksal, oppog'im")

Paronimlarga asoslangan poetik figura paronimaziya deb yuritiladi. Badiiy adabiyotda paronimaziyadan ifodalilik, ohangdorlikka erishish, komik effekt yaratish maqsadida foydalaniladi<sup>1</sup>. Usmon Nosir ham she'rlarida bu poetik vositalardan o'rinli foydalangan:

...Ko'p hali hayotda *nasibam*.  
...Barini ko'raman, *Nasimam*,  
Yo'q, hali hammasi o'tganmas! ("Nasimaga deganim")

Mazkur she'rdan olingan parchada *nasibam*, *Nasimam* paronimlari juda katta badiiy yuk olgan. Shu kabi misollarni shoirning yana "Qora satrlar" (*Kuyib – ko'yingda*), "Qizlar" (*yel – sel*), "Gulzor – chaman...", (*yetaklab – etaklab*), "Isroil" (*yer – er*) singari she'rlarida kuzatish mumkin.

Ijodkor "Dengizga", "Korab" she'rlarida paronimlarni (*shimol – shamol*; *yiroq – chiroq*, *safar – zafar*) distant holda qo'llaydi va tovush jihatdan o'xshash bo'lgan so'zlarning ma'noda bir-biridan keskin farq qilishiga alohida urg'u beradi.

Bobning ikkinchi fasli "**Dialektizmlarning lingvopoetik xususiyati**" deb nomlanadi. Ma'lumki, dialektal so'zlarning ko'pchiligi tilimizning uzoq o'tmishini, xalqimizning turmushi, madaniyati, urf-odatlarini kabilarni o'zida yorqin aks ettiradi<sup>2</sup>.

Usmon Nosir shevaga xos so'zlarga ayrim o'rinlardagina murojaat qiladi. Shoir she'r va dostonlarida leksik va fonetik dialektizmlarni uchratdik va tahlilga tortdik. Bunday dialektizmlar o'ziga xos jarangga egaligi hamda poetik jozibadorligi bilan ajralib turadi:

...Bazo'r *ontarib*,  
Egar urgan  
Oddiy bir yigit. ("Bodom gullagan kechasi")

Ushbu parchadagi *ontarmoq* dialektizmi adabiy tilda *ag'darmoq* ekvivalentiga to'g'ri keladi. Mazkur dialektizmning satrda poetik aktuallashtirilganligi ko'rinib turibdi.

Taniqli tilshunos N.Mahmudov shevalarni "...adabiy til deyiladigan muazzam va muhtasham birlikning boyishiga tirkak tutadigan tuganmas manbalardir"<sup>3</sup> deya ta'kidlab, Usmon Nosirning mashhur "Naxshon" dostonida qo'llangan *shoti* (*Shoti* bo'lib Ko'kka chirmashgan nola. Shunday poyadorki, Ko'rinmas tagi...) so'zi haqida to'xtaladi. Olimning fikricha, nolaning ko'kka chirmashishining o'zi bir obraz, *shoti* so'zi ana shu obrazning yana to'lg'in bo'lishiga ko'mak bergan, ayni paytda *shoti* va *chirmashmoq* so'zlaridagi sirg'aluvchi "sh" tovushi eshilib ko'tarilishni ta'kidlaganday bo'ladi.

Shoir she'rlarida *apch urmoq* (mavjlanmoq, mavj urmoq), *abdiramoq* (aljiramoq, javramoq), *chingillamoq* (chingirmoq), *shimg'imoq* (sho'mg'imoq) kabi

<sup>1</sup> Йўлдошев. М. Бадий матн лингвопоэтикаси. – Тошкент, 2019. – Б. 186.

<sup>2</sup> Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1980. – Б.23.

<sup>3</sup> Махмудов. Н. Юракка созланган сўзлар синоатлари // Ўзбекистон адабиёти ва санъати. 2022 йил, 19 август.

fe’l; *birushta* (doimo), *jichcha* (oz, kam ), *bag’i* (bu yog’i) kabi ravish va *asti* (aslo), *satta* (nuqul) yordamchi soʻz turkumlariga oid sheva soʻzlar uchraydiki, ular ham shoir she’riyati tilining ranginligi va ifoda nozikligi uchun xizmat qiladi.

Bobning uchinchi fasli **“Okkazonalizmlar lingvopoetikasi”** deb nomlanadi. Okkazonalizmlar ayrim manbalarda individual-stilistik neologizmlar deb ham yuritiladi<sup>1</sup>. Oʻtkir qalam sohibi Usmon Nosir oʻz she’rlarida jozibador badiiy tasviriy vositalar yaratish bilan birga soʻz yasallashining noodatiy usuliga juda koʻp oʻrinlarda murojaat qiladi. Ijodkor she’riyatida *-chi*, *-kor*, *-gi*, *-lik*, *-chilik*, *-li*, *-ser-*, *be-*, *-siz*, *-q*, *-dor*, *-la*, *-lan*, *-lash* kabi yasovchi vositalar asosida yaratilgan *ijodchi*, *himoyakor*, *ezgi*, *ajalsizlik*, *umrli*, *uxloq*, *sermehnat*, *bekelishuv*, *voqifsiz*, *ziynatdor*, *davomdor*, *bayonla*, *chechaklan*, *alvidolash*, *suyaklab*, *paygʻambarona* kabi noodatiy yasalmalar yaratganki, bu yasalmalarda individual neologik xususiyat, ijodiylik yaqqol koʻzga tashlanadi.

Usmon Nosir “Quyosh bilan suhbat” asarida *umrboqiy* yasalmasini *umrli* tarzda qoʻllab, quyoshning doim barhayotligini, dunyoda undan koʻp umr koʻradigan yaratq yoʻqligini oʻziga xos usulda ifodalamoqchi boʻlgan:

Sen hammadan qari, *umrli*,

Sening koʻzlaring dunyo koʻrgandir.

Usmon Nosir ijodidagi gʻayriodatiy yasalmalardan biri “Qushcha kabi” she’rida keltirilgan *bebozor sezgi* tarzidagi mutlaqo oʻziga xos birikmadir:

Shu chogʻdagi yuragimni tinglangiz hoy, hu—

Aks sadosi gumburlaydi goʻyo zambarak:

“*Sezgilarining bebozori* – menimcha – qaygʻu,

Menga shodlik va gullarning lablari kerak”.

Shoir oʻz hayotida duch kelgan koʻrguliklardan, gʻamli va alamli kunlardan qolgan qaygʻuni “sezgilarining bebozori” tarzida tavsiflaydi.

Shuningdek, ijodkor “Yana koʻnglimda” she’rida *suqdor*, “Demon” asari tarjimasida *himoyakor*, “Bogʻim” she’rida *davomdor* okkazonalizmlaridan unumli va oʻrinli foydalangan.

**“Maqollarning qoʻllanilishi”** deb nomlanuvchi toʻrtinchi faslda Usmon Nosir maqollardan oʻz asarlarida, xususan, “Naxshon”, “Nil va Rim” dostonlari va “Oʻtmishni eslab” she’rida badiiy-estetik niyatiga mos foydalanganligi alohida ta’kidlanadi. “Oʻtmishni eslab” she’rida qoʻllangan *“Birimiz ikki boʻlmaydi, Bitimiz sirka!”*, *“Kambagʻalning bir toʻygani–Boy boʻlgani!”*, *Bugungi ishni ertaga Qoʻymaylik sira!* xalq maqollarida mentallik, milliy tafakkur, mehnatkash xalqimizga xos fazilatlar yaqqol namoyon boʻladi.

Shoir “Nil va Rim” dostonida esa “Tun qancha qora boʻlsa, oy shuncha yorugʻ” tarzidagi mazmuni pishiq, ta’sirchanligi yuqori maqolomuz misrani ijod qiladi.

Bobning beshinchi fasli **“Frazeologizmlar lingvopoetikasi”** deb nomlanadi. “...tilning chinakam sehr-u joduli lugʻaviy birliklari”, “tilning boyligi va ta’sirchanlik quvvatini, ayni paytda qadimiyligi hamda milliy-madaniy oʻziga

<sup>1</sup> Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 30.

xosligini baralla namoyon etadigan xolis va tiniq ko‘zgu”<sup>1</sup> hisoblangan iboralar Usmon Nosir she’rlarida o‘zgacha bir tarovat bilan mohirona qo‘llangan.

Shoirning aksariyat she’rlari xalq tiliga yaqinligi, ortiqcha jimjimadorlikdan xoliligi bilan ham o‘quvchini zeriktirmaydi. Shoir frazeologik birliklarning xalq tilida eng ko‘p qo‘llaniladiganini tanlaydi. Ana shunday iboralardan biri *uyqu qochmoq* iborasidir.

Shodligimdan *uyqu*  
*Qochdi* bir go‘rga.

Frazeologik birliklar Usmon Nosir asarlarida oddiy qo‘llanishdan tashqari shoirning badiiy mahorati, til ustida ishlashi natijasida o‘ziga xos ma’no noziklariga ega bo‘ladi.

Bir qaradi menga.  
Men sekin kuldim.  
Kulmadi u,  
*Ko‘zni ko‘chaga burdi.* (“Naxshon”)

Umumtildagi mavjud *ko‘zini olib qochmoq* iborasi transformatsiya qilinib, *ko‘zni ko‘chaga burmoq* shaklida qo‘llangan.

Shoir she’rlarida transformatsiya qilingan frazeologizmlar talaygina. Masalan, adabiy tilda *hafsalasi pir bo‘lmoq* iborasi “ishonchi, e’tiqodi yo‘qolmoq” va “ko‘ngli qolmoq” kabi ma’nolarni bildiradi.<sup>2</sup> Shoirning “Qunduz, sochlaring tarat” she’rida ushbu ibora tarkibidagi *pir bo‘lmoq* birligi *sovub tushmoq* birligi bilan almashtirilgan. Buning natijasida ibora kutilmagan ohor olib, yangilangan va lirik qahramon holati yanada yorqinlashgan:

Gilos qizarganda  
Qo‘shni bog‘larda..  
Qo‘l yetmay, silkitib,  
Bo‘ynimni cho‘zib,  
*Ololmay, hafsalam*  
*Sovib tushardi*

Shoir “Bobomning falsafasi” she’rida esa *ko‘z oldidan o‘tkazmoq, ko‘z oldidan o‘tmoq, ko‘z o‘ngidan o‘tmoq* iborasi zaminida unga sinonim bo‘lgan yangi kutilmagan *Ko‘ziga rasm solmoq* iborasini ishlatadi.

Usmon Nosir faqat umumtil iboralarini qo‘llash bilan cheklanmasdan, balki bunday iboralarga turli o‘zgartirishlar kiritib, ularning qo‘llanish va ta’sir doiralarini kengaytirgan.

**“Poetonimlar lingvopoetikasi”** deb nomlangan oltinchi faslda shoirning “Nil va Rim” dostoni va “Monolog” she’rida qo‘llangan juda ko‘p poetonimlar alohida diqqatni tortadi. Olima D.Xudoyberganova “Lingvostilistikada nomlar badiiyati–onomapoetikaga doir qarashlardan foydalanish ham kutilgan natijalar berishi”ni ta’kidlaydi.<sup>3</sup> D.Andaniyozova esa bu sohani onomapoetika (onomastik

<sup>1</sup> Махмудов Н. Иборалар ва уларнинг луғавий тавсифига чизгилар // Ўзбек тили ва адабиёти. – Тошкент, 2022. – №3. – Б.3.

<sup>2</sup> Раҳматуллаев Ш. Ўзбек тилининг изоҳли фразеологик луғати. – Тошкент, 1978. – Б. 306.

<sup>3</sup> Худойберганова Д. Лингвостилистиканинг тадқиқ объекти хусусида / Ўзбек тилшунослигининг долзарб муаммолари. – Тошкент, 2018. – Б. 60-65.

poetika), uning o'rganish obyekti bo'lgan badiiy nomlarni poetonimlar (poetik onimlar) termini bilan nomlash fikrini ilgari surgan<sup>1</sup>.

Shoirning "Nil va Rim" dostonida qo'llangan *Nil, Rim, Misr, Minis, Ramzes, Kleopatra, Homer, Sezar, Spartak, Ro, Azirisa, Tifan* kabi poetonimlarining har biri kitobxonning asar g'oyasini tushunishiga, asar qatlamlaridagi yashirin ma'noning teranroq anglanishiga o'z hissasini qo'shgan.

Usmon Nosirning "Monolog" she'ridagi "*Petrarkani o'qiganim bor*", "*Buyuk Rimning Samfosi azal*", "*Tosh ko'ngilli Beatriche*", "*Dante baxtli bo'lardi picha!*", "*Balki, Hamlet oydin tunlarda*", "*Ofeliyani erkalatardi*", "*Dezdemon, gunohsiz dilbar*", "*Otello haqlimi? Shoir jim!*" kabi misralaridagi antroponimlar presedent nomlar sifatida asarning yanada badiiy boy va o'ta ta'sirchan bo'lishiga xizmat qilgan.

Bobning yettinchi fasli "**Ritorik so'roq gaplar lingvopoetikasi**" deb nomlanadi.

Usmon Nosir she'rlarida qo'llanilgan ritorik so'roq gaplar, asosan: a) so'roq olmoshlari ishtirokida (*Qanday qilib, axir, Tinchiy oladi?* ("Naxshon")); b) so'roq yuklamalari yordamida (Bilmadimki, sahardagi Zuhra yulduzin *Haddi bormi tenglashgani ko'rganda yuzin?* ("Tojixon")) shakllantirilgan.

Ijodkor qo'llagan ritorik so'roq gaplarni, ularning subyektiv munosabat ifodalash imkoniyatiga ko'ra ikki qismga ajratish mumkin: a) ijobiy munosabatni ifodalovchi ritorik so'roq gaplar; b) salbiy munosabatni ifodalovchi ritorik so'roq gaplar.

Ko'pincha tasdiq ritorik so'roq gaplarda inkor mazmuni, inkor shaklidagi gaplarda tasdiq mazmunini ko'ramiz. Lekin Usmon Nosir she'rlarida shunday ritorik so'roq gaplar uchraydiki, bunday qoidalarga bo'ysunmaydi: *Ko'rasanmi, qanday chiroyli Tikilgancha boqib tursa u?..* ("Qizlar")

So'roq olmoshlari orqali hosil qilingan ritorik so'roq gaplarda so'roq so'zlar, so'roq ma'nosiga ega bo'lmay, afsuslanish, qoniqish, ishonch, maftunkorlik kabi ma'nolarini ifodalaydi.

Usmon Nosirning "Monolog" she'ridan olingan quyidagi parchada ham ritorik so'roq gap (*Sevgi! Sening shirin tilingdan Kim o'pmagan, kim tishlamagan?.. Kim qalbidan qonlar to'kmagan?*) qat'iy ishonchli darak mazmuni ifodalangan.

Usmon Nosir ijodining gultoji bo'lgan "Nil va Rim" dostonidan olingan parcha (*Bundan boshqa xo'rlik bormi axir insonga?*)da birgina ritorik so'roq gap butun dostonida aytilmoqchi bo'lgan alam, afsus, nadomat kabi qo'shimcha ma'nolarni ifodalamoqda.

Usmon Nosir ijodida ritorik so'roq gaplar quyidagi maqsadlarda ishlatilgan: 1) ruhiy holatni ta'kidlash; 2) mayinlik, muhabbat, mehribonlik; 3) qat'iylik; 4) hayrat; 5) achinish; 6) ishonch; 7) qoniqish; 8) maftunkorlik.

Shoir she'rlarida ritorik so'roqning ketma-ket ishlatilishi yana bir poetik vosita o'laroq gradatsiyaning yuzaga chiqishini ta'minlaydi:

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<sup>1</sup> Анданиёзова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси. Филология фан. бўйича фалсафа д-ри (PhD) дисс. Автореф. – Тошкент, 2017. –Б. 3.

*Ko 'zmi o 'sha? Yoki qop-qora charos?*  
*Oy nurida yakka shudring donami?*  
*U qayrilgan qoshmi, yoki qush qanot?*  
*Boqishlaring bahor, yo nishonami? ("Birinchi xat")*

Tadqiqotning uchinchi bobi "**Usmon Nosir she'riyatida tasviriy vositalar lingvopoetikasi**" deb nomlanadi. Bobning birinchi fasli o'xshatishlarga bag'ishlanib, "O'xshatishlar o'ziga xos obrazli tafakkur mahsuli bo'lib, ular nutqda hamisha badiiy-estetik qimmatga molik bo'ladi, nutqning emotsional-ekspressivligi, ifodaliligi, ta'sirchanligini ta'minlashga xizmat qiladi",<sup>1</sup> deya ta'kidlanadi.

Usmon Nosir she'rlariga o'xshatish vositasi sifatida *-day, -dek, -simon, -ona, -namo, -omuz, -cha, -larcha, -chasiga, -dan* affikslari va *kabi, go'yo, misoli* yordamchi so'zlari hamda ayrim morfologik-leksik vositalarni tanlaydi. Masalan:

*Kiydi tos to'n*  
*Gumbazi osmon.*  
*Olovlandi olmacha yuzlar. ("Quyosh bilan suhbat")*

Yoki:

*To 'lin oyday rosa to 'libsan,*  
*Koshki, umring bilsa vafoni! ("Qizlar")*

Ayni o'xshatishda *to 'lin oyning* o'xshatish etaloni sifatida qo'llanishi Usmon Nosirning teran va favqulodda nigohi mahsulidir.

*...Boqsam: xom sut kabi*  
*Ko 'kimtir sahar. ("Naxshon")*

Yuqoridagi kabi shoirning o'ziga xos o'xshatishi hech bir ijodkor asarlarida uchramaydi.

Tilshunos olim N.Mahmudov "Monolog" she'rini tahlil qilar ekan, ufqqa bosh qo'yayotgan quyoshni shart kesilgan boshga o'xshatish, kuygan shafaqlarni tirqiragan qonga mengzash fojيانing naqadar mudhish ekanligining qabariq ifoda topishiga ko'mak berganligini ko'rish mumkinliginialohida e'tirof etadi.<sup>2</sup>

Ijodkor she'rlarida ba'zan shunday o'xshatishlar uchraydiki, ular hech qanday o'xshatish vositalarisiz ham yuzaga keladi. Bularga "Salom, kunduz!" she'ridagi *Malak – yorug'lik, Ufq – erka qiz*, "Naxshon" dostonidagi *Chiroyli qiz – tun, Xayol – daftarim kabi* namunalarini keltirish mumkin.

O'zbek tilida sifatlash ham deb yuritiladigan<sup>3</sup> **epitetlar** bobning ikkinchi fasli sanaladi. Usmon Nosirning ona–Vatan va tabiat go'zalligini, sevgi va sadoqatni madh etuvchi mavzularni har tomonlama yoritish maqsadida ishlatilgan epitetlari orasida *shirin, oq, pok, och, qora, sovuq, yumshoq, oltin, kumush* kabi so'zlar qo'llanish va ma'no anglatish ko'lami bilan ajralib turadi.

Shoir ijodida qo'llangan *qora* epiteti ijobiy (*Chu, qora toychig'im! Chu, qora yo'rg'am!*) va salbiy (*Qora kunlarning azobini*) ma'noda kelganligi kuzatiladi. Usmon Nosirning yoshlik haqidagi she'rlaridan biri bo'lgan "Isroil"

<sup>1</sup> Маҳмудов Н., Худойберганава Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013. – Б. 5-6.

<sup>2</sup> Маҳмудов Н. Юракка созланган сўзлар синоатлари // Ўзбекистон адабиёти ва санъати. 2022 йил. 19 август.

<sup>3</sup> Лапасов Ж. Бадий матн ва унинг лисоний таҳлил. – Тошкент: Ўқитувчи, 1995. – Б. 26-27.

she'ridan olingan parchada *och qo'yningga* misrasida *och* sifati mehr, muhabbatga tashna hayotni bildirgan. "Nil va Rim" dostonida esa gladiatorga tashlanayotgan yo'lbarsning holatini berishda *och* sifatidan foydalanib, uning nihoyatda rahmsiz va dahshatli ekanligini anglatmoqda. "Quyosh bilan suhbat" dostonida epitetlarni ketma-ket (*iflos, kirli, alamli, dog'li, tarqoq, qo'rqoq, qavat-qavat, tosh*) joylashtirib, predmet va voqea-hodisa xususiyatlarini atroflicha yoritishga harakat qilgan.

Usmon Nosir she'rlarida tahlilga tortilgan epitetlardan tashqari *g'oz shahar, oltin ko'l, tilla kapalak, munchoq ko'zlar, zumrad chamanzor, temir qadamlar, tilla boshqoq, yoqut tomchilar* kabi ot+ot tarkibli epitetli birikmalar; *o'tli qo'l, manfur ko'lanka, kar devor, sho'x shalola, o'gay davron, och quloq, jinni teatr, chirkin xayol, sovuq murda* kabi sifat+ot tarkibli original epitetli birikmalar uchraydi.

Bobning uchinchi fasli sanalgan **perifrazalar** nutqni boyitadigan, unga ulug'vorlik, ko'tarinkilik, ta'sirchanlik beradigan muhim lingvopoetik vositalardan biridir. Shoir Usmon Nosir "Paxtakor" hamda "Iqomxon" she'rlarida dehqonlarni *qora yerning ustalari, dalaning egalari* kabi perifrazalari orqali ifodalab, tasvirni obrazli, ta'sirchan va o'quvchiga tushunarli qilib berish maqsadida foydalanadi hamda o'z davrida minglab gektar yerlarni o'zlashtirayotgan oddiy odamlar mehnatini ulug'lagan, ularga ko'tarinki kayfiyat bag'ishlagan. "Bodom gullagan kechasi" she'rida esa o'z davrida yangilik sanalgan texnika – traktorni anglatadigan so'z o'rnida ba'zida uning perifrazasi (*po'lat ot, temir ot*) dan foydalanadi. "Atlas" dramasida ham shoir hech qaysi ijodkorda uchramaydigan nosirona perifrazani qo'llab, To'ldi ishq bilan *dil piyolasi* deya *ko'ngilga* ishora qiladi.

Bobning to'rtinchi fasli **metaforalar** xususida. Ma'lumki, bir buyumning nomini biror narsa-buyumga biror tomondan o'xshashligini e'tiborga olib ko'chirish va so'zning yangi ma'nolari hosil bo'lishida qatnashadigan omillardan biri metafora sanaladi<sup>1</sup>. Metaforik qo'llashning o'ziga xos va hayratlanarli ko'rinishlaridan birini Usmon Nosirning "Tojixon" she'rida kuzatish mumkin. She'rdagi *paxta* so'zi o'rnida *oq gul*, *Tojixon* o'rnida *chechak* metaforik ko'chimidan foydalanilgan. Paxta gul emas, lekin Tojixon etagida u gulga aylangan. Tojixonning o'zi esa – ochilgan chechak:

Zum o'tmasdan *oq gullarga* to'ldirib etak,  
Quyosh kabi ochildi u – yashnagan *chechak*.

Usmon Nosirning "Quyosh bilan suhbat" she'rida *quyosh* so'zi o'rnida – *yerning onasi* metafora-predmetlashtirishdan foydalaniladi.

Shoirning "Traktorobod" to'plamining kirish qismida keltirilgan satrlarda lirikani *pokiza nayga, sayroq bulbulga* o'xshatish asosida ma'no ko'chirilgan. Bu esa badiiy metaforaning go'zal namunasi hosil qilgan.

Ijodkorning "Yur, tog'larga chiqaylik" she'ridagi *dil oqar* birikmasi harakat o'xshashligi asosida ma'nosi ko'chirilib, metafora hosil qilingan: Nega muncha *dil oqar*, Qaltirar?

Beshinchi fasl sanalgan **metonimiyada** predmet yoki voqea-hodisa o'rtasidagi o'xshatish emas, balki ular o'rtasidagi bog'liqlik, aloqadorlik, bir-birini taqozo etishi asos qilib olinadi. Usmon Nosir ijodida, asosan, otlarning metonimik

<sup>1</sup> Маҳкамов Н., Эрматов И. Тилшунослик терминларининг изоҳли луғати. – Тошкент: Фан, 2013, – Б. 70.

holatda ishlatilishiga duch kelamiz, ba'zi o'rinlarda sonlar va sifatlar ham metonimik xarakterga ega bo'ladi: a) ot – metonimiya: *Dunyo* ikki ko'z-la Tinmay boqadi. ("Men ham boraman"); b) son – metonimiya: *Yigirmanchi* bahoriga dast Bergan, uzatgan umrim mening; v) sifat–metonimiya: Yosh Mariya yaqindagina O'zga diyor ko'kini ko'rdi ("Bog'chasaroy fontani").

Kuzatishlar asosida Usmon Nosir ijodidagi metonimiyalarning quyidagi ma'nolari ajratiladi: a) millat nomi, mamlakat ma'nosida: Men Sharqdan, *O'zbekdan* keldim, ziyorat. ("Dohiy sag'anasida"); b) asar muallifi orqali asar: *Petrarkani* o'qiganim bor; d) predmet o'rnida uning materiali: *So'z* qiladir... eh ... juda o'tkir. ("Quyosh bilan suhbat"); e) tur tushunchasi jins tushunchasi o'rnida: Oz-moz yozar "*lotincha*". ("Iqomxon"); f) joy nomi unda yashaydigan odamlar ma'nosida: Chapak chaldi "Ey, ahmoq *Rim*, sevinma qonga! ("Nil va Rim")

**Sinekdoxa** doirasidagi bobning oltinchi faslida Usmon Nosirning "Terim zarbdori", "So'zla, tarix – chol", "Monolog", "Qora satrlar", "Birinchi xat", "Jek" kabi she'r hamda "Norbo'ta", "Nil va Rim" dostonlarida sinekdoxa (Go'yo o'nta qo'li qizning Tez-tez terib tashlaydi, *Bu qonli panjalardan*, Necha yurakni aylab xarob)larning go'zal namunalarini ko'rishimiz mumkin. Usmon Nosir o'zining qaynoq misralarida umumlashtiruvchanlik yoki yaqinlik kabi ottenkalarni berishda aynan sinekdoxaga murojaat qilganini ko'rish mumkin: Tongotarda har bir *chan-qoq ko'z* To'rt tarafga ziyrak boqadir. ("Qon") Shoir ba'zi o'rinlarda shunday sinekdoxalarni ishlatadiki, bunda ijodkorning topqirligiga qoyil qolmaslikning iloji yo'q:

...Qari peshona–

Chol – tarix so'zlasin

So'zla tarix –chol! ("So'zla , tarix – chol")

Uning "O'tmishni eslab" she'rida ham qo'llangan sinekdoxa vositasida qism orqali butun ma'nosini atash bilan birga, shoirning salbiy munosabati ham ifodalanadi. Masalan:

*Chet bashara* suqilmasin

Bizlarning ichga.

Bobning yettinchi fasli hisoblangan **jonlantirish** "...badiiy nutqqa obrazlilik baxsh etuvchi muhim vositalardan biridir"<sup>1</sup> Usmon Nosirning "Quyosh bilan suhbat" she'rida ham jonlantirishning yorqin namunasini ko'rishimiz mumkin:

*Kiydi tos to'n Gumbazi osmon...*

*Tun ketdi*, ergashib shu choq...

*Bo'y ko'rsatdi* yerning onasi...

Usmon Nosirning "Norbo'ta" dostonida asar qahramonlarining histuyg'ularini aks ettirishda jonsiz predmetni jonlantirish bilan birga tabiat hodisalarini jonlantirish uyg'unlashib ketganligini ko'ramiz: Ko'kimtir *yosh to'kar* jinchiroq, Tashqarida bo'ron urgan oy Qor betida *daydib yuradi*, Osmon *chekar dardli bir qayg'u*, Qish. *Izg'iriy yelar beqaror*, *Tunning sochi to'zigan* besar, *Tuynukdan qiya qaragan oy* kabi. Shoirning "Bodom gullagan kechasi" she'ridagi

<sup>1</sup> Ёўлдошев М. Бадий матн лингвопоэтикаси. – Тошкент: Ўзбекистон, 2019. – Б. 209.

*Boqar kumush oy, Oyning nuri Yayov yurib erkin kulganda* kabi misralarda jonlantirishdan foydalanilgan holda benazir poetik mahorat namoyon bo'ladi.

Ijodkor "Baliqchi" she'rida shunday manzarani chizadi va ohorli, inson tafakkuri tomonidan kashf qilinmagan holat va xususiyatlarni so'zda ajoyib tarzda ifodalaydi: *Oq bulutlar qo'zg'al-di, Tog'dan nari yo'l oldi...*

Shoirning "Dengizga" she'ridagi "*Oyni cho'miltirgan tinch tunlaringni*" misralarida ham safar taassurotlari bilan bog'liq voqeliklar jonlantirish orqali yorqin ranglarda o'z aksini topadi.

Usmon Nosirning ko'plab she'r va dostonlarida jonlantirishning yana bir turi – intoqning go'zal namunalarini uchratamiz. Ijodkor go'zal va mehnatkash Iqomxonga bag'ishlangan she'rida atirgulning barglarini gapirtirish orqali lirik qahramonning xarakter-xususiyatini ochib beradi.

Dissertatsiyaning to'rtinchi bobi "**Usmon Nosir she'rlarida takrorlarning lingvopoetik xususiyatlari**" deb nomlanadi. Bu bobda fonetik, leksik va sintaktik takrorlarning lingvopoetik xususiyatlari haqida fikr-mulohaza yuritiladi. Bobning "**Fonetik takrorlarning lingvopoetik xususiyatlari**" deb nomlanuvchi birinchi faslida badiiy adabiyotda ko'proq lirik asarlarda tovushlar, urg'u va ohang hissiy ta'sirchanlikni oshirishda muhim poetik vosita ekanligi ta'kidlanadi.

Badiiy matnda ayrim tovushlar qavatlanadi, tushib qoladi yoki ketma-ket takrorlanib ohangdoshlik hosil qiladi. Shunday takrorning bir ko'rinishi bo'lgan **alliteratsiya** she'riy matnda muhim vosita hisoblanadi. Otashin shoir Usmon Nosirning "Qon" she'rida alliteratsiyaning go'zal namunalarini ko'rishimiz mumkin:

Bizni yorug' yo'llardan

Qaytarolmaysan.

Qon to'kuv-la

Qo'rqitolmaysan,

Qon to'kuv-la...

Shoir she'rlarida "q" tovushini nafaqat vertikal, balki gorizontal alliteratsiya holatida ham keltirib, talaffuzdagi uyg'unlik va jozibani ta'minlovchi fonetik vosita sifatida foydalanadi:

Bunda tarqoq, qo'rqoq qishloqlar,

Bir kollektiv qilib bemalol...

Ro'zg'orlarni yana boshqatdan

Yangi usul bilan quradir. ("Quyosh bilan suhbat")

Iste'dodli shoir Usmon Nosir she'r va dostonlarida yuqorida tahlilga tortilgan undosh tovushlardan tashqari *b, f, d, m, t, k, h* kabi undoshlar alliteratsiyasini ham kuzatish mumkin:

Shoir Usmon Nosir lirik tasvirning biror jihatiga tinglovchining diqqatini tortish yoki tabiat manzarasini o'quvchi ko'z o'ngida jonlantirish maqsadida assonansdan ham unumli foydalanadi:

Bag'ring chaman ochgan:

Qadamlar yetgan –

Yongan yulduzlaring,

Ochilgan chehrang... ("Senikimi shu bo'y?")

Quyida keltirilgan misralarda o unlisi she'rga ravonlik, badiiylilik va musiqiylik baxsh etgan, bu esa kishida zavq uyg'otadi:

Onda-sonda yulduz yiltirar  
Oy ham endi chiqa boshladi  
Oqarishib og'och boshlari,  
Kumush kabi barglar dildirar. ("Norbo'ta")

Bunday takrorlar shoirning "Bodom gullagan kechasi", "Iqomxon", "Saman otga minib", "Lirika" kabi she'rlari hamda "Norbo'ta", "Naxshon" kabi dostonlarida mavjud.

**"Leksik va sintaktik takrorlar"** deb nomlanuvchi ikkinchi faslda takrorning barcha shakllari, turlari singari leksik, leksik-sintaktik takrorlar ham o'z ifoda shakliga hamda lingvopoetik vazifaga ega ekanligi xususida fikr yuritiladi. Shoir Usmon Nosir ham o'zining "Qizlar", "Senikimi shu bo'y?", "Quyosh bilan suhbat", "Traktorobod" she'rlarida so'z takrori, "Qora satrlar", "Ikki she'r", "So'zla, tarix – chol" kabi she'rlarida so'z birikmasi takrori, "Shu kunlarning talabi", "Bog'im", "Birinchi xat", "Nil va Rim" kabi she'r va dostonlarida gap takroridan unumli foydalangan.

Usmon Nosir ham o'z she'rlarida anaforik takrordan mohirona foydalangan. Shoirning "Isroil" she'rida (*Men – gulxanda yongan Bruno*) *men* anaforasi qo'llangan bo'lib, kuchli mantiqiy-poetik ta'kid olgan. Ijodkor "Senikimi shu bo'y?" she'rida baxtli odamlar tasvirini berar ekan, *bir* so'zini anafora usulida takrorlab qo'llaydi va bu turlilikning mantiqiy-poetik ta'kidini yuzaga keltiradi: *Biri –toshchi, biri – g'isht quyar usta. Biri– poydevorga Sement qo'yadi.*

Ijodkor she'rlarida ayrim hollarda anaforik bo'lak sifatida ot va fe'l kesimlar ham ishlatiladi:

*Mana menman, u isyonning o'lmas avlodi*  
*Mana menman, u qullarning hech so'nmas yodi .*

Shoir she'rlarida faqat bosh bo'laklar emas, balki deyarli barcha sintaktik bo'laklar (*Tong otarda*) anafora tarzida qo'llana oladi.

Ba'zan shoir she'rlarida epifora sifatida o'zakdosh so'zlar takrorlanib, o'zgacha ohangdoshlik yuzaga keladi: "Saman otga minib" ijod namunasidagi *yeldi, yellar* kabi so'zlarda *yel* so'zi yetti o'rinda qo'llanib, takrori yuzaga keltirganini kuzatish mumkin. Shoirning "Karvon boradi" she'rida epifora distant holatda qo'llanib, u orqali bir necha obyektga xos bo'lgan bitta, yagona xususiyat, ya'ni *oydin* so'zi orqali oydinlik mantiqiy-poetik ta'kid olmoqda:

Bobning uchinchi fasli **"Takrorlarning badiiy san'at hosil qilishdagi ishtiroki"** deb nomlanadi.

She'riy asarlarda qo'llangan badiiy san'atlar asar mazmuni bilan uzviy bog'liq bo'ladi va shoirning muayyan maqsadini ro'yobga chiqaradi. Bu o'rinda badiiy takrorning asosiy vazifasi tushunchani, fikrni ta'kidlash bilan birga mazmunga urg'u berishdir. Usmon Nosir she'rlarida takrorga asoslangan badiiy san'atlarning quyidagi turlarini ko'rishimiz mumkin:

1. Tardi aks. *Chol – tarix so'zlasin... So'zla tarix – chol!* ("So'zla, tarix – chol") 2. Tajnis. *Barchasi – parchasi, izmingda – ismingda, Vatanim – va tanim.* ("Isroil") 3. Tasdir. *Bog'lardek, Bahorda kulgan bog'lardek O'sdik biz...* ("Lirika")

4. Tasbe. Biz frontdan *yengib qaytganda*, *Yengib qaytganda*, Mamlakatni ko‘rdik, vayrona... (“Birinchi xat”)

Ijodkorning “Yur, tog‘larga chiqaylik”, “Shirin bo‘ldi hayot iqlimi”, “Bir hodisa xayolimdan asti nari ketmaydi”, “Bog‘im” she‘rlarida yana bir usul – misra takrorlarini ham uchratish mumkinligini kuzatdik. Bu usul orqali shoir tasvirning eng ahamiyatli o‘rinlarini takror qo‘llash bilan asosiy mazmunga urg‘u berib, voqelikni qayta tafakkurimizda jonlantiradi.

Xullas, iste‘dodli shoir Usmon Nosir she‘rlarida takrorlarning barcha turlari mahorat bilan qo‘llangan. Bundan favqulodda iste‘dod sohibi oddiy til birliklariga yorqin poetik ruh baxsh etganligiga amin bo‘lamiz.

## XULOSA

1. O‘zbek tilshunosligida badiiy asar tilini poetik o‘rganish sohasi hisoblangan lingvopoetikaning asosiy maqsadi va vazifasi badiiy asar tilining estetik qimmatini namoyon qilish hamda badiiy ta’sirchanligini ta’minlash masalalarini o‘rganishdan iborat.

2. Badiiy asarda tilning cheksiz imkoniyatlari mujassamlashadi. Tinglovchiga ekspressiv-emotsional tarzda ta’sir etuvchi juda muhim va qudratli vosita tildir. Tilning estetik vazifasining namoyon bo‘lish o‘rni esa badiiy matndir. O‘zbek tilshunosligida ijodkorning til estetik imkoniyatlaridan foydalanish mahoratini ko‘rsatib berishga qaratilgan ishlar – lingvopoetik tadqiqotlar anchayin jadal olib borilmoqda.

3. Usmon Nosir – o‘z ijodi bilan tilimizning betakror ohanglari, serjilo ma’no bo‘yoqlarini ko‘rsata olgan noyob iste‘dod egasi. U ona tilimizning boy estetik imkoniyatlarini namoyish etibgina qolmay, uni turli ma’nolar, go‘zal ifodalar bilan boyitgan.

4. Usmon Nosir so‘zlarning shakl va ma’no munosabatiga ko‘ra turlarining deyarli barchasidan lingvopoetik va mantiqiy ta’kid maqsadi bilan mohirona foydalangan. Xususan, hassos shoir mavjud sinonimik – ma’nodosh so‘zlar qatoridangina foydalanib qolmasdan, badiiy tasvir ehtiyojiga ko‘ra ma’nodosh bo‘lmagan so‘zlarni ham ma’nodoshlik qatoriga olib kiradi, ularni lingvopoetik ta’kid bilan yukuntira biladi. Shuningdek, shoirning sinonimik qatordagi bir necha so‘zlar ichidan birini, ya’ni muayyan badiiy maqsadga muvofiq‘ini lingvopoetik maqsadga uyg‘un holda tanlab qo‘llashi ham diqqatga molik. U sohir so‘zchi sifatida kontrast mazmuniy-estetik munosabatni ta’kidlashda antonimik, ya’ni zid ma’noli juftliklarni she‘r qurilishining vertikal va gorizontal sathlarida namoyon qila bilgan, she‘rda go‘yoki bir necha antonimik juftliklarning o‘ziga xos zanjirini tarkib toptirgan. Shoir paronimlardan she‘riyatda muayyan ifodalilik bilan birga juda ham chiroyli ohangdorlikni yuzaga keltirishda foydalangan.

5. Usmon Nosir she‘r va dostonlarida xalq tili – sheva unsurlari poetik maqsad uchun xizmat qilgan, sheva so‘zlari ham o‘ziga xos jarang hamda poetik jozibadorlik kasb etgan.

6. Usmon Nosir ijodida so‘zning tasvir imkoniyatidan o‘ta ustalik bilan foydalanishga intilish, tasvirga favqulodda, hech kimning xayoliga kelmagan

chizgilar berish va sayqallash kuchli. U o'z tafakkur mahsulisifatida yasagan, umumxalq tilida ommalashib ketmagan, kutilmagan yasalmalar – okkazonalizmlarni ham ifoda tiniqligi, badiiyligi va obrazlilikiga xizmat qildirgan.

7. Usmon Nosir she'riyatida xalq donoligining ko'zgusi bo'lgan maqollar milliylik, obrazlilik, poetik ifoda tiniqligi va o'tkirligini ta'minlash maqsadida qo'llangan, shoir hatto mavjud va mashhur maqollar qolipida maqolmonand misralarni ham yaratgan. Frazologik birliklar Usmon Nosir asarlarida oddiy qo'llanishdan tashqari shoirning badiiy mahorati natijasida o'ziga xos ma'no noziklariga ega bo'lgan. Mazkur birliklarning komponent tarkibi, strukturasini o'zgartirgan holda shoir yangi ohorli iboralar ham yasagan, ular badiiy asar tilining ta'sirchanligini, estetik-badiiy qimmatini oshirishga xizmat qilgan.

8. Usmon Nosir she'riyatida onomastik birliklar jiddiy poetik maqsad bilan qo'llangan, uning asarlarida bunday poetonimlarning toponim, antroponim, mifonim, gidronim va teonimlar kabi ko'rinishlari ko'p uchraydi. Bu birliklar badiiy matnning ko'pqatlamliligini ta'minlovchi poetik vosita sifatida shoir she'rlarini badiiy boy va o'ta ta'sirchan bo'lishiga xizmat qilgan.

9. Usmon Nosir o'z asarlarida poetik ifoda imkoniyatlarini o'zida mujassam etgan ritorik so'roq gaplardan keng foydalangan. Shoir ijodida ritorik so'roq gaplar fikrni ko'tarinki va kuchli emotsional ruhda ifodalashga ham xizmat qilgan.

10. Badiiy-estetik qimmat, lingvopoetik salmoq nuqtayi nazaridan erkin o'xshatishlar yozuvchining mahoratini namoyon etuvchi vositalardan biri sifatida badiiy nutqda alohida o'rin tutadi. Usmon Nosir she'rlari va dostonlarida an'anaviy o'xshatishlar ancha-muncha qo'llangan. Ammoshoir she'riyatida original, mutlaqo yangi, hech qayerda uchramaydigan ana shunday erkin, ya'ni individual-muallif o'xshatishlari juda ko'p uchraydi.

11. Usmon Nosir she'r, doston, drama va tarjima asarlarida perifrazalar o'rinsiz takrorning oldini olishda, poetik jarangdorlikni ta'minlashda va obrazlilikni kuchaytirishda o'ziga xos lingvopoetik vazifa bajargan.

12. Badiiy tasvirning eng qadimgi usuli bo'lgan metaforaning go'zal va betakror namunalari Usmon Nosir asarlarida ko'plab uchraydi va ijodkor poetik mahorati va uslubidan kelib chiqqan holda rang-baranglik va o'ziga xoslik kasb etgan. Uning she'rlarida, shuningdek, jonlantirish, sifatlash, metonimiya va sinekdoxalarning original, milliy ruh bilan sug'orilgan, tarixiy va ijtimoiy muhit ruhiyati aks etgan betakror namunalari uchraydi.

13. Usmon Nosir she'riyatida alliteratsiyadan unumli foydalanib, turli shakllarni yuzaga keltirgan va ularning har biriga poetik vazifa yuklay olgan. Assonanslar ham ijodkorning ma'lum bir maqsadi bilan hosil qilingan va aytilmoqchi bo'lgan fikrga, ularni tashuvchi mazmunga urg'u bergan. Shoir she'rda o'ziga xos ohangdorlikni ta'minlashda, poetik ta'kidni kuchaytirishda misra boshidagi so'z va so'z birikmalarning takrori – anafora, misra oxiridagi takror – epiforalardan muhim poetik vosita sifatida foydalangan.

14. Usmon Nosir she'r va dostonlarida takrorga asoslangan badiiy san'atlardan tasdir, tasbe, tajnisi muzor, tardi aks kabi bir qancha she'riy san'atlar badiiy matnga alohida rang, ohang va jilo baxsh etgan.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES  
DSc.02/30.12.2019.Fil.46.03 AT THE INSTITUTE OF UZBEK LANGUAGE,  
LITERATURE AND FOLKLORE**

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**NAVOI STATE PEDAGOGICAL INSTITUTE**

**YULDASHEV JURABEK URALOVICH**

**LINGUISTICS OF OSMAN NASIR'S POETRY**

**10.00.01 – Uzbek language**

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on Philological Sciences**

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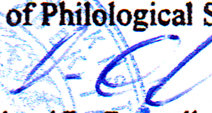
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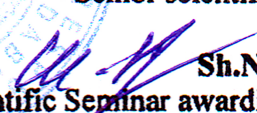
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## INTRODUCTION (annotation of the PhD thesis)

**Relevance and necessity of the dissertation topic.** In world linguistics, since the second half of the last century, the issue of describing the language of an artistic work and the poetic functions of its units has been in the focus of attention of linguists. In particular, the interpretation of units related to language levels according to their socio-cultural, philosophical-psychological, cognitive characteristics is recognized as one of the main criteria. After all, the study of language units in relation to the culture of the nation concerned, especially the linguistic units related to the language of specific literary works, from the linguopoetic and lingucultural point of view, increases the scientific importance of the research being carried out in this regard.

In world linguistics, mainly from the second half of the XX century, scientific and theoretical views on the field of linguopoetics were developed. In particular, the theories about its place and importance in the analysis of the artistic work were boldly put forward. In linguistics, the main task is to study such issues as the language of an artistic text, the unity of its content and form, the linguopoetic nature of units related to all levels of the language, their aesthetic function, and their artistic value. In further studies, the research of the artistic text as a whole, the study of its linguopoetic aspects is gaining relevance.

At the next stage of the development of the Uzbek society, great reforms have been introduced in terms of attention and care for our mother tongue, material and moral assistance and support for its literal development, conducting scientific research in the language system is being done. In particular, in recent years, the truths about our authors and writers, who were repressed in our country in the infamous 37 years of last century, are widely studied, and their works are properly researched. Today, Usman Nasir, who was unjustly persecuted, is also being recognized again in our country, and his works are being studied. The decision of the President of the Republic of Uzbekistan dated February 10, 2022 "On the wide celebration of the 110th anniversary of the birth of Atashin poet, translator and playwright Usman Nasir" was announced. In this decision, we read the following sentences about the poet: "He was a fiery poet, translator and poet who left an indelible mark in Uzbek literature with his unique talent, high fortitude and patriotism, and was a victim of political repression during the autocratic regime. Playwright Usman Nasir is one of the famous children of our nation".<sup>1</sup> The adoption of this decision gives the opportunity to convey the poet's life and work to the people in a wider and more detailed manner. Studying the poetic features of the language of the works of Usman Nasir, who made a great contribution to Uzbek poetry with his unique creative heritage, is one of the urgent problems of today's Uzbek linguistics. Excluding some studies carried out in linguistics in recent years,<sup>2</sup> the

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<sup>1</sup> Ўзбекистон Республикаси Президентининг 2022 йил 10 февралдаги "Оташин шоир, таржимон ва драматург Усмон Носир таваллудининг 110 йиллигини кенг нишонлаш тўғрисида"ги қарори // Халқ сўзи. – Тошкент, 2022, 10 февраль.

<sup>2</sup> Маҳмудов. Н. Юракка созланган сўзлар синоатлари. // Ўзбекистон адабиёти ва санъати. 2022 йил, 19 август.

fact that Usman Nasir's work has not been studied in a monographic aspect in the linguopoetic approach is considered the relevance of the research.

The state decree, that are the President of the Republic of Uzbekistan dated February 7, 2017 "On the Strategy of Actions for Further Development of the Republic of Uzbekistan" PF-4947, "Uzbek Language as the State Language" PF-5850 dated October 21, 2019, And also "On measures to radically increase the prestige and status of the Uzbek language" No.6084 dated October 20, 2020, Decree No. PF-6097 "On approval of the concept of development of science until 2030" dated October 29, 2020; Decision PK-4479 dated October 4, 2019 "On the wide celebration of the thirtieth anniversary of the adoption of the Law of the Republic of Uzbekistan "On the State Language" and other regulatory and legal documents related to this activities are serves to a certain extent the implementation of the specified tasks of this research.

**Compliance of the research with the priorities of the development of science and technology of the republic.** The dissertation was completed within the framework of the priority direction of the republican science and technology development I. "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and democratic state".

**Level of study of the problem.** In world linguistics, a number of studies have been carried out on the role of language in artistic texts, various aesthetic functions of language units, and linguopoetic properties. In particular, in the works of famous linguists R.Yakobson, Y.M.Lotman, B.Tomashevsky, V.M.Jirmunsky, V.Vinogradov, G.O.Vinokur, V.Y.Zadornova, A.A.Lipgart and others in this direction, the essence and necessity of the linguopoetic approach to the artistic text, language units in the formation of the artistic text the role, theoretical views on the duties of illuminating the artistic intention of the creator are described.<sup>1</sup>

In Uzbek linguistics, this issue is discussed by A.Nurmonov, N. Mahmudov, S.Karimov, M.Yakubbekova, G.Rikhsieva, M.Yuldashev, D.Andaniyazova, Sh.Toshkhujaeva, S.Umirova, T.Allayarov and it was studied by others and certain theoretical conclusions were expressed.<sup>2</sup>

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<sup>1</sup> See: Винокур Г.О Критика поэтического текста. – М: Государственная Академия художественных наук, 1927; Жирмунский В.М. Эпическое творчество славянских народов и проблемы сравнительного изучения эпоса. – М: Академия наук, 1958; Виноградов В. Стилистика. Теория поэтической речи. Поэтика. – М: Академия наук, 1963; Якобсон Р. Лингвистика и поэтика. Структурализм: “за” и “против”. – М., 1975; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... д-ра филол. наук. – М., 1992; Лотман М.Ю. О поэтах и поэзии. – Санкт-Петербург, 1996; Томашевский Б.В. Теория литературы: Поэтика. – М: Аспект пресс, 1996; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы): Автореф. дисс. докт. филол. наук. – М., 1996; This author. Основы лингвопоэтики. – М., 2013; Аксенова А.В. Лингвопоэтический анализ стихотворных произведений У.Б. Йейтса: Особенности эволюции индивидуально-авторской манеры: Автореф. дисс. ... докт. филол. наук. – М., 2013.

<sup>2</sup> Махмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти, 1985, – №6. – Б. 48–50; This author: Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – 1987. – №4. – Б. 34–38; Каримов С. Бадиий услуб ва тилнинг ифода тасвир воситалари: Ўқув қўлланма. – Самарқанд: СамДУ нашриёти, 1994; Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – Тошкент, 2003. №2; Ёқуббекова М.М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари: Филол.фан. д-ри ... дисс. – Тошкент, 2005; Йўлдошев М. Чўлпоннинг бадиий тил маҳорати: Филол. фан. номз ... дисс. – Тошкент, 2000; This author: Бадиий матн ва унинг лингвопоэтик

Today, one of the main tasks facing Uzbek linguopoetics is to separately study the linguopoetic features of the works of creators who have their place in Uzbek literature and to highlight their unique style. In particular, scientific studies have been created that provide an in-depth literary analysis of the works of the poet Usman Nasir, but the linguopoetic features of the language of the creator's works have not been researched in a monographic plan until now.

**The connection of the study with the research work of the higher educational institution where the dissertation was completed.** The dissertation was carried out within the scientific research plan of the Navoi State Pedagogical Institute on the topic "Current problems of Uzbek linguistics".

**The aim of the research** is to identify, describe the poetically actualized linguistic units in the language of Usman Nasir's poetry, and on this basis to analyze his works from a linguopoetic point of view.

**Tasks of the research:**

comprehensive coverage of issues related to literary language in Uzbek linguistics, linguopoetic approach to literary text, and emergence and formation of linguopoetic studies in Uzbek philology;

analyzing Usman Nasir's ability to use the types of words according to the relationship of form and meaning with the purpose of linguopoetic and logical emphasis;

evaluating the linguopoetic value of occasionalisms and dialect words, which are considered the main elements of the national language, in the poet's poetry;

to determine the mechanisms of poetic actualization of folk proverbs and phraseology in the poet's poetry;

to show Usman Nasir's ability to show the existing poetic potential in onomastic units and rhetorical interrogative sentences;

to identify specific linguopoetic features related to the use of figurative tools such as similes, epithets, periphrases, metaphors, metonymy, synecdoche and revitalization in the poet's work;

revealing the linguopoetic features of phonetic, lexical and syntactic repetitions in Usman Nasir's poetry and evaluating the participation of repeated units in the creation of literary art.

**Object of the research** is the poetic works of Usman Nasir's books published in 1969 and 1970 were taken.

**The subject of the research** is the linguopoetic features of the language units of Usman Nasir's poetry.

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тахлили асослари. – Тошкент, 2007; This author. Бадиий матн лингвопоэтикаси. – Тошкент: O'zbekiston, 2019; Нурмонов А. Лингвистик таълимотнинг янги босқичи / Танланган асарлар. III жилд. – Тошкент: Академ нашр, 2012; Анданийёзова Д. Бадиий матнда ономастик бирликларнинг лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2017; Худойберганова Д., Анданийёзова Д. Ўзбек тили поэтонимларининг изоҳли луғати. – Тошкент: Turon zamin ziyo, 2016; Тошхўжаева Ш.Ф. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) дисс ... автореф. – Фарғона, 2017; Умирова С.М. Ўзбек шеъриятида лингвистик воситалар ва поэтик индивидуаллик: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Самарқанд, 2019; Аллаёров Т. Ўзбек тилидаги сўроқ ва буйруқ конструкцияларнинг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) дисс... автореф. – Гулистон, 2020.

**Research methods.** The methods of classification, description, comparison, component and contextual analysis, semantic-stylistic, linguopoetic analysis were used to illuminate the research topic.

**The scientific novelty of the research is as follows:**

in the poet's poetry, it is lexical-phraseological, like *ko'chaga burmoq*, *ko'zga rasm solmoq*, and *ko'zmi o'sha? Yoki qop-qora charos?* the literary aesthetic functions, poetic actualization and transformation mechanisms of grammatical units in the form of rhetorical interrogative sentences are revealed;

in the poet's poems, temporary occasionalisms in the form of *ziynatdor*, *chechaklan*, *bebozor* and the linguopoetic actualization of dialectal words such as *shoti*, *ontarmoq*, *shimg'imoq*, which form the basis of the national language, are evidenced;

Usman Nasir's poems and epics, imbued with the national spirit and reflecting the spirit of the historical and social environment, used revitalization, characterization, metonymy, and synecdoche for linguopoetic purposes;

It is based on the fact that repetitions in the poet's poetry perform a poetic task of emphasizing the content, providing tone, strengthening emphasis, and polishing the literary text.

**The practical result of the research is as follows:**

The relationship to literary language in Uzbek linguistics, the linguopoetic approach to literary text, and the issues of emergence and formation of linguopoetic studies in Uzbek philology are based on the fact that it serves as a source for works in this direction;

The conclusions and interpretations made as a result of the study of lexical-phraseological and grammatical units, figurative means, repetitions used in the poetry of Usman Nasir are "Philological analysis of the text", "Linguistics theory and practical" serves as a direct source for the creation of textbooks, training manuals, researches, dictionaries on the subjects of "linguistics", linguopoetics courses.

**The reliability of the research results** is determined by the precise statement of the problem, the rigor of the conclusions drawn, the used approach, method and theoretical data obtained from reliable sources, the validity of the analyzed linguistic materials, the use of methods used in the anthropocentric paradigm, the application of theoretical ideas and conclusions to practice. is explained by the fact that the obtained results have been approved by the competent bodies.

**Scientific and practical significance of research results.** The scientific significance of the results of the research is explained by the fact that the linguopoetic features of the language of Usman Nasir's works have been determined, and new scientific views on the theoretical foundations of the research of the literary text in an integrative way have been described, and the opinions presented theoretically enrich the linguopoetics of the literary text in the Uzbek language.

The practical significance of the results of the dissertation from the linguopoetic analysis of the poet's poetry in the teaching of special courses such as

"Linguopoetics", "Stylistics", "Basics of Speech Culture and Methodology", "Dialectology" and "Creator's Literary Skills", "Linguocultural Studies"; it is determined by the fact that it will be useful in the creation of textbooks, teaching-methodical manuals, and scientific pamphlets related to the field.

**Implementation of research results.** Based on the scientific results of the linguopoetic study of Usman Nasir's poetry:

summaries related to attitude to literary language in Uzbek linguistics, linguopoetic approach to literary text, the emergence of linguopoetic research in this regard, literary-aesthetic tasks of lexical-phraseological and grammatical units in the poet's poetry, mechanisms of poetic actualization and transformation, temporary occasionalisms and the basis of the national language, linguopoetic actualization of words related to the speaker's dialect, the poet's ability to actively use the existing poetic potential in onomastic units and rhetorical interrogative sentences, and the linguopoetic properties of certain visual means and repetitions were used in the fundamental research project OT-F1-78 – "The Uzbek language in the current era of globalization, its historical development and prospects (based on the functional styles of the Uzbek language)", which is done 2017-2020 at the Institute of Uzbek Language, Literature and Folklore under the Uzbekistan Academy of Sciences (Reference No. 1381 of Uzbekistan Academy of Sciences, November 25, 2022). As a result, the research work served as a necessary material for the clarification of the tasks provided for in this project;

based on the scientific innovations identified in the dissertation, the lectures were held within the scientific-practical project "Poems of Usman Nasir" organized in the library in cooperation with the Navoi Regional Information Library named after Abdulla Kadiri (Reference No. 01-02/258 of the National Library of Uzbekistan named after Alisher Navoi, November 7, 2022). As a result, it was possible to comprehensively illuminate the linguopoetic features using proverbs and phraseologisms, affixal occasionalisms, artistic possibilities of onomastic units used in the poet's poems;

the dissertation's summaries related to connotative meaning of onomastic units in the literary text, the importance of creating intertextuality, literary load, and scientific significance of image creation were used in the "Literature and Life" program by the Navoi region television and radio company on March 9, 2022 (Reference No. 01-10/50 of the Navoi region television and radio company, March 25, 2022). As a result, the content of the show is enriched with theoretical information.

**Approbation of research results.** The results of the research were presented in the form of lectures at 7 scientific and practical conferences, including 5 national and 2 international scientific and practical conferences and were approved.

**Publication of research results.** A total of 9 scientific works on the topic of the dissertation, including 9 articles (in 7 republican and 2 foreign journals) were published in scientific publications recommended to be published by the Higher Attestation Commission of the Republic of Uzbekistan.

**Structure and scope of the study.** The dissertation consists of an introduction, three chapters, a conclusion, a list of used literature, and the total volume is 173 pages.

## THE MAIN CONTENT OF THE DISSERTATION

In the **introduction part**, the relevance and necessity of the research is based, its goals and tasks are defined, its object and subject are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, its scientific novelty and practical results are described, the scientific and practical significance of the obtained results is revealed. Information on the implementation of research results, published works and the structure of the dissertation is presented.

The first chapter of the dissertation entitled “**Issues of linguopoetic study of literary language in Uzbek linguistics**” discusses the attitude to the language of literary works, linguopoetic approach, and related problems.

In the first part of the chapter, known as “**Relation to the literary language**”, it is emphasized that the problems related to the language of the literary work have become one of the urgent tasks of linguistics and literary studies. In particular, scholars M.Mirtajiev and N.Mahmudov admit, "it is completely contrary to reality that an literary work that is imperfect in terms of language claims to be perfect in terms of theme and idea, or that a work that is imperfect in terms of theme and idea claims to be perfect in terms of language. That is why, from the rich and ancient history of the literary word to the present day, the issue of language skills has not escaped the attention of intelligent and fair speakers.<sup>1</sup>

In particular, the sensitive poet Alisher Navoi's approach to the issues of meaning and art with great responsibility and his skill in this regard have been recognized by many scientists. M.Kadirov's thoughts on "Muhokamat ul-lughatayn" are especially relevant, and he particularly highlights Navoi's research of language issues without separating them from literature and art. The scientist emphasizes that a deeper study of this work will allow “to understand the reasons for the deficiencies in the modern science of language and literature”.<sup>2</sup>

At the end of the XIX century and at the beginning of the XX century, the language used by the authors in the article or work was analyzed and a regular reaction was given. In this regard, if we pay attention to the critical articles of modern artists such as Fitrat, Chulpan, A.Zahiri, Elbek, Batu, Behbudi, we will notice that their ideas have not lost their relevance even today.

A.Kadiri, the founder of modern Uzbek fiction literature, said that prose language can be used as gracefully and eloquently as poetic language, and comic language can be a unique and powerful engine, it is showed his works, such as “Kalvak Maxzumning xotira daftaridan”, “Toshpo‘lat tajang nima deydi?”. The

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<sup>1</sup> Миртожиев М., Махмудов Н. Тил ва маданият. – Тошкент, 1992. – Б. 104.

<sup>2</sup> Қодиоров М. Навоийнинг тилшуносликдаги маҳорати / Тилшуносликнинг долзарб масалалари. – Тошкент: Университет, 2002. – Б. 85.

novel "Otgan Kunlar" is a priceless monument, an immortal monument written in the Uzbek language. The language of the heroes of the work does not repeat each other. Also, it can be observed that Abdulla Kadiri did not ignore the high standard and measure in choosing the names of the heroes.

Cholpon's novel "Night and Day" reflects the life of the poor and ordinary people, unlike A.Kadiri's "Bygone Days", and language units are chosen accordingly. Broadly speaking, "Bygone Days" and "Night and Day" embody the upper and lower layers of the same language. In this sense, it can be said that the language of these two works embodied the use of the Uzbek literary language in different spheres.

As well as, Usman Nasir uses the playful tones and attractive words of the literary language in his poems, and Aybek is one of the writers who made a significant contribution to the improvement of the artistic language. The fact that A.Kahhar has preserved the charm of the language in his works, and that A.Kahhar proved the results of filling the gaps (lacuna) in the artistic language at the expense of dialects or by creating new words through his works, is subjected to a separate analysis.

According to the researches of academician G.Abdurakhmanov and the well-known researcher of linguopoetics M.Yuldashev, the study of artistic work in Uzbek linguistics, the analysis of the language of an artistic work is equal to its meaningful analysis, in order to study the language of an artistic work and make a judgment about it. It should be prohibited in connection with the period of writing, historical conditions, the writing and process of the work.<sup>1</sup>

In the second part of the chapter known as **“Problems of linguopoetic approach to the language of artistic works”**, one of the main tasks facing Uzbek linguopoetics today is to determine the artistic load and aesthetic function of the word in poetic speech, and to determine the mechanisms by which the word becomes an integral part of the work as an aesthetic whole. as well as special research of linguopoetic features of the works of creators who have their place in Uzbek literature and illuminating their unique style is emphasized.

In Russian linguistics, V.Y.Zadornova and A.A.Lipgart mentioned reasonable comments about the possibility of revealing the essence of an literary work as an art of words on the basis of linguopoetics.<sup>2</sup> L.V.Shcherba<sup>3</sup>, D.N.Shmelev<sup>4</sup>, V.Y.Zadornova<sup>1</sup>, etc. express their opinions in this regard in their research based on scientific principles.

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<sup>1</sup> Абдурахмонов. Ғ.Адабий асар тилини ўрганиш ҳақида // Ўзбек тилини ўқитиш методикаси масалалари. – Тошкент, Фан, 1966, – Б. 4-11; Ўлдошев М. Бадиий матн лингвопоэтикаси. – Тошкент: O‘zbekiston, 2019, – Б. 12.

<sup>2</sup> Задорнова В.Я. Восприятие и интерпретация художественного текста. – М., 1984; This author. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... докт. филол. наук. – М., 1992.; Липгарт А.А. Лингвопоэтическое сопоставление: теория и метод. – М., 1994; This author. Метаязык лингвистических исследований. // Терминоведение. – М., 1994. – №1. – С. 137-140; This author. Лингвопоэтическое исследование художественного текста: теория и практика: Дисс. ... докт. филол. наук. – М., 1996; This author. Методы лингвопоэтического исследования. – М., 1997; This author. Основы лингвопоэтики. – М., 1999.

<sup>3</sup> Новиков Л.А. Лингвистическое толкование художественного текста. – М.: Русский язык, 1979. – С.8.

<sup>4</sup> Шмелев Д.Н. Слово и образ. – М.: Наука, 1964.

The study of linguopoetics as a field in world linguistics has motivated many researches devoted to the theoretical<sup>2</sup> issues of this field in Uzbek linguistics. The researches of M. Muhiddinov, S. Karimov<sup>3</sup>, D. Shadiyeva<sup>4</sup>, D. Shodmonova<sup>5</sup> and S.Umirova<sup>6</sup> are among the works devoted to the issues of linguopoetic research of the language of a certain poet's poetry.

When it comes to the language of literary works and stylistics of literary speech and research in the field of linguopoetics, the many scientists can be mentioned, such as R.Kongurov<sup>7</sup>, I.Kuchkortoyev<sup>8</sup>, K.Samadov<sup>9</sup>, B.Yuldashev<sup>10</sup>, Kh.Daniyrov and S.Mirzayev<sup>11</sup>, Abdullayeva, E. Qilichev<sup>12</sup>, P. Kadirov<sup>13</sup>, S. Karimov<sup>14</sup>, B. Umurkulov<sup>15</sup>, Kh. Abdurahmonov, N. Mahmudov<sup>16</sup>, M. Yuldashev<sup>17</sup>, D. Andaniyozova<sup>18</sup>.

Researchers such as R.Narmurodov, M.Yuldoshev, S.Baymirzaeva, Z.Chorieva, D.Shadieva, Sh.Toshkhujayeva, D.Shadmanova<sup>19</sup>, Z.Mukimova<sup>1</sup>,

<sup>1</sup> Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... д-ра филол. наук. – М., 1992. – С. 61.

<sup>2</sup> Каримов С.Ўзбек тилининг бадиий услуби: Филол. фан ... д-ри дисс. – Тошкент, 1993; Йўлдошев Б. Ҳозирги ўзбек тилида фразеологик бирликларнинг функционал-услубий хусусиятлари: Филол. фан ... д-ри дисс. – Тошкент, 1994; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Ёқуббекова М. Ўзбек халқ кўшикларининг лингвопоэтик хусусиятлари: Филол. фан ... д-ри. дисс. автореф. – Тошкент, 2005; Маҳмадиев Ш.С. Ўзбек халқ достонлари тилида стилистик формулалар: Филол. фан. номз. ... дисс. – Тошкент, 2007; Тўланова Н. Ҳозирги ўзбек шеърятининг бадиий санъатларнинг лисоний-услубий таҳлили: Филол.фан. номз ... дисс. – Тошкент, 2008; Жамолиддинова Д. Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009; Ибрагимова Ф. Бадиий матнда эллипсис ва антиэллипсис: Филол.фан.номз. ... дисс. автореф. – Тошкент, 2011; Анданиязова Д.Р. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. фалсафа док. (PhD) автореф. – Тошкент, 2017; Қурбонова М. Мустақиллик даври достонлари лингвопоэтикаси: Филол. фан. фалсафа док. (PhD) автореф. – Фарғона, 2019.

<sup>3</sup> Муҳиддинов М., Каримов С. Ғафур Ғулومнинг поэтик маҳорати. – Самарқанд: СамДУ, 2003.

<sup>4</sup> Шодиева Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007.

<sup>5</sup> Шодмонова Д. Абдулла Орипов шеърятининг лингвопоэтик хусусиятлари (метафорик ҳодисалар мисолида): Филол. фан. номз. ... дисс. – Қарши, 2019.

<sup>6</sup> Умирова С. Ўзбек шеърятининг лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида): Филол. фан. номз ... дисс. – Самарқанд, 2019.

<sup>7</sup> Қўнғуров Р. Ўзбек тили стилистикасидан очерклар. – Самарқанд, 1975.

<sup>8</sup> Қўчқортоев И. Бадиий нутқ стилистикаси. – Тошкент, 1975.

<sup>9</sup> Самадов Қ. Ойбекнинг тил маҳорати. – Тошкент, 1981; Самадов Қ. Ўзбек тили услубияти (бадиий услуб). – Тошкент: Ўқитувчи, 1991.

<sup>10</sup> Йўлдашев Б. Бадиий нутқ стилистикаси. – Самарқанд, 1982; Юлдашев Б. Стилистический анализ узбекской художественной прозы. – Ташкент: Ўқитувчи, 1989.

<sup>11</sup> Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962; Дониёров Х., Йўлдашев Б. Адабий тил ва бадиий стиль. – Тошкент: Фан, 1988.

<sup>12</sup> Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982.

<sup>13</sup> Қодиров П. Халқ тили ва реалистик проза. – Тошкент: Фан, 1973.

<sup>14</sup> Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри. ...дис. автореф. – Тошкент, 1993.

<sup>15</sup> Умуркулов Б. Поэтик нутқ лексикаси. – Тошкент: Фан, 1990.

<sup>16</sup> Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Маҳмудов Н. Ўзимиз ва сўзимиз. – Тошкент: Адабиёт ва санъат нашриёти, 1997.

<sup>17</sup> Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри. ... дис. – Тошкент, 2009.

<sup>18</sup> Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2017.

<sup>19</sup> Нормуродов Р.У. ШукурХолмирзаевасарларинингтилхусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Йўлдошев М. Чўлпоннинг бадиийтилмаҳорати: Филол. фан.номз. ... дисс. автореф. – Тошкент, 2000; Боймирзаева С. Ойбек прозасининг лингвистилистик тадқиқи: Филол.фан.номз ... дисс. – Самарқанд, 2004; Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий – маъновий ва услубий хусусиятлари: Филол.фан.номз. ...дисс. – Тошкент, 2006; Шодиева Д. Муҳаммад Юсуф

Kh.Ibragimov<sup>2</sup>, J.Matnazarov<sup>3</sup>, etc. learned. However, in most cases, it is shown that in the study of literary language, attention is focused on the stylistics of lexical units.

In Uzbek philology, both linguists and literary scholars have been conducting research on the writing language, style, and language of artistic works since the 40 years of the last century.<sup>4</sup> Researchers expressed their opinions first in the form of articles, and later in candidate and doctoral theses to one degree or another.

A number of scientific articles of N.Mahmudov, published in the 80 years of the XX century as the first works in the field of linguopoetics in Uzbek linguistics, became the basis for the creation of fundamental research in this field.<sup>5</sup> Also, in the studies of linguists such as I.K.Mirzaev<sup>6</sup>, G.Rikhsieva<sup>7</sup>, M.Yuldashev<sup>8</sup>, N.Husanov<sup>9</sup>, the language of the literary work has been analyzed at one level or another from a linguopoetic point of view.

The studies of G.Muhammadjonova, D.Nematova, S.Baymirzayeva, M.M.Yakubbekova, Z.Chorieva, D.Shadiyeva, M.Kasimova, G.Jumanazarova, D.Jamoliddinova, D.Andaniyazova are among the teachers who founded the formation of Uzbek linguopoetics. can also be cited separately.<sup>10</sup>

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шеърияти лингвопоэтикаси: Филол.фан.номз ... дисс. – Тошкент, 2007; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси:Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Фарғона, 2017; Шодмонова Д. Абдулла Орипов шеъриятининг лингвопоэтик хусусиятлари (метафорик ходисалар мисолида): Филол. фан. номз ... дисс. – Қарши, 2019.

<sup>1</sup> Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2020.

<sup>2</sup> Ибрагимов Х. Тўра Сулаймоннинг ўзбек тили лисоний имкониятларидан бадиий фойдаланиш маҳорати: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Жиззах, 2021.

<sup>3</sup> Матназаров Ж. Матназар Абдулҳаким шеърияти лингвопоэтикаси. Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Урганч, 2022.

<sup>4</sup> Маҳмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. 1985. – №6. – Б. 48-50; Ўша муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. 1987. – №4. – Б. 34-38.

<sup>5</sup> Маҳмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. 1985. – №6. – Б. 48-50; See. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. 1987. – №4. – Б. 34-38.

<sup>6</sup> Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф.дис...докт. фил. наук. – Ташкент, 1992.

<sup>7</sup> Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – 2003. – №2. – Б. 84-86.

<sup>8</sup> Йўлдошев М. Чўлпоннинг бадиий тил маҳорати (“Кеча ва кундуз” романи мисолида): Филол. фан. номз...дисс. – Тошкент: ТАИ. 2000.

<sup>9</sup> Ҳусанов Н. XV аср ўзбек ёзма ёдгорликлари тилидаги антропонимларнинг лексик-семантик ва услубий хусусиятлари. – Тошкент: Ёзувчи, 1997.

<sup>10</sup> Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри. ...дис. автореф. – Тошкент, 1993.; Нормуродов Р.У. Шукр Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000;Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари: Филол.фан.номз. ...дисс. автореф. – Тошкент, 2004; Боймирзаева С. Ойбек прозасининг лингвистик тадқиқи: Филол.фан.номз. ...дисс. – Самарқанд, 2004; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол.фан ... д-ри.дисс. автореф. – Тошкент, 2005; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари: Филол.фан.номз. ... дисс. автореф. – Тошкент, 2004; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан ... д-ри. дисс. автореф. – Тошкент, 2005; Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий –маъновий ва услубий хусусиятлари: Филол.фан.номз. ...дисс. – Тошкент, 2006; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол.фан.номз ... дисс. – Тошкент, 2007;

The scope of linguopoetic research in Uzbek linguistics has expanded significantly, especially after the 2000 years. In particular, M.Yuldoshev, who studied the text of letters from the linguopoetic point of view in Z.Chorieva's research<sup>1</sup>, summarizes his thoughts on this matter on certain grounds.<sup>2</sup> In her research, D.Andaniyazova explained in detail the place of anthroponyms and toponyms in the artistic text, their linguopoetic functions. The scientist analyzes the system of poetonyms as "artistically loaded units".<sup>3</sup>

In Uzbek linguistics, in the "Annotated Dictionary of Poetonyms of the Uzbek Language"<sup>4</sup> by D. Khudoyberganova and D. Andaniyozova, poetonyms are used as an allusive name onomastic metaphor in a literary text, exclamation, talmeh, tajnis, repetition, exaggeration, association, allusion, allusion, apostrophe, alliteration, etc. are noted to create artistic and stylistic devices. Also, the services of researchers such as Sh.Tashkhujayeva, M.Kurbanova, D.Shadmanova, S.Umirova, Z.Mukimova, T.Allayarov<sup>5</sup> somewhat expanded the scope of work done on linguopoetics, and the conclusions put forward in the research are significant for the development of the field. contributed.

The second chapter of the dissertation is called **“Literary-aesthetic functions of lexical-phraseological and grammatical units in Usman Nasir's poetry”**. In this chapter, the linguistic poetics of the types of words, dialectisms, occasionalisms, rhetorical interrogatives, poetonyms and phraseology, and the use of proverbs are discussed according to their formal and spiritual relationship. In the section of the chapter known as **“Linguopoetic analysis of the types of words according to their form and meaning relationship”**, there are such types of words as synonyms, antonyms, paronyms and homonyms according to their form and meaning relationship, and most of them are creative it is emphasized that it is used in order to ensure the full manifestation of the aesthetic function of the language in the literary text.

In researching the skill of using synonyms of the talented poet Usman Nasir, there are two important aspects, i.e. the first one is to choose the most appropriate one for the meaning expressed from the synonym word(s) and the second one is the same text. it is necessary to take into account the use of two or more words

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Қосимова М. Бадий нутқ индивидуаллигининг лингвистик хусусиятлари: Филол.фан.номз ... дисс. – Тошкент, 2007.

<sup>1</sup> Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий-маъновий ва услубий хусусиятлари: Филол.фан.номз. ...дисс. – Тошкент, 2006.

<sup>2</sup> Ўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – 122 б.

<sup>3</sup> Анданиёзова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2017.

<sup>4</sup> Худойберганова Д., Анданиёзова Д. Ўзбек тили поэтонимларининг изоҳли луғати. – Тошкент: Турон замин зиё, 2016.

<sup>5</sup> Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Фарғона, 2017; Курбонова М. Мустақиллик даври дostonлари лингвопоэтикаси: Филол.фан. фалсафа док. (PhD) автореф. – Фарғона, 2019; Шодмонова Д. Абдулла Орипов шеърятининг лингвопоэтик хусусиятлари (метофорик ҳодисалармисолида): Филол. фан. номз ... дисс. – Қарши, 2019; Умирова С. Ўзбек шеърятда лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърят мисолида) Филол.фан.номз ... дисс. – Самарқанд, 2019; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2020; Аллаёров Т. Ўзбек тилидаги буйруқ ва сўроқ конструкцияларнинг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Гулистон, 2020.

with the same meaning in the composition in harmony with the purpose of the artistic image.<sup>1</sup> It should be noted that the second aspect is often observed in Usman Nasir's poetry. For example:

Arzirdi *Falakni etsam hadya*,  
Afsus ...*Fazo hali menga qul emas*,  
Mayli, borimni *Aylay armug'on*. ("Naxshon")

While drawing true and vivid pictures of both happiness and sadness, the poet regularly refers to a rich stock of synonyms, moves several words in one synonymous line:

Xufton. *Qora* bulut  
Yashirgan oyni...  
Sarsonlikning  
*Siyoh* yo'liga kirdim...  
Kunlar – *hasrat* makon.  
*Dard. Alam. Kadar.*  
O'zligimni o'zim bilmay.  
Tilda "Oh..."

As you can see, the passage contains words belonging to two synonymous lines, i.e.: 1) *qora* – *siyoh* va 2) *dard* – *alam* – *kadar* as much, without a doubt, the exclamation *oh* can also belong to this line in terms of content and spirit. At the moment, in terms of content, there is a natural harmony between these two synonymous lines. We can see that the poet used such contextual synonyms (*tashna*, *qaqshoq*, *xilvat*) to strengthen the poetic meaning in the poem "Men Ham Boraman".

The poet's skillful use of synonyms can be observed in his works such as "O'pich", "Norbo'ta", "Bodom gullagan kechasi", "Qiz xatidan parchalar", "Nil va Rim", "Sen sevasan".

Usman Nasir used the linguopoetic possibilities of antonymic pairs in his work in a very skillful and unique way. His poem "The Stranger" contains the following lines:

...*Qayg'usini kulgi* bilan,  
*Shodligini yig'i* bilan  
Izhor qila oladimi?

As you can see, there are two antonymic pairs in the passage, that is: *qayg'u* – *shodlik*; *kulgi* – *yig'i*. In the architecture of the poem, this contradiction was manifested on the vertical level. At the same time, this logical-spiritual contradiction has also appeared on the horizontal level in the architectonics of the poem in a unique way, that is: *qayg'u* – *kulgi*; *shodlik* – *yig'i*. As a product of the poet's unique skill, a complete poetic portrait of the character of a living person, who can bravely digest real life sadness with laughter and joy with crying, has been created.

Researcher D.Abdullaeva was one of the first to use the term "antisemia" to study the cases of spiritual conflict and contradiction between words belonging to

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<sup>1</sup> Йўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – Б. 185.

different word groups.<sup>1</sup>

There are also beautiful examples of antisemitic couplets that further enhance poetic actualization in the poetry of Usman Nasir:

Men ko‘rganda ancha yosh eding,  
Ulg‘ayibsan, husn kiribdi.  
Yuragingga tor kelgan taning  
Kengayibdi, xo‘p kelishibdi. (“Yuksal, oppog‘im”)

A poetic figure based on paronyms is called paronymasia. In fiction, paronymy is used to achieve expressiveness, melodiousness, and create a comic effect. Usman Nasir also used these poetic tools appropriately in his poems:

...Ko‘p hali hayotda *nasibam*.  
...Barini ko‘raman, *Nasimam*,  
Yo‘q, hali hammasi o‘tganmas! (“Nasimaga deganim”)

In the excerpt from this poem, *nasibam*, *Nasimam* paronyms have received a great literary load. Similar examples are mentioned by the poet in “Qora satrlar” (*Kuyib – ko‘yingda*), “Qizlar” (*yel – sel*), “Gulzor – chaman...”, (*yetaklab – etaklab*), “Isroil” (*yel – er*) can be observed in his poems.

In the poems "To the Sea" and "Korab", the artist uses paronyms (*shimol – shamol*; *yiroq – chiroq*, *safar – zafar*) in a distant manner, and words that are similar in sound have a sharp difference in meaning. puts special emphasis on doing.

The second part of the chapter is called “**Linguopoetic nature of dialectisms**”. It is known that most of the dialectal words vividly reflect the long past of our language, life, culture, traditions of our people.<sup>2</sup>

Usman Nasir refers to the words specific to the dialect only in some places. We encountered and analyzed lexical and phonetic dialectics in the poet’s poems and epics. Such dialectisms are distinguished by their unique sound and poetic appeal:

...Bazo‘r *ontarib*,  
Egar urgan  
Oddiy bir yigit. (“Bodom gullagan kechasi”)

The dialectism of *ontarmoq* in this passage corresponds to the literary equivalent of overturning. The poetic actualization of this dialectism can be seen in the line.

The well-known linguist N.Mahmudov emphasized dialects as “...they are inexhaustible resources that support the enrichment of the great and magnificent unity called literary language”<sup>3</sup>, and the dialectism *shoti* used in the famous epic “Nakhshan” by Usman Nasir (*Shoti bo‘lib Ko‘kka chirmashgan nola. Shunday poyadorki, Ko‘rinmas tagi...*). According to the scientist, the blueness of the lamentation is an image in itself, the word *shoti* helped to make this image fuller, at the same time, the sliding sound "sh" in the words *shoti* and *chirmashmoq* it seems to emphasize the audibility of rising.

<sup>1</sup> Абдуллаева Д. Ўзбек тилида антисемия. Филол. фан. ном. дисс... автореф.– Тошкент, 2010.

<sup>2</sup> Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1980. – Б.23.

<sup>3</sup> Махмудов. Н. Юракка созланган сўзлар синоатлари // Ўзбекистон адабиёти ва санъати. 2022 йил, 19 август.

In the poet's poems, verbs such as *apch urmoq* (to wave, wave), *abdiramoq* (to suffer, to suffer), *chingillamoq* (to squeal), *shimg'imoq* (to swim); *birushta* (always), *jichcha* (a little, little), *bag'i* (this side) and dialect words related to auxiliary word groups such as *ravish* and *asti* (never), *satta* (always) can be found, which are also poet's poetry. It serves for the colorfulness and subtlety of the Riyati language.

The third part of the chapter is called **“Linguopoetics of Occasionalisms”**. Occasionalisms are also called individual-stylistic neologisms in some sources.<sup>1</sup> Usman Nasir in his poems, in addition to creating attractive literary visual tools, refers to the unusual way of word formation in many places. In creative poetry, based on creative tools such as *-chi*, *-kor*, *-gi*, *-lik*, *-chilik*, *-li*, *-ser-*, *be-*, *-siz*, *-q*, *-dor*, *-la*, *-lan*, *-lash* created *ijodchi*, *himoyakor*, *ezgi*, *ajalsizlik*, *umrli*, *uxloq*, *sermehnat*, *bekelishuv*, *voqifsiz*, *ziynatdor*, *davomdor*, *bayonla*, *chechaklan*, *alvidolash*, *suyaklab*, *payg'ambarona*, etc. and individual neological features and creativity are clearly visible in these creations.

Usman Nasir, in his work "Conversation with the Sun", tried to express the eternal life of the sun and the fact that there is no creature in the world that lives longer than him, using his eternal composition *umrli* in a unique way:

Sen hammadan qari, *umrli*,  
Sening ko'zlarining dunyo ko'rgandir.

One of the unusual creations *bebozor sezgi* in Usman Nasir's work is a completely unique combination in the style of wild intuition presented in the poem "Like a Bird":

Shu chog'dagi yuragimni tinglangiz hoy, hu—  
Aks sadosi gumburlaydi go'yo zambarak:  
“*Sezgilarning bebozori* – menimcha – qayg'u,  
Menga shodlik va gullarning lablari kerak”.

The poet describes the sadness from the sufferings, sad and painful days he encountered in his life in the style of "*sezgilarning bebozori*".

Also, the poet used his occasionalisms productively and appropriately in the poem "Yana konglimda" the *suqdor*, protective in the translation of "Demon" the *himoyakor*, and persistent in the poem "Boghim" the *davomdor* words are used.

In the fourth season, known as **“The use of proverbs”**, Usman Nasir used proverbs in his works, in particular, in the epics “Nakhshan”, “Nile and Rim” and the poem “Remembering the Past” according to his literary and aesthetic intention. is emphasized. In the poem "Remembering the past" used the proverbs, such as “*Birimiz ikki bo'lmaydi, Bitimiz sirka!*”, “*Kambag'alning bir to'ygani—Boy bo'lgani!*”, *Bugungi ishni ertaga Qo'ymaylik sira!*, these proverbs mentality, national thinking, and qualities typical of our hardworking people are clearly manifested in folk proverbs.

In the "Nile and Rome" epic, the poet creates a poetic verse in the style of “The blacker the night, the brighter the moon”.

<sup>1</sup> Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 30.

The fifth part of the chapter is called “**Linguopoetics of Phraseologisms**”. Phrases that are considered “...truly magical lexical units of the language”, “an impartial and clear mirror that fully demonstrates the richness and impressiveness of the language, as well as its antiquity and national-cultural identity”<sup>1</sup> used by Usman Nasir in his poems with a special freshness.

Most of the poet's poems are close to the vernacular and free from excessive silence, so they do not bore the reader. The poet chooses the most commonly used phraseological units in the vernacular. One such phrase is the phrase *uyqu qochmoq*.

Shodligimdan uyqu  
Qochdi bir go‘rga.

Phraseological units in Usman Nasir’s works, apart from their simple use, have their own nuances of meaning as a result of the poet’s literary skill and work on language.

Bir qaradi menga.  
Men sekin kuldim.  
Kulmadi u,  
*Ko‘zni ko‘chaga burdi.* (“Naxshon”)

The existing universal expression *ko‘zini olib qochmoq* was transformed and used in the form of *ko‘zni ko‘chaga burmoq*.

There are many transformed phraseology in the poet's poems. For example, in the literary language, the phrase *hafsalasi pir bo‘lmoq* means “*ishonchi, e’tiqodi yo‘qolmoq*” and “*ko‘ngli qolmoq*”. In the poet’s poem "Beaver, your hair is tangled", the unit of *pir bo‘lmoq* in this phrase has been replaced by the unit of *sovub tushmoq*. As a result, the phrase took on an unexpected meaning, was renewed, and the situation of the lyrical hero became brighter:

Gilos qizarganda  
Qo‘shni bog‘larda..  
Qo‘l yetmay, silkitib,  
Bo‘ynimni cho‘zib,  
*Ololmay, hafsalam*  
*Sovib tushardi*

In the poem "Grandfather's Philosophy", the poet uses the new, unexpected phrase *ko‘ziga rasm solmoq* instead of these phrase, such as *ko‘z oldidan o‘tkazmoq, ko‘z oldidan o‘tmoq, ko‘z o‘ngidan o‘tmoq*

Usman Nasir did not limit himself to the use of universal expressions, but made various changes to such expressions and expanded their scope of application and influence.

In the sixth chapter called “**Linguopoetics of Poetonyms**”, many poetonyms used in the poet’s epic “Nile and Rome” and poem “Monologue” attract special attention. Scientist D.Khudayberganova states that "in linguistics, the use of views on the art of names – onomapoetics also gives expected results”.<sup>2</sup>

<sup>1</sup> Махмудов Н. Иборалар ва уларнинг луғавий тавсифига чизгилар // Ўзбек тили ва адабиёти. – Тошкент, 2022. – №3. – Б.3.

<sup>2</sup> Худойберганова Д. Лингвостилистиканинг тадқиқ объекти хусусида / Ўзбек тилшунослигининг долзарб

D.Andaniyazova put forward the idea of calling this field onomapoetics (onomastic poetics), the artistic names that are the object of her study, with the term poetonyms (poetic onims).<sup>1</sup>

Each of the poetic names of the poet, such as *Nil, Rim, Misr, Minis, Ramzes, Kleopatra, Homer, Sezar, Spartak, Ro, Azirisa, Tifan* used in the epic "Nile and Rome" help the reader to understand the idea of the work, the hidden meaning in the layers of the work. contributed to a deeper understanding.

"*Petrarkani o'qiganim bor*", "*Buyuk Rimning Samfosi azal*", "*Tosh ko'ngilli Beatriche*", "*Dante baxtli bo'lardi picha!*", "*Balki, Hamlet oydin tunlarda*", "*Ofeliyani erkalatardi*", "*Dezdemoni, gunohsiz dilbar*", "*Otello haqlimi? Shoir jim!*" these lines are anthroponyms in verses such as precedent names served to make the work more artistically rich and impressive.

The seventh part of the chapter is called "**Linguopoetics of rhetorical interrogative sentences**".

Rhetorical interrogative sentences used in Usman Nasir's poems, mainly: a) with the participation of interrogative pronouns (*Qanday qilib, axir, Tinchiy oladi?* ("Nakhshan")); b) formed with the help of interrogative loadings (*Bilmadimki, sahardagi Zuhra yulduzin Haddi bormi tenglashgani ko'rganda yuzin?* ("Tajikhan")).

Rhetorical interrogative sentences used by the creator can be divided into two parts according to their ability to express a subjective attitude: a) rhetorical interrogative sentences expressing a positive attitude; b) rhetorical interrogative sentences expressing a negative attitude.

We often see negative content in affirmative rhetorical interrogative sentences, and affirmative content in negative sentences. But in Usman Nasir's poems there are such rhetorical questions that do not obey such rules: *Ko'rasanmi, qanday chiroyli Tikilgancha boqib tursa u?..* ("Girls")

In rhetorical interrogative sentences formed by interrogative pronouns, interrogative words do not have the meaning of question, but express the meanings of regret, satisfaction, confidence, charm.

In the following excerpt from Usman Nasir's poem "Monologue", the rhetorical interrogative sentence (*Sevgi! Sening shirin tilingdan Kim o'pmagan, kim tishlamagan?.. Kim qalbidan qonlar to'kmagan?*) is expressed in a strictly reliable form.

In the excerpt from the epic "Nile and Roma" (*Bundan boshqa xo'rlik bormi axir insonga?*), which is the masterpiece of Usman Nasir's work, there is only one rhetorical question and additional words such as pain, regret, regret, which are meant to be expressed in the entire epic of these represents names.

In Usman Nasir's works, rhetorical interrogative sentences were used for the following purposes: 1) to emphasize the mental state; 2) tenderness, love, kindness; 3) persistence; 4) surprise; 5) pity; 6) confidence; 7) satisfaction; 8) charm.

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муаммолари. – Тошкент, 2018. – Б. 60-65.

<sup>1</sup> Худойберганава Д. Лингвостилистиканинг тадқиқ объекти хусусида / Ўзбек тилшунослигининг долзарб муаммолари. – Тошкент, 2018. – Б. 60-65.

The successive use of rhetorical questions in the poet's poems ensures the appearance of gradation as another poetic device:

*Ko 'zmi o 'sha? Yoki qop-qora charos?*  
*Oy nurida yakka shudring donami?*  
*U qayrilgan qoshmi, yoki qush qanot?*  
*Boqishlaring bahor, yo nishonami? ("Birinchii xat")*

The third chapter of the study is called **"Linguopoetics of visual means in Usman Nasir's poetry"**. The first part of the chapter is devoted to similes, "Simulages are a unique product of figurative thinking, they always have an artistic-aesthetic value in speech, they help to ensure the emotional-expressiveness, expressiveness, and effectiveness of speech. serves"<sup>1</sup>, it is noted.

As a means of simulating Usman Nasir's poems, the *-day, -dek, -simon, -ona, -namo, -omuz, -cha, -larcha, -chasiga, -dan* and *kabi, go'yo, misoli* are examples of auxiliary words. and selects some morphological and lexical tools. For example:

*Kiydi tos to'n*  
*Gumbazi osmon.*  
*Olovlandi olmacha yuzlar. ("Quyosh bilan suhbat")*

Or:

*To 'lin oyday rosa to 'libsan,*  
*Koshki, umring bilsa vafoni! ("Qizlar")*

The use of the *to 'lin oyning* as a benchmark in this simile is the product of Usman Nasir's deep and extraordinary vision.

*...Boqsam: xom sut kabi*  
*Ko 'kimtir sahar. ("Naxshon")*

The poet's unique simile like the one above is not found in the works of any poet.

Analyzing the poem "Monologue", the linguist scientist N. Mahmudov said that comparing the setting sun to a severed head, comparing burnt dawns to blood splattered, helped to express how terrible the tragedy is. admits.<sup>2</sup>

In the poet's poems, there are sometimes similes that appear without any similes. We can cite examples such as *Malak* - light, *Ufq* - male girl in the poem To them "Salom, kunduz!", *Chiroyli qiz* - night, *Xayol* - my notebook in the epic "Nakhshon".

**Epithets**, which are also used as adjectives in Uzbek, are considered the second part of the chapter.<sup>3</sup> Among the epithets used by Usman Nasir in order to comprehensively cover the topics praising the Motherland and the beauty of nature, love and loyalty, words such as *shirin, oq, pok, och, qora, sovuq, yumshoq, oltin, kumush* are used and 'no is distinguished by the scope of its meaning.

<sup>1</sup> Махмудов Н., Худойберганава Д. Ўзбек тили ўхшатишларининг изохли луғати. – Тошкент: Маънавият, 2013. – Б. 5-6.

<sup>2</sup> Махмудов Н. Юракка созланган сўзлар синоатлари // Ўзбекистон адабиёти ва санъати. 2022 йил. 19 август.

<sup>3</sup> Лапасов Ж. Бадиий матн ва унинг лисоний таҳлил. – Тошкент: Ўқитувчи, 1995. – Б. 26-27.

It is observed that the epithet *qora* used in the poet's work has a positive meaning (Chu, *qora* toychig'im! Chu, *qora* yo'rg'am!) and a negative meaning (*Qora* kunlarning azobini). In the excerpt from the poem "Israel", one of Usman Nasir's poems about youth, in the verse *och qo'yningga*, the word *och* means love and a life thirsty for love. In the epic "Nile and Rome" he uses the quality of hungry to give the status of a tiger being thrown to a gladiator, which means that he is extremely merciless and terrible (*iflos, kirli, alamli, dog'li, tarqoq, qo'rqoq, qavat-qavat, tosh*) and tried to illuminate the characteristics of objects and events in detail.

Apart from the analyzed epithets, in the poems of Usman Nasir, there are also original epithet combinations with adjective + noun, such as *g'oz shahar, oltin ko'l, tilla kapalak, munchoq ko'zlar, zumrad chamanzor, temir qadamlar, tilla boshog, yoqut tomchilar kabi ot+ot tarkibli epitetli birikmalar; o'tli qo'l, manfur ko'lanka, kar devor, sho'x shalola, o'gay davron, och quloq, jinni teatr, chirkin xayol, sovuq murda*.

Periphrasis, listed in the third part of the chapter, is one of the important linguopoetic tools that enrich the speech, give it grandeur, elation, and impressiveness. Poet Usman Nasir in his poems "Pakhtakor" and "Iqam Khan" expresses the peasants through periphrasis such as the masters of the black land, the owners of the field, and uses them to make the image figurative, impressive and understandable to the reader. glorified the work of the ordinary people who were exploiting it, gave them an upbeat mood. In the poem "Almond Blooming Night", sometimes he uses its periphrasis (steel horse, iron horse) instead of the word that means the tractor, which was considered a novelty in his time. In the drama "Atlas" the poet refers to the heart as the bowl of the heart filled with love, using a unique periphrasis that is not found in any other author.

The fourth part of the chapter is about **metaphors**. It is known that metaphor is one of the factors that take part in the creation of new meanings of a word, taking into account its similarity to something.<sup>1</sup> One of the unique and surprising manifestations of metaphorical use can be observed in Usman Nasir's poem "Tajikhan". In the poem, a white flower is used instead of the word *paxta*, and *chechak* is used instead of *oq gul, Tojixon*. Cotton is not a flower, but it has become a flower at the foot of Tajikhan. Tajikhan himself is an open pox:

Zum o'tmasdan *oq gullarga* to'ldirib etak,  
Quyosh kabi ochildi u – yashnagan *chechak*.

Usman Nasir's poem "Conversation with the Sun" uses metaphor-objectification instead of the word *quyosh* the word is used *yerning onasi*.

In the lines presented in the introduction of the poet's collection, the meaning is copied based on the likening of the lyric to a *pokiza nayga, sayroq bulbulga*. This is a beautiful example of an literary metaphor.

In the author's poem "Let's go to the mountains", the meaning of the combination *dil oqar* was moved and a metaphor was created based on the similarity of the action: Nega muncha *dil oqar*, Qaltirar?

<sup>1</sup> Маҳкамов Н., Эрматов И. Тилшунослик терминларининг изоҳли луғати. – Тошкент: Фан, 2013, – Б. 70.

In **metonymy**, which is listed in the fifth chapter, the basis is not the analogy between objects or events, but their connection, connection, and mutual necessity. In Usman Nasir's works, we mainly encounter the use of nouns in a metonymic state, and in some places, numbers and adjectives also have a metonymic character: a) noun - metonymy: *Dunyo ikki ko'z-la Tinmay boqadi*. ("I'll go too"); b) number - metonymy: *Yigirmanchi bahoriga dast Bergan, uzatgan umrim mening*; c) adjective - metonymy: *Yosh Mariya yaqindagina O'zga diyor ko'kini ko'rди* ("Boghchasaray fountain").

Based on the observations, the following meanings of the metonymies in Usman Nasir's works are distinguished: a) the name of the nation, in the sense of the country: *Men Sharqdan, O'zbekdan keldim, ziyorat*. ("Dohiy sag'anasida"). b) work through the author of the work: *Petrarkani o'qiganim bor*; d) instead of the subject, its material: *So'z qiladir... eh... juda o'tkir*. ("Quyosh bilan suhbat"); e) the concept of type is replaced by the concept of gender: *Oz-moz yozar "lotincha"*. ("Iqomxon"); f) the name of the place means the people who live in it: *Chapak chaldi "Ey, ahmoq Rim, sevinma qonga! ("Nil va Rim")*

In the sixth chapter of the **synecdoche** chapter, Usman Nasir's poems such as "Terim Zarbdori", "Say, history - old man", "Monologue", "Black lines", "First letter", "Jack" and "Narbuta", in the epics "Nile and Rome" we can see beautiful examples of synecdoche (*Go'yo o'nta qo'li qizning Tez-tez terib tashlaydi, Bu qonli panjalardan, Necha yurakni aylab xarob*). It can be seen that Usman Nasir turns to synecdoche in his hot verses to give shades such as generalization or closeness: *Tongotarda har bir chanqoq ko'z To'rt tarafga ziyrak boqadir*. ("Qon") The poet uses such synecdoches in some places that it is impossible not to admire the artist's ingenuity:

...Qari peshona–  
Chol – tarix so'zlasin  
So'zla tarix –chol! ("So'zla , tarix – chol")

In his poem "Remembering the Past", the synecdoche is used to express the whole meaning of the part, as well as the negative attitude of the poet. For example:

*Chet bashara suqilmasin*  
*Bizlarning ichga.*

The seventh part of the chapter is considered to be **revitalization** "...one of the important tools that give imagery to artistic speech".<sup>1</sup> We can see a vivid example of revitalization in Usman Nasir's poem "Conversation with the Sun":

*Kiydi tos to'n Gumbazi osmon...*  
*Tun ketdi, ergashib shu choq...*  
*Bo'y ko'rsatdi yerning onasi...*

In Usman Nasir's epic "Narbuta", we see that in reflecting the emotions of the heroes of the work, the animation of natural phenomena is combined with the animation of an inanimate object: *Ko'kimtir yosh to'kar jinchiroq, Tashqarida bo'ron urgan oy Qor betida daydib yuradi, Osmon chekar dardli bir qayg'u, Qish.*

<sup>1</sup> Йўлдошев М. Бадий матн лингвопоэтикаси. – Тошкент: Ўзбекистон, 2019. – Б. 209.

*Izg'irig yelar beqaror, Tunning sochi to'zigan besar, Tuynukdan qiya qaragan oy* and etc. In the poet's poem "Night of the Almond Blossoms", in this lines *Boqar kumush oy, Oyning nuri Yayov yurib erkin kulganda*, which shows a unique poetic skill with the use of animation.

In the poem "Fisherman", the author paints such a scene and wonderfully expresses in words the extraordinary conditions and features undiscovered by human thought: *Oq bulutlar qo'zg'alldi, Tog'dan nariyo'l oldi...*

In the verses of the poet's poem "To the sea" "*Oyni cho'miltirgan tinch tunlaringni*" the realities related to travel impressions are reflected in bright colors by reviving them.

In many poems and epics of Usman Nasir, we can find beautiful examples of another type of revival - *intoq*. In his poem dedicated to the beautiful and hardworking Ikamkhan, the author reveals the character of the lyrical hero by talking about the petals of a rose.

The fourth chapter of the dissertation is called "**Linguopoetic features of repetitions in Usman Nasir's poems**". This chapter discusses the linguopoetic features of phonetic, lexical and syntactic repetitions. In the first part of the chapter, known as "**Linguopoetic features of phonetic repetitions**", it is emphasized that in fiction, in more lyrical works, sounds, stress and tone are important poetic devices in enhancing emotional impact.

In the literary text, some sounds are layered, dropped or repeated in a row to form a harmony. Alliteration, which is a form of such repetition, is an important tool in poetic text. In the poem "Qon" ("Blood") by the fiery poet Usman Nasir, we can see beautiful examples of alliteration:

Bizni yorug' yo'llardan  
Qaytarolmaysan.  
Qon to'kuv-la  
Qo'rqitolmaysan,  
Qon to'kuv-la...

In his poems, the poet uses the sound "*q*" not only in vertical, but also in horizontal alliteration, as a phonetic tool that provides harmony and charm in pronunciation:

Bunda tarqoq, qo'rqoq qishloqlar,  
Bir kollektiv qilib bemalol...  
Ro'zg'orlarni yana boshqatdan  
Yangi usul bilan quradir. ("Quyosh bilan suhbat")

In the poems and epics of the talented poet Usman Nasir, in addition to the consonant sounds analyzed above, you can also observe the alliteration of consonants such as *b, f, d, m, t, k, h*:

Poet Usman Nasir also effectively uses assonance in order to draw the listener's attention to some aspect of the lyrical image or to revive the natural scene before the eyes of the reader:

Bag'ring chaman ochgan:  
Qadamlar yetgan –  
Yongan yulduzlaring,

Ochilgan chehrang...("Senikimi shu bo'y?")

In the verses below, the vowel o gives the poem fluency, literary and musicality, which evokes pleasure in a person:

Onda-sonda yulduz yiltirar  
Oy ham endi chiqa boshladi  
Oqarishib og'och boshlari,  
Kumush kabi barglar dildirar.("Norbo'ta")

Such repetitions are found in the poet's poems such as "The Night of Almond Blossoms", "Ikamkhan", "Saman otga minib", "Lyrics" and epics such as "Narbuta", "Nakhshon".

In the second part, known as "**Lexical and syntactic repetitions**", it is considered that, like all forms and types of repetition, lexical, lexical-syntactic repetitions have their own form of expression and linguopoetic task. Poet Usman Nasir also uses repetition of words in his poems "Girls", "Is your height?", "Conversation with the sun", "Tractorabad", "Black lines", "Two poems", "He made good use of phrase repetition in his poems, such as "Say, history – old man", and repetition of sentences in his poems and epics, such as "The demand of these days", "Bog'im", "The first letter", "Nile and Roma".

Usman Nasir also skillfully used anaphoric repetition in his poems. In the poet's poem "Israel" (*Men – gulxanda yongan Bruno*), the anaphora I is used and has a strong logical and poetic emphasis. The artist "Is this your height?" while describing happy people in his poem, he repeats *bir* word in the anaphora method and creates a logical-poetic emphasis on this difference: *Biri – toshchi, biri – G'isht quyur usta. Biri – poydevorga Sement qo'yadi.*

In some cases, nouns and verb participles are used as anaphoric clauses in the poet's poems:

*Mana menman, u isyonning o'lmas avlodi*  
*Mana menman, u qullarning hech so'nmas yodi .*

In the poet's poems, not only the main clauses, but almost all syntactic clauses (*Tong otarda*) can be used in the form of anaphora.

Sometimes in the poet's poems, words with the same root are repeated as epiphora, and a special melody is created: in the words *yeldi, yellar* in the example of creativity, the word "yel" is used in seven places. It can be observed that the repetition occurs. In the poet's poem "The Caravan Goes", epiphora is used in a distant position, and through it, a single characteristic characteristic of several objects, i.e., the word *oydin*, receives a logical-poetic emphasis:

The third part of the chapter is called "**Participation of repetitions in the creation of artistic art**".

The literary arts used in poetic works are inextricably linked with the content of the work and realize the specific purpose of the poet. In this place, the main function of artistic repetition is to emphasize the concept and idea, as well as to emphasize the content. In Usman Nasir's poems, we can see the following types of artistic arts based on repetition:

1. Tardi aks. *Chol – tarix so'zlasin...So'zla tarix – chol!* ("Say, history – old man") 2. Tajnis. *Barchasi – parchasi, izmingda – ismingda, Vatanim – va tanim.*

(“Isroil”) 3. Tasdir. *Bog‘lardek*, Bahorda kulgan *bog‘lardek* O‘sdik biz... (“Lyrics”) 4. Tasbe. Biz frontdan *yengib qaytganda*, *Yengib qaytganda*, Mamlakatni ko‘rdik, vayrona... (“First letter”)

In the author’s poems “Let’s go to the mountains”, “The climate of life is sweet”, “One event does not leave my mind”, “My garden” we noticed that another method – verse repetitions can also be found. Through this method, the poet emphasizes the main content by repeating the most important parts of the image and revives the reality in our re-thinking.

So, in the poems of the talented poet Usman Nasir, all types of repetitions are skillfully used. From this, we can be sure that the owner of an extraordinary talent gave a bright poetic spirit to ordinary language units.

## SUMMARY

1. In Uzbek linguistics, the main goal and task of linguopoetics, which is considered to be the field of poetic study of the language of literary works, is to study the issues of demonstrating the aesthetic value of the language of literary works and ensuring artistic effectiveness.

2. The unlimited possibilities of language are embodied in a work of art. Language is a very important and powerful tool that affects the listener in an expressive-emotional way. The literary text is the manifestation of the aesthetic function of the language. In Uzbek linguistics, works aimed at showing the artist's ability to use the aesthetic possibilities of language – linguopoetic researches are being carried out very intensively.

3. Usman Nasir is a unique talent who was able to show the unique tones of our language and the subtle colors of meaning with his creativity. He not only demonstrated the rich aesthetic potential of our native language, but also enriched it with various meanings and beautiful expressions.

4. Usman Nasir skillfully used almost all types of words according to their form and meaning with the purpose of linguopoetic and logical emphasis. In particular, a sensitive poet does not only use the existing synonymy-synonymous words, but also includes non-synonymous words according to the needs of the artistic image, adding them with a linguopoetic emphasis. It is also noteworthy that the poet chooses one of several words in the synonymous line, i.e., the one corresponding to a certain artistic goal, in accordance with the linguopoetic goal. As a master speaker, he was able to show antonymic, i.e. pairs of opposite meanings on the vertical and horizontal levels of the construction of the poem, emphasizing the contrasting content-aesthetic relationship. made up the chain. The poet used paronyms in poetry to create a very beautiful melody along with certain expressiveness.

5. In Usman Nasir’s poems and epics, the vernacular – dialect elements served for a poetic purpose, and dialect words acquired a unique sound and poetic appeal.

6. In Usman Nasir’s work, he strives to masterfully use the image potential of the word, to give the image extraordinary lines that no one has thought of, and

to polish it. He also served the clarity of expression, literary and figurativeness of occasionalisms, which he created as a product of his thinking, which did not become popular in the common language, and unexpected creations.

7. In Usman Nasir's poetry, proverbs, which are a mirror of folk wisdom, were used to ensure nationalism, imagery, clarity and sharpness of poetic expression, the poet even created proverbial verses based on existing and famous proverbs. Phraseological units in Usman Nasir's works, apart from their simple use, acquired their own nuances of meaning as a result of the poet's artistic skills. By changing the component composition and structure of these units, the poet created new phrases that served to increase the effectiveness and aesthetic value of the language of the artistic work.

8. In the poetry of Usman Nasir, onomastic units are used with a serious poetic purpose, in his works there are many forms of such poetonyms as toponyms, anthroponyms, mythonyms, hydronyms and theonyms. These units served to make the poet's poems artistically rich and extremely impressive as a poetic tool that ensures the multi-layeredness of the literary text.

9. In his works, Usman Nasir widely used rhetorical interrogatives that embody the possibilities of poetic expression. In the work of the poet, rhetorical interrogative sentences served to express thoughts in an uplifting and strong emotional spirit.

10. From the point of view of literary-aesthetic value, linguopoetic load, free similes have a special place in artistic speech as one of the means of showing the skill of the writer. Usman Nasir's poems and epics use a lot of traditional similes. In the poet's poetry, there are a lot of such free, individual-author similes that are original, completely new, and not found anywhere else.

11. Usman Nasir's poems, epics, dramas and translations performed a specific linguopoetic task in preventing inappropriate repetition of periphrasis, providing poetic sonority and enhancing imagery.

12. Beautiful and unique examples of metaphor, which is the oldest method of artistic representation, can be found in Usman Nasir's works, and the poet has acquired diversity and originality due to his poetic skill and style. In his poems, there are also unique examples of revitalization, attribution, metonymy and synecdoche, imbued with the national spirit, reflecting the spirit of the historical and social environment.

13. Usman Nasir made good use of alliteration in his poetry, created various forms and assigned a poetic task to each of them. Assonances were also created with a certain goal of the creator and emphasized the thought to be expressed, the content that carries them. The poet used the repetition of words and phrases at the beginning of the verse – anaphora, and the repetition at the end of the verse – epiphora as an important poetic tool in order to provide a unique tone and strengthen the poetic emphasis.

14. In Usman Nasir's poems and epics, several poetic arts such as *tasdir*, *tasbe*, *tajnisi muzor*, *tardi aks* gave the literary text a special color, tone and gloss.

**НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.03 ПО ПРИСУЖДЕНИЮ  
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,  
ЛИТЕРАТУРЫ И ФОЛЬКЛОР**

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**НАВОИЙСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ  
ИНСТИТУТ**

**ЮЛДАШЕВ ЖУРАБЕК УРАЛОВИЧ**

**ЛИНГВОПОЭТИКА ПОЭЗИИ УСМАНА НАСЫРА**

**10.00.01 – Узбекский язык**

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

**Ташкент – 2023**

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована Высшей аттестационной комиссией при Министерстве высшего образования, науки и инновации за номером №B2018.3.PhD/Fil513.

Диссертация выполнена в Навоийском государственном педагогическом институте.

Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) размещен на Информационно-образовательном портале "Ziynet" по адресу [www.ziynet.uz](http://www.ziynet.uz) и веб-странице Института узбекского языка, литературы и фольклора по адресу [www.tai.uz](http://www.tai.uz).

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университет

Защита диссертации состоится "7" июля 2023 года в 10<sup>00</sup> часов на заседании Научного совета DSc.02/30.12.2019.Fil.46.03 по присуждению ученых степеней при Институте узбекского языка, литературы и фольклора (Адрес: 100060, г. Ташкент, проезд Шахрисабзский, дом 5. Тел.: (871) 233-71-44; факс: (871) 233-71-44; e-mail: [uztafi@academy.uz](mailto:uztafi@academy.uz).)

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером \_\_\_\_\_). (Адрес: г. Ташкент, улица Зиёлилар, дом 13. Тел.: (99871) 262-74-58.

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

**Цель исследования** – выявление, характеристика, описание поэтически актуализированных языковых единиц в языке поэзии Усмана Насыра и на этой основе лингвопоэтическое исследование его произведений.

**Объектом исследования** выбраны поэтические произведения в сборниках Усмана Насыра, опубликованных в 1969, 1970 годах.

**Научная новизна исследования** заключается в следующем:

основательно освещены отношение к художественному языку, лингвопоэтический подход к художественному тексту, формирование и бурное развитие лингвопоэтических исследований в узбекском языкознании;

раскрыты художественно-эстетические задачи, механизмы поэтической актуализации и трансформации лексико-фразеологических и грамматических единиц в поэзии Усмана Насыра;

обоснована лингвопоэтическая актуализация в поэзии поэта временных окказионализмов и диалектальных слов, составляющих основу национального языка;

продемонстрировано мастерство Усмана Насыра в актуализации поэтического потенциала ономастических единиц и риторических вопросительных предложений;

описаны специфические лингвопоэтические особенности определённых изобразительных средств в творчестве поэта, а также раскрыты лингвопоэтические особенности повторов.

**Внедрение результатов исследования.** На основе полученных научных результатов лингвопоэтического исследования поэзии Усмана Насыра:

заклучения об отношении к художественному языку, лингвопоэтическом подходе к художественному тексту, возникновении лингвопоэтических исследований в узбекском языкознании, художественно-эстетических задачах, механизмах поэтической актуализации и трансформации лексико-фразеологических и грамматических единиц в поэзии Усмана Насыра, лингвопоэтической актуализации в поэзии поэта временных окказионализмов и диалектальных слов, составляющих основу национального языка, мастерстве Усмана Насыра в актуализации поэтического потенциала ономастических единиц и риторических вопросительных предложений, лингвопоэтических особенностях определённых изобразительных средств и повторов использованы в реализации фундаментального проекта ОТ-Ф1-78 – “Узбекский язык в эпоху современной глобализации, его историческое развитие и перспективы” (на основе функциональных стилей узбекского языка)”, выполненного в Институте узбекского языка, литературы и фольклора АН РУз в 2017-2020 гг. (Справка Академии наук РУз №1381 от 25 ноября 2022 года). В результате, исследовательская работа послужила необходимым материалом для освещения задач, предусмотренных в данном проекте;

на основе научных достижений диссертации сделаны доклады в рамках научно-прикладного проекта “Стихи Усмана Насыра”, организованного совместно с Информационно-библиотечным центром Навоийской области имени Абдуллы Кадыри (Справка №01-02/258 Информационно-библиотечного центра Навоийской области имени Абдуллы Кадыри от 7 ноября 2022 года). В результате, появилась возможность детального освещения лингвопоэтических особенностей произведений поэта в использовании художественных возможностей пословиц и фразеологизмов, аффиксальных окказионализмов, ономастических единиц;

материалы диссертации о коннотативном значении ономастических единиц в художественном тексте, их роли в формировании интертекстуальности, художественной нагрузке, научном значении в создании образа использованы для составления сценария передачи “Литература и жизнь”, транслированного 9 марта 2022 года Навоийской телерадиокомпанией (Справка № 01-10/50 от 25 марта 2022 года Навоийской телерадиокомпани). В результате содержание передачи обогащено теоретическими данными.

**Структура диссертации.** Диссертация состоит из введения, четырех глав, заключения, списка использованной литературы. Общий объем работы – 173 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
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