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

NIZOMIY NOMIDAGI TOSHKENT DAVLAT PEDAGOGIKA UNIVERSITETI

NOROVA SHAHODAT BAXODIROVNA

ASQAD MUXTORNING BADIIY TIL MAHORATI
("Chinor" romani misolida)

10.00.01 – O'zbek tili

FILOLOGIYA FANLARI BO'YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI AVTOREFERATI

Toshkent – 2024

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

Contents of Dissertation Abstract of the Doctor of Philosophy (PhD) in Philological Sciences

Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

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Falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida №B2023.4.PhD/Fil4024 raqam bilan ro'yxatga olingan.

Dissertatsiya Nizomiy nomidagi Toshkent davlat pedagogika universitetida 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. manzillariga joylashtirilgan.

Ilmiy rahbar: **Yuldashev Ma'rufjon Muhammadjonovich**
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Rasmiy opponentlar: **Mamatov Abdi Eshonqulovich**
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                                          Andaniyazova Dilrabo Ruziqulovna
                                          filologiya fanlari bo'yicha falasafa doktori (PhD)

Yetakchi tashkilot: **Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti**

Dissertatsiya himoyasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.02/30.12.2019.Fil.46.03 raqamli Ilmiy kengashning 2024-yil " 3 " aprel soat 14⁰⁰dagi 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.)

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining Asosiy kutubxonasida tanishish mumkin (15 raqami bilan ro'yxatga olingan). (Manzil: Toshkent shahri, Ziyolilar ko'chasi, 13-uy. Tel.: (99871) 262-74-58.

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(2024-yil " 16 " mart dagi 4 raqamli reyestr bayonnomasi).

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida badiiy asar tiliga munosabat va til birliklarining asar matnidagi vazifasini atroflicha tadqiq etishga alohida ahamiyat berib kelinmoqda. Xususan, XX asrning ikkinchi yarmidan boshlab, badiiy asarning lingvopoetik xususiyatlarini o'rganishga qiziqish dolzarb muammolardan biriga aylanmoqda. Ayniqsa, antropotsentrik tamoyillarga asoslangan tadqiqotlarning ko'payishi tildek behad murakkab hodisaning mohiyatini tugal va aniq anglash imkonini bermoqda. Bu borada muayyan adib asarlari tiliga oid lisoniy birliklarga antropotsentrik jihatdan yondashish asosidagi lingvopoetika, lingvopragmatika va lingvokulturologiya kabi sohalarning jadal rivojlanayotganligini ham aytib o'tish joizdir. Yozuvchi va shoirlarning badiiy til mahoratini tadqiq qilish orqali milliy tilning ifoda imkonlarini aniqlash g'oyat dolzarb vazifalardan sanaladi.

Dunyo tilshunosligida badiiy matnni lingvopoetik jihatdan tadqiq etish matn ichidagi so'zlarning o'zaro bog'lanishini, aloqadorliklar hosil qilishini va muayyan birlikning poetik aktuallashuvini atroflicha o'rganishga jiddiy e'tibor qaratilmoqda. Bugungi kunda olib borilayotgan lingvopoetikaga aloqador tadqiqotlarga nazar solinsa, asosan, so'z va uning badiiy matndagi ifoda shakllari, u yoki bu lisoniy birlikning poetik aktuallashuvi, dialogik va monologik nutqda qo'llaniluvchi badiiy-tasviriy vositalarning lingvopoetik imkoniyatlari, matnlararo aloqadorliklarning funksional xususiyatlari, fanlararo integratsiyani ta'kidlovchi tadqiqot tamoyillari va ijodkor mahoratini belgilovchi hodisalar tadqiqiga ko'proq e'tibor qaratilayotganligi sezilmoqda. Ayniqsa, ijodkorning lisoniy mahoratini tadqiq qilishga e'tibor har qachongidan ko'ra sezilarli darajada ortganligi kuzatiladi. Bu boradagi tadqiqotlarga bo'lgan ehtiyoj lingvopoetikaga oid izlanishlarning maqsadi va vazifalarini ham belgilaydi. Shu bois dunyo tilshunosligida bunday tadqiqotlar lingvopoetikaning dolzarb muammolari doirasida baholanadi.

O'zbek tilshunosligida ham mazkur masalalar muayyan darajada tadqiq etilmoqda va e'tirof qilishga arzigulik natijalarga erishilmoqda. Shunga qaramay, badiiy til bobida o'ziga xos maktab yaratgan atoqli ijodkorlarning asarlari va muallifning lisoniy mahorati bilan bog'liq tadqiqotlarni yetarli deb bo'lmaydi. Badiiy asar tili hamda ijodkorning lisoniy mahoratini o'rganish orqali milliy tilning naqadar boy va betakror tasvir imkonlariga ega ekanligini dalillash mumkin. Dunyoda kechayotgan globallashuv jarayoni har bir xalqning azaliy qadriyatlari, ma'naviy merosini asrash, qo'lyozma va yozma manbalarini o'rganish, ularning til xususiyatlarini tadqiq qilishni kun tartibiga qo'ymoqda. "Ulug' ajdodlarimiz tomonidan yaratilgan va bugungi kunda butun ma'rifatli dunyoni hayratga solib kelayotgan ilmiy meros faqat bir millat yoki xalqning emas, balki butun insoniyatning ma'naviy mulkidir"[1]. Mustaqillik yillarida ma'naviy va madaniy qadriyatlarimizni ulug'lash, ona tilimizga davlat tili maqomi berilishi tilimizning voqealanishini, qo'llanish ko'lamini har tomonlama tadqiq etishni taqozo etmoqda. Bu davrda yaratilgan badiiy matnlarni o'rganish, lingvopoetik nuqtayi nazardan tahlil etish nafaqat ijodkorlar, balki o'zbek xalqining, kitobxonining lisoniy saviyasini va

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[1] Mirziyoyev Sh. O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi O'zbekistonda Islom madaniyati markazini tashkil etish chora-tadbirlari to'g'risida. Qaror. / Xalq so'zi. – Toshkent, 2017. 24-iyun.

nutqiy jarayonda yuzaga kelgan o'zgarishlarni aniqlash imkonini beradi. Binobarin, "...Ilmiy tadqiqot va innovatsion faoliyatni rivojlantirish, ijodiy g'oya va ishlanmalarni har tomonlama qo'llab-quvvatlash vazifasi" ham har qanday nazariy izlanishlar amaliy natijalar berishi lozimligini nazarda tutadi[2]. Shunga ko'ra, til sathlari birliklarining poetik vazifalarini aniqlash, lingvopoetikaning nazariy masalalarini tadqiq etish, uning yangi fanlar tizimidagi o'rnini belgilash bugungi o'zbek tilshunosligining muhim masalalaridan biridir. Ma'lum bir o'zbek yozuvchisi asarlari tilining estetik-ekspressiv vositalarga, ohorli iboralar va rang-barang ko'chimlarga boyligini aniqlash hamda badiiy matnda mavjud sintaktik qurilmalarning o'ziga xosligi bilan alohida ahamiyatga ega ekanligini tadqiq qilish zaruriyati mavjud. Shu boisdan ham badiiy matn tilini lingvopoetik aspektda tadqiq etish va ma'lum bir adibning badiiy til mahoratini belgilash zamonaviy tilshunosligimiz uchun yangi ilmiy xulosalar berish imkonini yaratishi bilan ahamiyatlidir.

O'zbekiston Respublikasining 1995-yil 21-dekabrda yangi tahrirda qabul qilingan "Davlat tili haqida"gi Qonuni, O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida"gi farmoni, 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha harakatlar strategiyasi to'g'risida"gi farmoni, 2017-yil 16-fevraldagi PF-4958-son "Oliy o'quv yurtidan keyingi ta'lim tizimini takomillashtirish to'g'risida"gi farmoni va 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi Qarori, shunigdek, 2019-yil 21-oktyabrdagi PF-58-50-son "O'zbek tilining davlat tili sifatida nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida"gi Farmoni, 2020-yil 20-oktyabrdagi PF-6084-son "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi farmoni, 2022-yil 28-yanvardagi PF-60-son" 2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi farmonlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo'nalishlarga mosligi. Dissertatsiya respublika fan va texnologiyalarni rivojlantirishning I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Badiiy asar tilini o'rganish bilan bog'liq tadqiqotlar jahon tilshunosligida o'ziga xos o'ringa ega. Dunyo tilshunosligida badiiy asar tili haqidagi ilk qarashlarni Aristotelning "Poetika" asarida uchratamiz. Badiiy adabiyotning, umuman, adabiyotning so'z san'ati ekanligi, uning

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[2] O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga murojaatnomasi. 2017-yil, 22-dekabrdagi nutqi / Xalq so'zi. – Тошкент, 2017-yil, 23-dekabr. – №258.

birinchi unsuri til ekanligi juda qadim zamonlardan beri ta'kidlanib unda umumxalq tilidagi nutq vositalari ijodiy ravishda qayta ishlanadi"[3].

Badiiy adabiyot shunday xususiyatlarga egaligi sababli uni ham tilshunoslikning, ham adabiyotshunoslikning zarur o'rganish predmeti, deb qarash mumkin[4]. Badiiy asar tahlili tilning cheksiz imkoniyatlarini ochib beribgina qolmay, balki badiiy estetik qimmatni belgilashda, ma'lum ijodkor ijodi va mahoratiga baho berishda, uning tildan foydalanish imkoniyatini aniqlashda samarali vosita hisoblanadi. Taniqli nemis faylasufi F.Shleyermaxerning badiiy asarni tushunish bo'yicha o'rtaga tashlagan savoli hali hanuz o'z qimmatini yo'qotgan emas: muallif nima demoqchi va u fikrini qanday ifodalagan?[5] Aynan shu nuqtada badiiy til muammosi o'rtaga chiqadi. Badiiy asar tilini o'rganishning ham tilshunoslik, ham adabiyotshunoslik nuqtayi nazaridan ahamiyatli sanalgan aspektlaridan biri – lingvopoetikada aynan shu jihatlar tadqiq qilinadi. "Badiiy adabiyot tili lingvopoetik tadqiqotlar uchun asosiy obyekt" hisoblanib[6], unda badiiy asar filologik nuqtayi nazaridan o'rganiladi. Tilshunosligimizda ma'lum davrda yashagan shoir va yozuvchilarning uslubini tadqiq qilish borasida qator ilmiy ishlar[7] va o'zbek badiiy matni lingvopoetikasi masalalariga bag'ishlangan bir qancha monografik tadqiqotlar yaratilgan[8].

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[3] Виноградов В.В. О языке художественной литературе. – М., 1979. – С. 223.

[4] Виноградов В.В. Ko'rsatilgan asar. – В. 4.

[5] Шлейермахер Ф. Герменевтика. – Спб.: "Европейский Дом", 2004. –С. 242. Электронная книга. Лингвистик. Философия языка.

[6] Григорьев В.П. Поэтика слова. – М., 1979. – С. 4.

[7] Каримов С.Ўзбек тилининг бадиий услуби: Филол. … фан. д-ри дисс. – Тошкент, 1994. – 292 б.; Жумаев Т. Умар Боқий асарларининг лисоний хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент,1997.– 23 б.; Нормуродов Р. Шукур Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. – 25 б.; Сайидов Ё. Фитрат бадиий асарлари лексикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001. – 24 б.; Бабаджанов Ф. Ўзбек жадид драмаларининг лисоний хусусиятлари (Беҳбудий ва Авлоний драмалари асосида): Филол. фан. номз. ... дисс. автореф. – Самарқанд, 2002. – 23 б.; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Самарқанд, 2004. – 23 б.; Тожибоев М. Муҳаммад Шайбоний девони тилининг лексик-семантик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 24 б.; Джалалова Л. Абдулла Қодирийнинг "Ўткан кунлар"романининг лингвистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – 22 б.; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – 25 б.; Халиков А. "Гўрўғлининг туғилиши" достони тилининг лексик-семантик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009. – 24 б.; Ҳасанов А. Абдулла Қаҳҳор ҳикоялари тилининг бадииятини таъминловчи лексик-стилистик воситалар: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2010. – 26 б.; Кадирова Х. Абдулла Қодирийнинг эвфемизм ва дисфемизмдан фойдаланиш маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012. – 26 б.; Ҳамраева Х. Озод Шарафиддинов публицистикасининг тили ва услуби: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012. – 27 б.; Тошхўжаева Ш.Ғ. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. ... фалсафа д-ри (Phd) дисс. автореф. – Фарғона, 2017. – 50 б.

[8] Йўлдошев Б. Ҳозирги ўзбек тилида фразеологик бирликларнинг функционал-услубий хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 292 б.; Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 292 б.; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 25 б.; Ёқуббекова М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2005. – 27 б.; Жамолиддинова Д. Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2005. – 27 б.; Маҳмадиев Ш.С. Ўзбек халқ достонлари тилида стилистик формулалар: Филол. фан. номз. ... дисс. – Тошкент, 2007. – 26.; Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2008. – 313 б.;Ибрагимова Ф. Бадиий матнда эллипсис ва антиэллипсис: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2011. – 26 б.; Анданиёзова Д.Р. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. ... фалсафа доктори (Phd) дисс. автореф. – Тошкент, 2017. – 50 б.; Аллаёров Т.Р. Ўзбек тилидаги буйруқ ва сўроқ конструкцияларининг лингвопоэтик хусусиятлари: Филол. фан. ... фалсафа д-ри (Phd) дисс. автореф. – Тошкент, 2020. – 25 б.; Муқимова З.Р. Ўткир

Binobarin, Asqad Muxtor asarlarini lingvopoetik jihatdan tadqiq etish, asar tilida qo'llanilgan leksik-semantik hodisalarni aniqlash, hozirgi o'zbek tiliga munosabatini belgilash muhim vazifalardan hisoblanadi. Asar badiiyatini ta'minlashga xizmat qilgan metafora, metonimiya, sinekdoxa, ironiya, oksyumoron, o'xshatishlar, sinonim, antonim, parema, takror, so'roq va buyruq gaplar, paranteza, intertekstuallik kabi ifoda vositalarini o'rganish va tahlil qilish behad ahamiyatlidir. Shu bois dissertatsiyada "Chinor" asarining e'tiborga molik tili lingvopoetik aspektda ilk bor tadqiq qilindi.

Tadqiqotning dissertatsiya bajarilayotgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Nizomiy nomidagi Toshkent davlat pedagogika universitetining "O'zbek tilshunosligining dolzarb muammolari va ularning yechimi" mavzusidagi ilmiy tadqiqot rejasi doirasida bajarildi.

Tadqiqotning maqsadi "Chinor" romanini lingvopoetik aspektda o'rganib Asqad Muxtorning badiiy til mahoratini belgilashdan iborat.

Tadqiqotning vazifalari:

Asqad Muxtorning "Chinor" romani matnining badiiy til xususiyatlarini aniqlash;

romanda qo'llanilgan sinonim va antonim so'zlarning poetik imkoniyatlarini ochib berish;

asarda qo'llangan leksik qatlamlarning ko'lami va badiiyatini ochib berish;

romandagi so'zlarning poetik xususiyatlari, ya'ni metafora, metonimiya, sinekdoxa va o'xshatish qurilmalarining tadqiqi orqali muallifning so'z qo'llash mahoratini yoritish;

frazeologizmlarning roman badiiyatini oshirishdagi o'rnini ochib berish;

takrorlanuvchi birliklarning struktur-semantik va poetik tabiatini aniqlash;

paranteza, intertekstuallik, imperativ va interrogativ qurilmalarning asardagi o'rnini belgilashdan iborat.

Tadqiqotning obyekti sifatida Asqad Muxtorning "Chinor"romani (2018-yil "Yangi asr avlodi" nashriyoti; 1975-yil G'afur G'ulom nomidagi adabiyot va san'at nashriyoti) matni tanlangan.

Tadqiqotning predmeti. Asqad Muxtorning "Chinor" romani misolida adibning badiiy til mahoratini aniqlash hamda asar matnidagi lisoniy birliklarning o'ziga xos lingvopoetik xususiyatlarini tadqiq etish tashkil etadi.

Tadqiqotning usullari. Dissertatsiya ishida qiyoslash, zidlash, tasniflash, kontekstual, distributiv, lingvopoetik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Asqad Muxtorning "Chinor" romanidagi *bola-go'dak, do'zax-jahannam* kabi ma'nodosh birliklar va *aybsiz-aybdor, azobli-shirin* kabi zid ma'nolilik hodisalarining badiiy matn ko'lamdorligi hamda yozuvchi niyatining tugal ifodlanishi, asar tilining o'ziga xosligini ta'minlashga xizmat qilishi dalillangan;

Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. ... фалсафа д-ри (Phd) дисс. – Тошкент, 2020. – 160 б.

asar yozilgan davr ruhini aks ettiruvchi so'z va iboralar, dialektizm, arxaizm va agnonimik birliklarning agnonim-istorizm, agnonim-arxaizm, agnonim-neologizm kabi ko'rinishlari hamda ularning badiiy-estetik vazifasi *obkom, sovxoz, kvazarlar, payantak,chorpichoq* kabi misollar bilan isbotlangan;

Asqad Muxtorning "Chinor" romanida milliy ruh bilan sug'orilgan, tarixiy hamda ijtimoiy muhit ruhiyati aks etgan *chinordek, o'choqma-o'choq, Sayxun, qulog'im sizda* kabi metafora, metonimiya, sinekdoxa va o'xshatish qurilmalardan lingvopoetik maqsadda foydalanilgani ko'rsatilgan;

roman matnidagi *Xalq boshqa-yu deputat boshqa ekanda?Uni kim saylagan o'zi?* kabi imperativ va interrogativ qurilmalari, *Ular yana 3 soat yo'l yurdilar, yo'l yursalar ham mo'l yurdilar* kabi intertekstual vositalari orqali roman tilining sintaktik jihatdan o'ziga xosligini ta'minlashdagi vazifasi va poetik aktuallashuvi isbotlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

badiiy matnga yondashuv masalalari, uslubiy yondashuv, lingvomadaniy yondashuv, lingvopoetik, lingvopragmatik yondashuv va lingvokonseptual yondashuvlarning o'ziga xos xususiyatlari ko'rsatib berilgan;

romanda qo'llanilgan turg'un va boshqa til birliklarining leksik-semantik, lingvopoetik xususiyatlari yoritilgan;

ijodkorning lingvopoetik mahoratini roman tilidagi sintaktik qurilmalarning o'ziga xosligini ko'rsatuvchi birliklar tahlili orqali ochib berilgan;

tadqiqot obyekti sifatida olingan asarning lisoniy va badiiy-estetik xususiyatini yoritish jarayonida adibning milliy til imkoniyatlaridan qay darajada foydalanilganligi izohlangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi, ilmiy ish davomida ishonchli ilmiy-nazariy manbalardan foydalanilganligi, metodologik mukammalligi, qo'yilgan masalalar aniqligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati unda bajarilgan tahlillar, ilgari surilgan ilmiy-nazariy fikrlar, xulosalar bilan o'zbek tilshunosligining lingvopoetik tadqiqotlar fondini yanada boyitishi, leksik-semantik va sintaktik birliklarning lingvopoetik tahlil qilish usullarini ishlab chiqqanligi bilan izohlangan. Tadqiqot badiiy asarlarnning lingvopoetik xususiyatlarini o'rganishda muhim manba vazifasini o'tashi hamda yangi tadqiqotlar uchun ilmiy-nazariy asos bo'lib xizmat qilishi bilan ahamiyatli hisoblanadi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, undagi tahlillardan, ilmiy-nazariy xulosalardan oliy o'quv yurtlarining o'zbek tili va adabiyoti, lingvistika yo'nalishlaridagi "Badiiy matnning lingvopoetik tahlili", "Lingvopoetika va lingvomadaniyatshunoslik", "Matn tilshunosligi" kabi fanlaridan o'quv mashg'ulotlarini tashkil qilishda, ma'ruza matnlarini tayyorlashda, umumta'lim maktablari uchun o'zbek tili fani bo'yicha darslik va qo'llanmalar yaratishda, shuningdek, ommaviy axborot vositalarida o'zbek adabiyoti namoyandalarining milliy til rivojidagi rolini targ'ib etishga xizmat qiluvchi muhim manba bo'lishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Asqad Muxtorning "Chinor" romanining lingvopoetik tadqiqi bo'yicha olingan natijalar asosida:

Asqad Muxtorning "Chinor" romanidagi *bola-go'dak, do'zax-jahannam* kabi ma'nodosh birliklar va *aybsiz-aybdor*, *azobli-shirin* kabi zid ma'nolilik hodisalarining badiiy matn ko'lamdorligi hamda yozuvchi niyatining tugal ifodlanishi, asar tilining o'ziga xosligini ta'minlashga xizmat qilishi hamda qo'llanish doirasi tadqiq etilishi natijasida olingan xulosalardan 2012–2016-yillarda olib borilgan FA-F1-G003 "Hozirgi qoraqalpoq tilida funksional so'z yasalishi", FA-A1-G007 "Qoraqalpoq naql-maqollari lingvistik tadqiqot obyekti sifatida" mavzulardagi fundamental va amaliy ilmiy loyihalarda foydalanilgan (O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutining 18.01/03-sonli ma'lumotnomasi). Natijada badiiy matnning lingvopoetik tahlili, badiiy matnda qo'llanilgan leksik-semantik birliklar; sinonim va antonimlarning badiiy matndagi o'rni, milliy-ma'naviy, ijtimoiy-tarixiy ildizlari tilning milliy tabiati bilan uzviy aloqada ekanligi yuzasidan chiqarilgan xulosalar loyihaning ilmiy qimmatini oshirgan;

asar yozilgan davr ruhini aks ettiruvchi so'z va iboralar, dialektizm, arxaizm va agnonimik birliklarning agnonim-istorizm, agnonim-arxaizm, agnonim-neologizm kabi ko'rinishlari hamda ularning badiiy-estetik vazifasi *obkom, sovxoz, kvazarlar, payantak,chorpichoq* kabi misollar bilan isbotlangan xulosa va takliflardan Davlat ilmiy-texnik dasturlari doirasidagi 2021–2022-yillarga mo'ljallangan PZ-2020042022 "Turkiy tillarning lingvodidaktik elektron platformasi"ni yaratish bo'yicha amaliy loyiha doirasida foydalanilgan. (O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 07-avgustdagi 04/1-1462-son ma'lumotnomasi). Natijada mazkur loyihadagi nazariy fikrlar mazmuniy jihatdan boyigan;

Asqad Muxtorning "Chinor" romanida milliy ruh bilan sug'orilgan, tarixiy hamda ijtimoiy muhit ruhiyati aks etgan *chinordek, o'choqma-o'choq, Sayxun, qulog'im sizda* kabi metafora, metonimiya, sinekdoxa va o'xshatish qurilmalardan lingvopoetik maqsadda foydalanilgani ko'rsatilgan va ularning lingvopoetik tahliliga oid taklif hamda tavsiyalaridan O'zbekiston milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalida efirga uzatilgan "Ta'lim va taraqqiyot", "Adabiy jarayon", "Bedorlik" nomli dasturlar ssenariysini tayyorlashda foydalanilgan. (O'zbekiston milliy teleradiokompaniyasi "O'zbekiston" teleradiokanali" davlat muassasasining 2022-yil 15-dekabrdagi 04-36-2071-sonli ma'lumotnomasi) Natijada tadqiqotdagi ma'rifiy-ma'naviy fikrlar, ilmiy qarashlarga asoslangan xulosalar teleko'rsatuv ssenariysini mazmunan boyitgan va mukammallashtirgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 6 ta ilmiy-amaliy anjumanda, jumladan, respublika miqyosida 3 ta hamda 3 ta xalqaro ilmiy-amaliy konferensiyalarda ma'ruza ko'rinishida bayon etilgan hamda aprobatsiyadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 12 ta ilmiy ish, 12 ta maqola shundan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop

etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola – 3 ta respublikada hamda 3 ta xorijiy jurnalda nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 asosiy bob, umumiy xulosa, foydalanilgan adabiyotlar roʻyxatidan tashkil topgan, umumiy hajmi 152 bet.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari belgilangan, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yoʻnalishlariga mosligi koʻrsatilgan, 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 boʻyicha maʼlumotlar keltirilgan.

Dissertatsiyaning **"Oʻzbek tilshunosligida badiiy matn va uning tadqiqi masalalari"** deb nomlangan birinchi bobida badiiy matn va unga yondashuv masalalari, stilistik yondashuv, lingvopoetik yondashuv, lingvomadaniy yondashuv, lingvopragmatik va lingvokonseptual yondashuv xususida fikr yuritilgan.

Bobning "**Badiiy matn va unga yondashuv masalalari**" deb nomlanuvchi birinchi faslida matn tahliliga doir turli yondashuvlar, yoʻnalishlarning maydonga chiqqanligi, badiiy matn tadqiqiga dastlab faqat stilistik jihatdan yondashilgan boʻlsa, bugungi kunda tilshunoslikda lingvopoetik, lingvomadaniy, lingvokognitiv, lingvopragmatik jihatdan yondashuv urfga kirganligi, ular bilan bogʻliq ilmiy-nazariy muammolar xususida fikr yuritilgan.

Tilshunoslik badiiy adabiyot bilan uzviy bogʻliq boʻlib, bu ikki yoʻnalish bir-biridan ayro holda rivojlanmaydi. "Lingvopoetika lingvistik poetikaning qisqargan shakli boʻlib, badiiy asarlarda qoʻllangan lisoniy birliklar (fonetik, morfemik, leksik, va boshq.) ning badiiy-estetik vazifalarini, tilning konnotativ funksiyasini oʻrganadi. Boshqacha aytganda, lingvopoetika tilshunoslikning badiiy nutqni oʻrganuvchi boʻlimidir"[9].

Oʻzbek tilshunosligida esa badiiy matnga yangicha ilmiy konsepsiyalarning olib kirilishi va yangi taraqqiyot bosqichiga koʻtarilishida, N.Mahmudov, A.Nurmonov, A.Mamajonov, D.Xudoyberganova, D. Lutfullayeva, M.Yoʻldoshev, M.Hakimov kabi tilshunoslarning tadqiqotlari muhim ahamiyat kasb etdi.

Xulosa qilib aytganda, bugungi kunda badiiy matn va uning tadqiqiga yondashuv masalalari yetarlicha oʻrganilmoqda.

Bobning **"Stilistik yondashuv"** deb nomlanuvchi ikkinchi faslida bugungi kunda kabi badiiy matnga stilistik yondashuv yozuvchi maqsadini ochib berishning eng keng qamrovli usuli ekanligiga urgʻu beriladi.

Tilshunoslikning tarixiga nazar tashlar ekanmiz, til va nutqning farqlanishi stilistikaning mustaqil fan sifatida shakllanishiga olib kelganini koʻramiz. V.Gumboldt, I.A.Boduen de Kurtene, O.Vinokur, L.P.Yakubenskiy, V.Vinogradov kabi tilshunos olimlar nutqni oʻrganish masalasiga katta eʼtibor berdilar.

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[9] Нурмонов А. Танланган асарлар. 1- жилд. Тошкент: Академнашр, 2012. – Б. 163.

M.Yoʻldoshev oʻzining dissertatsion tadqiqotida badiiy til tadqiqi yoʻnalishlariga eʼtibor qaratib quyidagicha fikr bildirgan edi: "Oʻzbek tilshunosligida badiiy asar tilini oʻrganishga bagʻishlangan ishlarda, asosan, ikkita yoʻnalish yetakchilik qilganini kuzatish mumkin. X.Doniyorov va S.Mirzayevlar tildagi oʻsish-oʻzgarishlar, adabiy til va umumxalq tili munosabatlari kabi masalalarni oʻrganishni oʻz oldiga vazifa qilib qoʻyadigan yoʻnalishni lingvistik aspekt, yozuvchining umumxalq tiliga boʻlgan munosabati, til boyliklaridan foydalanishi, yozuvchi mahorati, stili haqida xulosa chiqaruvchi yoʻnalishni esa stilistik aspekt tarzida talqin qilganlar"[10].

Oʻzbek tilshunosligida badiiy nutq stilistikasi, maʼlum bir yozuvchining asarlari tili va uslubi muammosini oʻrganishga bagʻishlangan ilmiy tadqiqotlar anchagina boʻlib, ularning aksariyati ilmiy yechimlarga egaligi, asoslanganligi bilan ajralib turadi. Masalan, Alisher Navoiy asarlarining tili badiiy mahorat jihatidan oʻrganilib, buyuk mutafakkirning oʻziga xos qoʻllagan lisoniy vositalarning maʼno va mazmuni ochib berilgan[11].

Badiiy asar tili va badiiy nutq stilistikasi haqida soʻz yuritar ekanmiz, P.Qodirov[12], R.Qoʻngʻurov[13], I.Qoʻchqortoyev[14], H.Abdurahmonov, N.Mahmudov[15] Q.Samadov[16], L.Abdullayeva[17], B.Yoʻldoshev[18], E.Qilichev[19], S.Karimov[20] kabi koʻplab olimlarning salmoqli ilmiy ishlarini taʼkidlash lozim.

Tadqiqotlar koʻzdan kechirilganda, badiiy tilni oʻrganishda koʻproq leksik birliklar stilistikasiga eʼtibor qaratilganligi kuzatiladi.

Bobning **"Lingvopoetik yondashuv"** deb nomlanuvchi uchinchi faslida oʻzbek tilshunosligida badiiy matnga lingvopoetik yondashuvning paydo boʻlishi va rivojlanishi hamda yondashuv shakllari masalasiga eʼtibor qaratilgan.

Rus tilshunosligida amalga oshirilgan badiiy matn tili bilan bogʻliq tadqiqotlarda V.Y.Zadornovaning ilmiy qarashlari yetakchilik qilganligi seziladi. Xususan, olimning "lingvopoetikaning maqsadi tilning u yoki bu birligini badiiy nutqdagi ifoda tarzini aniqlashdan iborat jarayon boʻlib, ijodkorning soʻz, soʻz birligi, grammatik shakl va sintaktik qurilmalardan muayyan estetik niyatga muvofiq tarzda foydalanish mahoratini aniqlash nazarda tutiladi"[21] mazmunidagi qarashlari muhim

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[10]Юлдашев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. док. дисс... –Тошкент, 2008.

[11] Рустамов А. Навоийнинг бадиий маҳорати. Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1979; Каримов А. Лексико-семантические и стилистическое особенности языка поэмы «Фархад и Ширин» Алишера Навои: Автореф. дисс. … канд. филол. наук. – Ташкент, 1973; Хамидов З. Лексико-семантическое и лингвопоэтическое исследование языка «Лисан ат-тайр» Алишера Навои: Автореф. дисс. … канд. филол. наук. – Ташкент, 1982.

[12] Қодиров П. Халқ тили ва реалистик проза. – Тошкент: Фан, 1973.

[13] Қўнғуров Р. Ўзбек стилистикасида очерклар. – Самарқанд, 1975.

[14] Қўчқортоев И. Бадиий нутк стилистикаси. – Тошкент, 1975.

[15] Абдураҳмонов Ҳ. Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Маҳмудов Н.Ўзимиз ва сўзимиз. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1997. – Б. 58-66.

[16] Самадов Қ. Ойбекнинг тил маҳорати. – Тошкент, 1981; Самадов Қ. Ўзбек тили услубияти (бадиий услуб). – Тошкент: Ўқитувчи, 1991.

[17] Абдуллаева Л. Лексическая стилистика узбекской художественной литературы. – Ташкент: Фан, 1979.

[18] Йўлдошев Б. Бадиий нутк стилистикаси. – Самарқанд, 1982.

[19] Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982.

[20] Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри ... дис. автореф. – Тошкент, 1993.

[21] Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. . д-ра филол. наук. – М., 1992. – С. 19.

hisoblanadi. Olimning badiiy matn tarkibida semantik va metasemiotik qatlamning mavjudligi [22] haqidagi qarashlari ham diqqatga molik. Bunda til birliklari semantik qatlamni, so'z mazmuni va ifoda tarzida namoyon bo'ladigan "ust ma'no"lar metasemiotik qatlamni tashkil qilishi qayd qilingan.

Lingvopoetika badiiy matn tili, shakli va mazmuni birligini, til birliklarining lingvopoetik vazifasini, badiiy qimmatini va kitobxonga estetik ta'sirini o'rganadi. Ma'lumki, estetik ta'sir faqatgina asardagi voqealarga emas, bu voqeaning ijodkor tomonidan qanday til birliklari vositasida qay tarzda ochib berilishiga ham bog'liqdir. Lingvopoetik tahlilning maqsadi ham tilning u yoki bu birligi muallif tomonidan badiiy matnga qay tarzda kiritilayotgani va uning ta'sir kuchini aniqlashdan iborat desak, xato qilmaymiz. Lingvopoetikaning asosiy o'rganish obyekti badiiy asarlar tili va ularda yashayotgan so'zlarning estetik qiymati hisoblanadi.

Badiiy asar obrazli nutqni, badiiy tilning cheksiz imkoniyatlarini yuzaga chiqaruvchi eng muhim vosita vazifasini bajarishi bilan birga, avvalo, lingvopoetikaning muammolarini hal etadi. Lingvistika hamda adabiyotshunoslik sohalarining uyg'unlashuvi natijasida yuzaga kelgani uchun ham yozuvchi tomonidan ifodalanayotgan sotsial axborotning lingvistik va poetik tuzilishini bir yoki bir necha shakliy paradigmada o'rganish ehtiyoji paydo bo'ladi.

Mazkur yo'nalishdagi tadqiqotlarda yozuvchining milliy tildan foydalanish imkoniyati, ifodaning o'ziga xosligi, kutilmaganligi, ta'sirchanlik darajasi kabilarni ifodalovchi vositalar tadqiqi orqali badiiy matnning poetik butunligi va ijodkor mahorati aniqlanadi. Muallifning kommunikativ niyati va maqsadi, qahramonlarning ruhiyati va ichki kechinmalari tahlilga tortiladi.

Bobning **"Lingvomadaniy yondashuv"** deb nomlanuvchi to'rtinchi faslida zamonaviy tilshunoslikda amalga oshirilgan lingvomadaniy yondashuv asosidagi ishlarga munosabat bildirilgan.

Agar madaniyatshunoslik insonning tabiat, jamiyat, san'at, tarix va boshqa ijtimoiy va madaniy borliq sohalarida o'z-o'zini anglash xususiyatini o'rgansa, tilshunoslik tilda dunyo lisoniy manzarasining mental modellari sifatida aks etuvchi dunyoqarashni o'rganadi. Lingvokulturologiyaning asosiy tadqiqot predmeti esa doimiy o'zaro ta'sirlanish holatida bo'lgan ham til, ham madaniyat hisoblanadi. Yirik tilshunos olim N.Mahmudov bu yo'nalishdagi tadqiqotlar mohiyatini "Til tilsimi tadqiqi" nomli risolasida g'oyat aniq belgilab bergan: "Antropotsentrik tilshunoslik, soddaroq aytganda, markazida inson turadigan tilshunoslik mazkur haqiqatga asoslangan, shu haqiqat namoyon bo'lishining ming bitta yo'llarini ilmiy izlashga qaratilgan eng istiqbolli yo'nalishdir. Bu yo'nalishning tarmoqlaridan biri lingvokulturologiya yoki lisoniy madaniyatshunoslik bo'lib, u tilni "til – madaniyat – inson" uchligi doirasida o'rganadi, bu fan bugun keng iste'molda bo'lgan milliy ong, milliy tafakkur, milliy madaniyat, milliy ma'naviyat, milliy mentalitet, milliy xarakter kabi juda ko'plab tushunchalarning asosini til tashkil etishi, tilsiz ularning mohiyati barqaror bo'la olmasligini ochib berishni asosiy maqsad deb biladi"[23].

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[22] Задорнова В.Я. Ko'rsatilgan diss. – B. 17.
[23] Маҳмудов Н. Тил тилсими тадқиқи. –Тошкент: Мумтоз сўз, 2017. – Б. 167.

O'zbek tilshunosligida lisoniy madaniyatshunoslikning paydo bo'lishi va taraqqiy etishida A.Nurmonovning "O'zbek tilida lingvokulturologik yo'nalish", N.Mahmudovning "Tilning mukammal tadqiqi yo'llarini izlab", "Til tilsimi tadqiqi", N.Sayidrahimovaning "Lingvokulturologiyaning ilmiy asoslanishiga doir ayrim mulohazalar", "Lingvokulturologiyaning komponentlari" D.Xudoyberganovaning "Matnning antropotsentrik tadqiqi" nomli risola, maqola va tadqiqotlari muhim ilmiy-nazariy asos bo'lib xizmat qildi.

Bobning **"Lingvopragmatik yondashuv"** deb nomlanuvchi beshinchi faslida tilshunoslikda bu mavzuga aloqador amalga oshirilgan tadqiqotlarga munosabat bildirilgan va badiiy matnga lingvopragmatik aspektda yondashuvning istiqboli bilan bog'liq fikrlar o'rtaga tashlangan.

Lingvistik pragmatika nazariyasi xususidagi ilk ma'lumotlar tilshunoslik fanining yangi yo'nalishi sifatida o'tgan asrning 60–70-yillarida boshlangan bo'lsa-da, bu yo'nalishning paydo bo'lishiga turtki bergan g'oyalar tarixi XIX asr oxiri XX asr boshlariga borib taqaladi. Tadqiqotchilar gapdan anglashilgan mazmun bilan subyekt munosabatiga e'tibor qarata boshlaganlaridan beri pragmatika sohasining mazmun-mundarijasi shakllana boshladi. Bunday ishlarda nutqiy akt, indikativ bo'lmagan so'zlar, kontekst, nutqiy vaziyat, so'zlovchi shaxsi kabi terminlar lingvistik pragmatikaning markaziy tushunchalariga aylandi.

60–70-yillarda til belgilarining nutqdagi amaliy qo'llanishiga xos kontekstual xususiyatlarini o'rganish bilan tilshunoslikda pragmatik yo'nalish yuzaga kela boshladi. Lingvistik pragmatikaning tarmoq sifatida shakllanishi yirik olim L.Vingshteynning falsafiy qarashlari bilan bog'liq bo'lib, aynan uning ishlarida pragmatika nazariy semiotik tadqiqotning mustaqil sohasi sifatida ko'rsatib o'tiladi[24]. Taniqli tilshunos Sh.Safarov o'zining "Pragmalingvistika" nomli monografiyasida mazkur sohaning bugungi holatini quyidagicha obrazli ta'riflaydi: "Pragmalingvistika hech qanday gumonsiz "tetapoya" davridan o'tdi, ushbu soha o'z tadqiq obyektini (nutqiy muloqot tizimi) va tahlil metodlarini asosan aniqlab oldi. Pragmatik tahlil tamoyillarini belgilovchi asosiy metodologik g'oya ham aniq: bu – faoliyat nazariyasidir. Ammo pragmalingvistika hamon "navqironlik" davrida. Navqironlik esa istiqbolli rejalarga to'liqlikdir, hozircha hal etilishi lozim bo'lgan muammolardan tap tortmaslikdir. Darhaqiqat, barkamollikka intilayotgan pragmatika fani lisonning inson, jamiyat xizmatida bo'lishidagi vazifasining qanday amalga oshirilishi borasida izlanishlarni davom ettirishga majbur. Bu izlanishlar lisoniy bilim sohasidagi ushbu yo'nalishning yangi nazariy g'oyalar bilan boyitilishini talab etadi[25]. O'zbek tilshunosligida lingvistik pragmatika nazariyasiga oid bir qancha ishlar bor. Dissertatsiyada bu boradagi ishlarga munosabat bildirilgan.

Bobning **"Lingvokonseptual yondashuv"** deb nomlanuvchi oltinchi faslida lingvokognitologiya, konseptologiya, badiiy matnga lingvokonseptual yondashuv masalalariga e'tibor qaratildi.

Tilshunos Sh.Safarovning fikricha, botiniy strukturani konseptual jarayon, ya'ni borliq – predmet voqealarning idrok etilishi va ularning ongli hazm etilishi

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[24] Петров В.В. Философия, семантика, прагматика // Новое в зарубежной лингвистике. Вып. XVI. – М., 1985. – С.741.
[25] Сафаров Ш. Прагмалингвистика. Монография. – Тошкент, 2008. – Б. 6-7.

jarayonida yuzaga keladigan hodisa sifatida talqin qilmoq kerak. Bu jarayonda yuzaga kelgan birlik – konsept haqiqiy ma'no birligiga aylanishi uchun u lisoniy qobiq olmog'i darkor, faqatgina lisoniy "libos" kiygan konseptgina lisoniy faoliyat vositasiga aylanadi, ma'lum mazmun ifodalovchi belgi sifatiga ega bo'ladi. Shu sababli ma'no yoki semantikani lingvokognitiv hodisa sifatida qabul qilgan ma'qulroq. Faqat shundagina kognitiv fanlar doirasiga kiruvchi fanlar, shu jumladan, psixologiya va tilshunoslik bir-biridan ajralib, ihotalanib qolishi xavfining oldini olish hamda lisoniy semantika hodisasining mohiyati-yu, voqelikka aylanishi mexanizmlarini yoritish imkoniyatini yaratish mumkin. Generativ semantika va formal-mantiqiy grammatika g'oyalarini o'zaro qarama-qarshi qo'ysak va ularning alohida birortasiga to'liq erishilganda esa lingvistikaning kognitologiyaga oid boshqa qismidan ajralib qolishi turgan gap[26].

Konsept ham tafakkur birligi. Uning asosida tushuncha, obraz va lisoniy ma'no umumlashmasi yotadi. Konseptning shakllanishi individual obraz tug'ilishidan boshlanib, lisoniy birlikning paydo bo'lishi bilan tugaydi. Taniqli faylasuf va psixolog Jerri Fodor voqelikning ongda in'ikos etishi va bu in'ikosning tafakkurda "qayta ishlanish" jarayonini o'rganayotib, bu jarayonni "tafakkur lisoni"ga o'xshatadi. Chunki "har qanday mantiqiy tasavvur harakati ma'lum ko'rinishdagi strukturaga ega bo'ladi hamda bu struktura tabiiy til birligining sintaktik shakli takroriga ishoradir"[27].

O'zbek tilshunosligida ham bu borada talay ishlar qilingan. Tilshunos Y.Hojiyev tomonidan olib borilgan ilmiy tadqiqot ishlarida "Alpomish" dostonidagi birliklarning konseptual strukturasi bir necha jihatdan ochib berilgan. Bundan tashqari, tilshunos "ma'naviyat" kategoriyasining tarkibiy qismlarini ham tayanch ma'naviy konseptlar sifatida ajratib tahlil qiladi.

Dissertatsiyaning ikkinchi bobi **"Chinor" romani tilining leksik-semantik xususiyatlari"** deb nomlangan. Bu bobda romanda qo'llangan leksik birliklarning o'ziga xos semantik mazmuni ochib berilgan. Bobning **"Badiiy matn tahlilida so'zning shakliy va ma'noviy turlari"** deb nomlangan birinchi faslida so'zlarning shakl va ma'no munosabatiga ko'ra turlari tahlilga tortilgan. Sinonim, antonim kabi til birliklarining romandagi vazifasi va yozuvchining badiiy til mahorati haqida so'z yuritiladi.

Badiiy matn tahlilida yozuvchi tomonidan qo'llangan so'zlarning shakliy va ma'noviy munosabatlari muhim o'rin tutadi. Ijodkorlar maqsadini to'g'ri va estetik jihatdan jozibador tarzda ochib berish uchun so'zlarning doimiy iste'moldagisini emas, balki estetik bo'yoqdor shaklini qo'llashni ma'qul ko'radilar. Atoqli tilshunos N.Mahmudov sinonimlar haqidagi maqolasida quyidagi fikrni ilgari surgan: "Til birliklari orasidagi sinonimiya munosabati tilday murakkab va muhtasham tizim tarkibidagi favqulodda muhim paradigmatik munosabatlardan biri bo'lib, bu munosabatning mavjudligi mazkur tizimning takomili va taraqqiyoti darajasi bilan uyg'undir. Boshqacha qilib aytganda, tilning rivojlanganlik darajasining yuksakligini, demakki, uning zanginligi va ranginligini ta'min etadigan muntazam va betimsol

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[26] Сафаров Ш. Ko'rsatilgan asar. – B.33.
[27] Fodor J. The Language of Thought. – Sussex, 1975.

omillardan biri unda lisoniy birliklararo ma'nodoshlik – sinonimiya munosabati imkoniyatlarining ko'lamdorligidir. O'zbek tili ana shunday qadimiy va rivojlangan boy tillardan biri sifatida salmoqli miqdordagi sinonimik munosabatlar asosida birlashgan yoki birlashadigan so'z gavharlari zaxirasiga sohib tildir."[28]

Manbalarda sinonimik so'zlar o'rtasidagi semantik aloqaga ko'p e'tibor qaratiladi. Xususan, mazkur hodisa ma'nodoshlik asosida bog'langan lug'aviy birliklarning aniq tizimidir. Xuddi mana shu aniq semantik aloqa asosida bog'langan leksik paradigmalar, o'z navbatida, yaxlit bir mikrotizimni tashkil qiladi[29].

Leksik-semantik sinonimlar – matndan tashqari ham sinonimik munosabat hosil qiluvchi so'zlar hisoblanib, ular semantik jihatdan bir-biriga mutlaq mos kelishi yoki ma'no nozikligiga ko'ra farq qilishi mumkin.Yozuvchi asarda leksik-semantik sinonimlarning o'ziga xos ko'rinishlarini tanlaydi. Masalan: *Bu sog'inish – sarg'ayish, firoq dardidir, shoh… Buning davosi ularni o'z vatanlariga qaytarishdir. Shundagina tirik qoladilar. Aks holda, qirilib ketgaylar,– dedi Al-Forobiy.*

Forobiy haqidagi ushbu rivoyatda yozuvchi davr ruhini ochib berish uchun *sog'inish* leksemasi bilan birgalikda, *sarg'ayish, firoq* ma'nodosh so'zlarini ham qo'llashni ma'qul ko'radi. Ushbu sinonimik qatordagi *firoq* leksemasi nisbatan tarixiy so'z bo'lib, hozirda badiiy asarlarda yozuvchi maqsadidan kelib chiqib ishlatiladi. Vatandan uzoqda, g'am-alam chekayotgan qullarning dardini tasvirlash uchun yozuvchi sinonimik qatordagi eng chiroyli birliklarni keltiradi. Bu o'rindagi *sarg'ayish* leksemasi ko'chma ma'noda kelgan bo'lib, kontekstda juda chiroyli tarzda sinonimik qator hosil qilgan. "Sarg'aymoq" leksemasi o'z ma'nosida ma'lum bir predmetning sariq tusga kirishi, ya'ni rangini bildirish uchun ishlatiladi. Badiiy adabiyotda ko'chma ma'noda bu *sog'inmoq* ma'nosi bilan birga ma'lum bir dardga chalinish ma'nosida ham keladi.

Badiiy asarning ta'sirchanligi va ifodaliligini ko'rsatishda zid ma'noli so'zlar muhim lingvopoetik vazifa bajaradi. Sharq adabiyotida juda qadim zamonlardan buyon tildagi bu ifoda imkoniyatidan keng foydalanib kelingan. Dissertatsiyada romanda qo'llanilgan antonimik birliklar quyidagi tasnif asosida o'rganilgan:

1.Morfologik antonimiya. Yozuvchi lisoniy butunliklar sirasida qo'shimchalar o'rtasidagi o'zaro qarama-qarshi ma'nolilik xususiyatidan ko'p o'rinlarda foydalangan. Masalan: *Lekin jussasi kichkinagina bu odam uni qayoqqadir eltish uchun jonini o'rtaga qo'yib qasam ichgandek, bolasini tishlab qochayotgan yirtqich singari bardoshli, o'ziga rahmsiz edi.* Bu misolda *-li* va *-siz* antonim qo'shimchalari orqali antiteza hodisasi yuzaga keltirilgan. Bunda asar qahramoni Onabibining eri Bozorqulni qutqarish uchun qilayotgan harakatini yozuvchi *bardoshli* va *rahmsiz* so'zlarini qo'llagan holda qahramonning ruhiy holatini ochib berishga harakat qilgan. Bunda ojiza bir ayolning eriga bo'lgan muhabbati tufayli *bardoshli* bo'lish bilan birga, o'ziga nisbatan *rahmsiz* holatda ekanligi ko'rsatilgan. Albatta, bu jumladagi antonim qo'shimchalar o'z o'rnida qo'llanib, jumlaning ta'sir kuchini oshirgan. Ushbu zid ma'noli qo'shimchalar bog'lanib kelgan so'zlarni qo'llash natijasida yozuvchi bir-biriga qarama-qarshi

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[28] Bu haqda qarang: N.Mahmudov."Sinonimlar til zanginligi va ranginligi ko'zgusi". O'zbek tili sinonimlarining katta izohli lug'ati, 1-jild.Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 5

[29] Bu haqda qarang: Сафарова Р. Лексик-семантик муносабат турлари. – Тошкент: Ўқитувчи, 1996. – Б. 2.

bo'lgan ikki tushunchani zidlash orqali tasvirning aniq, ravshan chiqishiga va ifoda ekspressivligiga erishgan. Lekin bir holatni nazardan qochirmaslik kerakki, *rahmsiz* va *bardoshli* so'zlari kontekstdan tashqarida antonimlik hosil qilmaydi.

2.Leksik antonimiya. Asqad Muxtorning "Chinor" romanida leksik sathdagi zid ma'nolilik ko'proq sifat, ravish va fe'l so'z turkumlari doirasida yuzaga keladi. Masalan: *To'lagan peredatchikning kalitini bosdi. Uzun-kalta, uzun-kalta "bi-bip, bi-bi-biyp"lar qator tizilib kumush g'ildirakchalarday efirga singib ketdi.*

Ushbu misolda ham yozuvchi *uzun* va *kalta* antonim juftligidan foydalangan bo'lib, bir inson hayotini qutqarish uchun harakat qilayotgan asar qahramoni To'laganning ruhiy holatini ochib berishga xizmat qilgan. Ma'lumki, *uzun* leksemasi *qisqa* leksemasi bilan zidlik munosabatini hosil qiladi. Lekin yozuvchi bu o'rinda *qisqa* leksemasini emas, balki *kalta* leksemasidan foydalangan. Albatta, Asqad Muxtorning tili xalqona va sodda ekanligini hisobga olsak, bu o'rinda ham yozuvchi antonimik juftlikni o'ziga xos usulda va chiroyli qo'llagan.

Umuman, "Chinor" romanida qo'llangan so'zlarning shakl va ma'no munosabatiga ko'ra turlari asar tilining badiiy barkamol bo'lishini ta'minlagan, qahramonlar ruhiyatini keng tasvirlashga xizmat qilgan hamda yozuvchining tildan foydalanish mahoratini namoyon qilish imkoniyatini yaratgan.

Bobning **"Asardagi leksik qatlamlar ko'lami va badiiyati"** deb nomlangan ikkinchi faslida leksik qatlamlar va ularning matndagi badiiyati haqida so'z boradi.

"O'zbek tili leksikologiyasi" kitobining mualliflari o'zbek tili leksikasini iste'mol doirasiga ko'ra asosan ikki qatlamga ajratish mumkinligini bayon qilishgan:1. **Qo'llanish doirasi chegaralanmagan, umumiste'moldagi leksika.** 2. **Ma'lum doiradagina qo'llaniladigan, iste'mol doirasi chegaralangan leksika**[30]. Birinchi qatlamga o'zbek xalqining barcha a'zolari uchun umumiy bo'lgan va qo'llanilishida muayyan territoriya yoki ma'lum faoliyat sohalari bilan chegaralanmagan leksika kiritilgan.

Ikkinchi qatlamga kiritilgan birliklar manbalarda uchga bo'lib tasnif qilinadi: 1) dialektal leksika; 2) maxsus (professional-terminologik) leksika; 3) jargonlar.

Bundan tashqari, badiiy matnning lisoniy tarkibi rang-barang bo'lib, ular ichida agnonim deb ataluvchi kitobxonga bir qadar "tushunarsiz" birliklar ham kattagina qismni tashkil etadi va asarda ularning o'ziga xos poetik vazifasi bo'ladi. **Agnonimlar** qo'llanish jihatidan chegaralangan leksika doirasiga kiradigan birliklar hisoblanadi. Agnonimlar haqidagi ilmiy qarash dastlab rus tilshunosligida V.V.Markovkin va A.V.Markovkina[31] tadqiqotlarida paydo bo'ldi. Bundan tashqari agnonimlarni neologizmlar bilan chalkashtirish ko'p kuzatiladi. M.Yo'ldoshev bu masalaga ham oydinlik kiritadi: "Neologizm termini tilga kirib kelgan yangi so'zlar emas, aynan yangilik bo'yog'i mavjud bo'lgan leksemalarga nisbatan ishlatiladi. Yangilik bo'yog'i yo'qoldimi, demak, o'sha so'z odatdagi leksemaga aylanadi. Neologizmlarning "tushunarsiz"ligi o'tkinchi bo'ladi. Ma'lum bir vaqtdan keyin uning bu xususiyati yo'qoladi. Agnonimlarda esa "tushunarsizlik" doimiylik xususiyatiga ega bo'ladi. "Tushunarsizlik" quyidagi guruhlardagi so'zlarda ko'proq

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[30] Ўзбек тили лексикологияси. – Тошкент: Фан, 1981. – Б.11.
[31] Морковкин В.В., Морковкина А.В. Русские агнонимы: Слова, которые мы не знаем. Понятие, состав и смысловое разнообразие. – М.: 1997. 414 с.

kuzatiladi: a) Iste'moldan chiqqan leksik-frazeologik birliklar; b) iste'mol doirasi chegaralangan leksik-frazeologik birliklar; d) ma'nosi kontekst yordamida reallashadigan leksik-frazeologik birliklar"[32]. Agnonimlarni ham tilshunoslikdagi mavjud tasniflar asosida quyidagicha guruhlashtirish mumkin:

1. **Eskirgan leksika**. Bunda ko'pchilik kitobxonlar uchun tushunarsiz bo'lgan arxaik va tarixiy so'zlar nazarda tutiladi. Asar sobiq sovet davrida yozilgani bois sovet mafkurasini, boshqaruv tizimini ifodalovchi leksik birliklar aks etgan va ular bugungi kun o'quvchisi, ayniqsa, yoshlar uchun "tushunarsiz" birliklardir. Masalan, *obkom, sovxoz, rais, sovet, kolxoz, brigadir, Gazik, selpo, raykom, sekretar, raykom sekretari, rentabel, cho'lni o'zlashtirish, vodxoz, redaktor, plakat, sinfiy kurash, revolyutsiya, plenium.*

2. **Zamonaviy leksika**. Bu qatlamga umumiste'molda bo'lgan, biroq muayyan kasb egalarigina tushunadigan kasb-hunarga oid so'zlar va tilimizga yangi o'zlashgan so'zlar kiradi. Asarda bunday misollarni ko'p o'rinlarda uchratish mumkin. Asar qahramonlaridan Po'lat va Temir suhbatlari chog'ida **kvazarlar** ilmiy-texnik neologizmini tilga olishadi. Kitobxonga dastlab notanish tuyulgan bu so'z keyinroq atroflicha ochiqlanadi va uning agnonimlik xususiyati yo'qoladi. *Hali sen Kvazarlarni esga solding.* **Kvazarlar** *– koinot bolaligining guvohlari. Ularning milliard yillar avval yo'lga chiqqan nuri, radio to'lqinlari koinotning qaysi bir galaktikasiga endi yetib kelibdi. Ular yerga yetib kelganda ne-ne dunyolarning tarixini so'zlab berarkan! Ular so'zlaganda, biz tilini anglay olamizmi?.. Sen bo'lsang, ichburug'dan kelasan.*

3. **Hududiy chegaralangan leksika**. Dialektal leksikada badiiy matnda qo'llanilgan ayrim dialektal birliklar boshqa sheva vakillari uchun tushunarsiz bo'lishi mumkin. Bunday holatlarda mualliflar yoki muharrirlar shunday birliklarni havolada izohlab ketishadi yoki kitobning oxirida lug'at tarzida berishadi. Agnonimlikni belgilashda shu jihatga ham e'tibor qilish mumkin: *Muyush, nachaynik. Uylar hammasi bir xil: ikki qavatli, ikkita kichkina ayvonli, ikki oila uchun. O'n qadam ichkarida* **badrafxona**. *Hammasi shunday, bir uy, bir* **badraf***, bir uy, bir* **badraf***. Boshqa hech narsa yo'q, na bir qoziq, na bir jo'yak, na bir nihol...*

Badraf va **badrafxona** agnonimi hududiy cheklangan dialektizm bo'lib, boshqa sheva vakillariga tushunarsiz so'z hisoblanadi. O'zbek tilining izohli lug'atida mazkur so'z sheva ishorasi bilan "**BADRAF** [bad.. + *f.* — "bormoq" fe'lidan] *shv.* Hojat uchun boriladigan joy; "hojatxona" tarzida izohlangan. Mazkur so'zning takrorlanishi qahramonning hududga munosabatini bo'rttirib tasvirlashga xizmat qilgan.

4. **Onomastik leksika**. Ayrim **antroponimlar** ham yozuvchining izoh ehtiyojidan kelib chiqib agnonimik xarakterda bo'ladi. Dastlab mazkur matnni o'qigan paytimizda so'roq ohangida aytilgan *simyog'och* o'zining denotativ ma'nosida aytilgan "simyog'och" bilan xayolimizda jonlanadi. Biroq matnni o'qishimizda bir necha jumladan so'ng yozuvchining izohidan *Simyog'och*ning aslida laqab ekanligi anglashiladi:

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[32] Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. док. дисс... –Тошкент, 2008. –Б.238.

– *Iya, Orif aka. Haligi... assalomu alaykum!* – *ikki qo'lini uzatdi shoshib qolgan Ergash. U novcha emasdi,* **"Simyog'och"** *laqabi unga otasidan qolgan. Otasi dong'i ketgan bog'bon bo'lsa ham, juda sodda bo'lgan ekan. Bir kuni unga bir sho'x montyor bola daladagi simyog'ochlarni sotib ketibdi. Montyor dalada elektr simi tortayotgan ekan, "Nima qilyapsan?" – debdi chol. "Simyog'och o'tqazdik, – debdi bola, yarimta ichgisi kelib qolganmi, hazillashibdi: – O'tqazdik-u, xato o'tqazib qo'yibmiz. Endi tashib ketish juda qimmatga tushadi. Sotmoqchimiz", debdi. Simyog'ochlar ham tilsa juda so'ribop ekan. Savdo ko'pga cho'zilmabdi, chol hammasini arzon-garov sotib olib, bolaga bor pulini sanab beribdi. O'shandan beri xalq orasida bularning laqabi* **Simyog'och** *bo'lib ketgan. Ergashga laqabgina emas, hunar ham ota meros.*

Xulosa qilib aytganda, asardagi leksik qatlamlar asarning xalqchilligini va badiiyatini oshirishda katta ahamiyat kasb etgan.

Ikkinchi bobning uchinchi fasli **"Yozuvchi ijodida ko'chimlarning lisoniy va poetik tabiati"**deb nomlanadi. Ma'lumki, so'zlarni ko'chma ma'noda qo'llash dastlab, lug'atlardagi so'zlarning ma'no jihatdan kambag'alligidan kelib chiqqan bo'lsa, asta-sekin go'zallik va jozibadorlikka bo'lgan ehtiyoj ularning ma'nolarini kengaytira boradi, bu esa xuddi kiyim dastavval sovuqdan himoyalanish vositasi sifatida vujudga kelgan bo'lib, keyinchalik esa kishi tanasini bezaydigan libosga aylanganiga o'xshaydi[33].

Tilshunos N.Mahmudov metaforani dunyoni bilishning eng qudratli qurollaridan biri deb ta'kidlaydi[34]. Chunki dunyoni anglash murakkab sinkretik hodisa hisoblanadi. *Qorong'i* degan leksema bor, lekin hodisa ma'nosida borliqning bunday qismi mavjud emas. Faqatgina nurning yetib bormagan qismlarigina qorong'i degan nom ostida umumiylashtiriladi. *Zulmat* so'zi ham qorong'ilikni ifodalaydi, biroq semantik jihatdan kengayib, *qullik, asorat, qiyinchilik, azob, iskanja* kabi ma'nolar bilan aloqa hosil qiladi. Metaforalar ana shunday murakkab hodisalarni anglashda qulaylik yaratuvchi beminnat vositalar hisoblanadi. Bir insonning o'taketgan ayyorligini, insoniy me'yorlar tashqarisiga chiqqanligini, axloq qoliplariga sig'masligini alohida so'zlar bilan ifodalash kerak bo'lsa, juda ko'p so'z va vaqt sarf qilinadi, biroq *tulki* zoomorfik metaforasi orqali bu salbiy xususiyatlarning barchasini aniq, lo'nda va obrazli qilib ifodalash mumkin. Shuning uchun ham metaforalar qudratli vosita hisoblanadi. M.Yo'ldoshev metaforaning mohiyati haqida so'z yuritib quyidagi fikrni ilgari suradi: "Metaforaning asosiy mohiyatini o'xshatish, qiyoslashdan iborat mantiqiy amal tashkil etadi"[35]. Darhaqiqat, metaforaning yuzaga kelishida o'xshatish, qiyoslash bilan birga mantiqiy xulosalash muhim sanaladi. Mantiq tarozisida tortilmagan hech qanday qiyoslash yoki o'xshatish metafora deb ataluvchi murakkab tasviriy vositaga doxillik talab qilolmaydi. *Nayzaga kelgan oftob mashinaning oldingi oynasida charaqlab, ko'zni oladi, ro'paradan esgan issiq shabada yuzlarni yalaydi. Bu – ulug'* **sahroning etagi** *edi, ufqlar sarg'ish, garmsel ham o'shaniki.* Bu o'rinda *etak* metaforasi sahroning boshlanish qismi ma'nosini konkretlashtirish uchun ishlatilgan. Asarning metaforik tizimi rang-barang bo'lib,

[33] Античные теории языка и стиля. – М., 1936.
[34] Махмудов Н. Термин, образли сўз, метафора // Ўзбек тили ва адабиёти. – № 4. – Тошкент, 2013. – Б. 5.
[35] Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2002. – Б. 67.

ba'zan o'z va ko'chma ma'no bir o'rinda aloqalantiriladi va metaforaning kuchini yanada orttiradi. Masalan, *Tabib chaqirdilar, bu juda qadimiy, qush burun, shafqatsiz bir kampir edi. "Ahvoli yomon, homilasi ikki-uch oyligida **og'ir yuk** ko'tarib qo'yibdi", dedi u. Bozorqul boshini ushlab yerga o'tirib qoldi. "**Og'ir yuk**" – uning o'zi edi. Umuman, u bu dunyoda keraksiz **og'ir yuk** bo'ldi, xolos.*

Yozuvchining mahorati shundaki, Bozorqul xarakteridagi salbiy holatlarni, shafqatsizlikni, hamiyatsizlikni *og'ir yuk* metaforasi orqali matnga singdiradi. Bunda *og'ir* so'zi shunchaki *yengil* so'zining zidi emas, balki *zararli, keraksiz, ortiqcha* kabi ma'nolar bilan to'yingan salbiy xususiyatlarni o'zida jamlab *yuk* so'zini yanada "og'irlashtirgan". Matnda kampir nutqidagi **og'ir yuk** birikmasi o'z o'rnida qo'llangan bo'lsa, qo'shtirnoq ichida berilgan *og'ir yuk* to'g'ridan to'g'ri Bozorqulga qaratilganligini ifodalaydi. Umumlashtiruvchi jumladagi metaforik tarzidagi birikma esa Bozorqulga ishora qiladi.

Asqad Muxtorning "Chinor" romanida ham yangi ma'noning yuzaga kelishi, ya'ni metonimiya va sinekdoxaning bir necha xil turlarini kuzatishimiz mumkin. Metonimiya va sinekdoxa kabi ko'chimlar dunyoning lisoniy manzarasini tasvirlashda muhim vositalar hisoblanishi ma'lum. Metonimiya va sinekdoxa ma'nosininng mohiyati kitobxonning bilim va saviyasiga bog'liq holda anglashilish darajasi ham farqli bo'ladi. Har bir xalqning madaniy va tarixiy an'analari dunyoga qarash tarzi tajriba va ko'nikmalari shaxsning tayyorgarlik darajasi bilan bog'liq bo'ladi. Masalan: *Hatto guzar, undagi katta, gavjum choyxona haqida gap ketganda ham, "**Chinor**da chaqchaqlashib keldik", "**Chinor**ga borib bir osh qilaylik", deyishadi.* Ushbu misolda **chinor** leksemasi metonimiya hodisasini shakllantirgan bo'lib, asar nomi va asardagi voqealar chinor daraxti haqidagi rivoyat bilan aloqalantiriladi. Adib bu o'rinda *chinor* fitonimi asosida metonimik konseptualizatsiya yaratishga harakat qilgan, ya'ni bu asarda chinor ko'chma ma'noli so'z bo'lishi barobarida mukammal konsept darajasiga ko'tarilgan. Birinchidan bir sulola taqdiri – shajara daraxtga asrlik chinor bilan aloqalantirilsa, chinor tevarak-atrofda yashovchi aholining hayotga bo'lgan ishonchini ifodalovchi, yashash tarzini umumlashtiruvchi motivativ birlik hisoblanadi. Chinor tabiatan kuchli daraxt, ya'ni uzoq yillik daraxt, *"qush va qumursqalarga vatan"* daraxt, soyasi insonlarga huzur bag'ishlaydigan daraxt. Shu bilan birga shoxlari mo'rt daraxt. Asarda chinor bilan aloqalantirilgan oilaning hayot davrida turli mo'rtliklarning, uzilishlarning kuzatilishi, ammo, har doim purviqor turishi asar uchun juda muhim, juda kuchli nomga aylangan.

Zal guvulladi. *Shuman qo'lini yoyib, yelkasini qisar, "Ishlab chiqarish majlisimi bu, ilmiy kengashmi?" der edi baland ovoz bilan yonidagilarga.*

Asardagi qahramonlardan biri yosh tadqiqotchi Matniyozning qari professor Shumanga qarata aytgan fikrlaridan ta'sirlangan zaldagi odamlarning holatini tasvirlash jarayonida adib metonimiyaga murojaat qiladi. Misoldagi *zal* leksemasi orqali zaldagi odamlar nazarda tutilgan. Lisoniy tejamkorlik asosida yuzaga chiqqan mazkur metonimiya yoyiq holda berilganida *guvulladi* so'zining ta'sir doirasi cheklangan bo'lar edi. *Guvullamoq* fe'li harakati oniydan, birdan paydo bo'ladigan harakat-holat uchun ishlatiladi. Birdaniga paydo bo'ladigan holat uchun metonimiya "faoliyat muhitini yaratishga xizmat qilgan". Shu tarzda qisqa, lakonik ifoda

o'quvchini noma'lum voqelikka tez tayyorlash imkonini beradi. Bunda adib kitobxonning mazkur metonimiya bilan aloqador potensial bilimga egaligini hisobga oladi. Umuman, metonimiya eng yorqin, lingvistik badiiy tasvir vositalaridan biri hisoblanadi. Kitobxonning potensial imkoniyatlaridan foydalangan holda uning bilim tajriba va ko'nikmalar doirasini kengaytirishga xizmat qiladi. Kitobxonning metonimik qoliplardan, metonimik ko'chimlardan xabardorlik darajasi uning milliy etnik xususiyatiga, fikrlash darajasi va saviyasi bilan bog'liq bo'ladi. Metonimiya, sinekdoxa yoki metafora kabi ko'chimlar muayyan ma'noda tafakkur usullari va hosilalari sanaladi. Bu ayni paytda, fikrni shakllantiruvchi, ma'lumotlar bazasini kengaytiruvchi tilning behad muhim tasviriy vositalaridir.

Tilshunosligimizda o'xshatishlar bo'yicha juda ko'p tadqiqotlar amalga oshirilgan. Bu borada turkologiyada birinchi bo'lib o'zbek tili o'xshatishlarining izohli lug'ati[36] yaratilganliginini alohida e'tirof etish mumkin. N.Mahmudov o'xshatishlar bo'yicha yangi va asosli gaplarni ilgari surgan katta tilshunoslardan biridir. Olim milliy tafakkurda o'xshatish-qiyoslash mexanizmlarining o'rni haqida shunday fikrni ilgari suradi: "Insonning dunyoni bilishida o'xshatish – qiyoslash benihoya katta o'rin tutadi. Bu behad mantiqiy kategoriya, tabiiyki, tilda o'z aksini topadi"[37]. Asqad Muxtorning "Chinor" romanida o'xshatishlar predmet, voqea, harakat yoki holatni obrazli tasvirlash, unga tinglovchining e'tiborini tortish ehtiyojidan kelib chiqqan. Asqad Muxtorning "Chinor" romanida qo'llangan o'xshatishlar ijodkorning badiiy uslubini aniq namoyon qiluvchi birliklar hisoblanadi. Adib an'anaviy o'xshatishlardan shu darajada mahorat bilan foydalanadiki, mavjud, hammaga tanish o'xshatishlar ohorli mazmun bilan boyitiladi. Natijada asarning ta'sirchanligi sezilarli darajada oshadi.

Asarda eng ko'p o'xshatish obyekti sifatida "*chinor*" leksemasi kuzatiladi. Bu, albatta, asarning ma'no zanjirini bog'lashga, kitobxonning chinor bilan bog'liq fikrlarini boyitishga xizmat qiladi. Yozuvchining badiiy maqsadi asar voqelarining chinor atrofida jamlanishiga qaratilganligi bois, tasviriy vositalarning barchasida *chinor* bilan aloqadorlik aniq sezilib turadi. Zero, Ochil buvaning chinorga qiyoslanishi ham bejiz emas, hayotini Chinorqishloqda boshlagan, yoshlik damlarini chinor ostida o'tkazgan bir insonning taqdiri, xuddiki, unga o'xshab ketgandek.

Dissertatsiyaning ikkinchi bob to'rtinchi qismi "**Frazeologik birliklarning badiiy-estetik xususiyatlari"** deb nomlangan bo'lib, bu faslda paremik birliklar va ularning romandagi poetik jihati ochib berilgan. Ma'lumki, frazeologizmlar fikrni obrazli, ixcham va qisqa ifodalashga xizmat qiladi. Badiiy asarlarda frazeologik iboralardan voqelikni obrazli tasvirlash, uni kitobxon ko'z o'ngida aniq va to'la gavdalantirish maqsadida foydalaniladi. A.Mamatov ta'kidlaganidek, frazeologizmlar "u yoki bu xalqning yashayotgan joyining tabiati, iqtisodiy tuzumi, tarixi, madaniyati, hayot tarzi, og'zaki ijodiyoti, badiiy adabiyoti, san'ati, fani, urf-odati, dini kabilar bilan bog'lanadi"[38].

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[36] Маҳмудов Н., Худайберганова Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013.

[37] Маҳмудов Н. Ўхшатишлар – образли тафаккур маҳсули // Ўзбек тили ва адабиёти,. – Тошкент, 2011. – № 3. – Б. 19-24.

[38] Маматов А. Ўзбек тилида фразеологик ибораларнинг шаклланиш масалалари // Ўзбек тили ва адабиёти. – Тошкент, 1994. – № 4-6. – Б. 50.

Shu boisdan ham yozuvchilar iboralardan badiiy adabiyotda lingvopoetik vosita sifatida foydalanadi, badiiy asarlar tilini jonlantiradi, kommunikativ niyat ta'sirchan vosita ko'magida voqelantiriladi, obraz va qahramonlar nutqida iboralarni qo'llash orqali xarakterni shakllantiradi.

*"Chinor bilan yolg'iz qolib, astoydil ixlos bilan **quloq solsangiz, siz ham uning asriy xayollarini eshitganday bo'lasiz"*. Bu o'rinda *tinglamoq, eshitmoq* fe'llarining o'rniga *quloq solmoq* iborasining qo'llanishi maqsadga muvofiq kelgan. Chunki *eshitmoq* fe'lida oniylik va aniq vaqt tushunchasi sezilib turadi. *Tinglash* so'zida ham shu fe'l anglatgan jarayonning muvaqqatligi ma'lum muddat bilan aloqalantiriladi. *Quloq solmoq* esa muayyan maqsad bilan nisbatan uzoqroq eshitib turish jarayonidir. Parchadan ham sezilganidek, *astoydil* so'zi buni yanada kuchaytiradi. Yozuvchining ichki maqsadi chinorni his qilish, uni odam sifatida qabul qilish va anglashga chaqirishdan iborat bo'lib, *astoydil quloq solish* birikmasi ana shu ichki niyat bilan kuchli aloqadorlik hosil qiladi.

*"...Chinorday odam ekan!" deb bir karra **hayrat barmog'ini tishlamog'i bor"**. Mazkur jumlaning e'tiborni tortadigan yana bir jihati shundaki, *hayrat barmog'ini tishlamoq* iborasi bevosita o'xshatish qurilma bilan zich aloqalantirilgan. *Chinor* etaloni asarning butuni uchun asos bo'lgan predmet bilan birga tasavvur qilinadi. Bu yerda "chinor insonni hayratlantirdi", "inson chinordek hayratlanarli" mazmuni birga tasavvur qilinadi va kuchli ta'kid oladi. Umuman olganda, frazeologik birliklarining adib ijodida o'rni beqiyos bo'lib, u o'zbek yozuvchisining voqelikni idrok etish tarzini ko'rsatish bilan birga, matn ta'sirchanligining ortishiga, o'quvchining badiiy-intellektual tafakkurining o'sishiga xizmat qilishi bilan ham muhim ahamiyat kasb etadi.

Tadqiqotning uchinchi bobi **"Chinor romani tilidagi sintaktik birliklar lingvopoetikasi"** deb nomlanadi. Ushbu bobning **"Badiiy matnda qo'llanilgan imperativ va interrogativ qurilmalarning lingvopoetik xususiyatlari"** deb nomlangan birinchi faslida asarda qo'llangan so'roq va buyruq konstruksiyalar lingvopoetik jihatdan tahlil qilinadi.

Imperativ va interrogativ birliklar odatda og'zaki nutqning voz kechib bo'lmaydigan birliklari hisoblanadi. Nutqimizda bunday birliklardan ko'p foydalanamiz. Badiiy nutqda ham og'zaki nutqqa xoslikni ta'minlash maqsadida buyruq va so'roq qurilmalaridan keng foydalaniladi. Romanda qahramonlar nutqida imperativ va interrogativlar ularning ruhiyatini aks ettirishda, voqealar rivojini to'la bayon qilishda va matnni shakllantirishda muhim vosita sanaladi. Yozuvchi qahramonlarning hissiyotlarini va so'zlovchiga munosabatini ifodalashda bunday birliklardan unumli foydalanadi. Romanda juda oddiy jumlalarda ham darak, undov, so'roq qurilmalarning kombinatsiyali ishlatilishi orqali tasvirning murakkablashtirilganligi kuzatiladi. Sodda jumlalar tarkiban emas, mazmunan murakkablashgan bo'ladi. Masalan: *– Gapingiz to'g'ri. Lekin nima qilish kerak? – Bilmayman! – dedi Orif aka shartta kesib*. Parchada keltirilgan gap bir qarashda juda oddiy gap. Dastlabki gap *Gapingiz to'g'ri* – tasdiq mazmunini anglatgan darak gap; *Nima qilish kerak* – so'roq gap; *Bilmayman* – inkor ifodalovchi his-hayajon gap.

Yana bir misol: *Katta peshlavha[39]ga yozib, butun xalqqa pesh qilib qo'yibsiz, "Deputatlar xonasi" deb! Menga tushuntiring-chi, nimaga? Vokzal boshlig'i haqiqatan ham bu haqda hech o'ylamagan ekan, tushuntirib berolmadi. – Deputat hamma qatori zalda kutsa, ko'z tegib qoladimi? Yo chipta ololmaydimi? Xalq boshqa-yu, deputat boshqa ekan-da? Yo u xalqni kamroq ko'rishi kerakmi? Uni kim saylagan o'zi?* Agar dastlabki replika undov va so'roqlar emas, oddiy darak gap tarzida shakllantirilganida vaziyat bu tarzda tus olmagan bo'lar edi. Orif aka voqelikka munosabatini dastlab keskin tarzda ifodalaydi. Shu bois undov belgisi uning kayfiyatidan darak beradi. Ortidan so'roq gapning kelishi interrogativ vaziyatni tayyorlaydi. Kitobxon ham, tinglovchi vaziyatidagi asar qahramoni ham so'roqning javobiga qiziqa boshlaydi. So'roq qaratilgan shaxs, ya'ni vokzal boshlig'i taraddudga tushadi. Tushuntirib berolmaydi. So'zlovchi, ya'ni Orif aka esa qatorlashgan yoki zanjirsimon so'roq gaplar orqali fikrini istehzoli ifodalaydi: – *Deputat hamma qatori zalda kutsa, ko'z tegib qoladimi? Yo chipta ololmaydimi? Xalq boshqa-yu, deputat boshqa ekan-da? Yo u xalqni kamroq ko'rishi kerakmi? Uni kim saylagan o'zi?*

Bu qadar so'roq gaplarning qatorlashgan holda berilishi yuqoridagi so'roq vaziyatini hosil qiluvchi gap bilan bevosita bog'liq. Qahramon noto'g'ri bir holatning sababini so'raydi. Qoniqarli javob ololmaganidan keyin masalani yanada oydinlatish uchun beshta ketma-ket so'roq gapni keltiradi. Vokzal boshlig'ining javobi bu savollar qarshisida yanada chorasiz qoladi.

Badiiy matndagi imperativ qurilmalarda eng ko'p kuzatiladigan xususiyat quyidagilardan iborat bo'ladi:

1. **Ta'kidga asoslangan kommunikativ funksiya**. Bunda tinglovchiga nimanidir ta'kidlash, buyurish, yo'naltirish, iltimos, taklif, da'vat kabi kommunikativ maqsadli vazifa yuklangan bo'ladi.

2. **His-tuyg'ularga asoslangan ekspressiv funksiya.** *Shunda u chor atrofga, butun tabiatga xuddi xo'jayinday nazar tashlaydi, tog'lar orqasidagi qora bulutlar, uzoqda yilt-yilt etgan chaqmoqlar bilan senlab gaplashadi:* **Qo'y endi, tongni qiynama, tong otib olsin!**

Keltirilgan misolga e'tibor berilsa, gap mazmunidan bir shaxsning ikkinchi shaxsga qilayotgan buyruq gapini kuzatgandek bo'lamiz. Ammo bu jumlada asar qahramoni Ochil buvaning tabiatga qilayotgan murojaati, tongning otishiga qarshilik qilmoqchi bo'lgan chaqmoqqa iltimos mazmuni bilan birga buyruq gap ifodalangan. *Qo'y endi* birikmasi orqali iltimos mazmuni yetakchilik qilgan bo'lsa, gapning davomidagi *qiynama* bo'lishsizlik formasidagi fe'lning imperativ qurilmani shakllantirishda o'z o'rni bor.

Bobning "**Asar tilida takrorning badiiy-uslubiy xususiyatlari**" deb nomlangan ikkinchi faslida takrorning badiiy matndagi o'rni va poetik xususiyatlari or'ganilgan. Yozuvchi Asqad Muxtor til paradigmasining mazmuniy-tarkibiy qismlaridan biri hisoblangan hamda uning asarlarida keng qo'llanilgan ekpressiv-sintaktik vositalardan biri bu – takror bo'lib, ishda adib asarlarida voqelanuvchi mazkur vositaning lingvopoetikasi tahlilga tortiladi. Asqad Muxtor badiiy

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[39] Dastlabki nusxada *vivestka* tarzida berilgan.

takrorlardan asarlarida tilining obrazli, ta'sirchan, original hamda yuksak badiiyat talablariga javob beradi.

Asardagi bir peyzaj tasvirida ketma-ket bir xil tarzda *dasht, cho'l* so'zlarining takrorlanishi birxillikni va zerikarli manzarani ta'kidlashga xizmat qilgan. Takrorlanuvchi birliklar har doim ma'noni kuchaytirib takidlashga yoki davomiylikka ishora qilishga va turli aloqadorliklarni ko'rsatib berishga xizmat qiladi. Mazkur parchalarda birxillkdan zerikish ma'nosi sezilib turadi. Bunda tinish belgilarning ham alohida o'rni bor. Misol: – *Komissiyamisiz, aka, yozing. O'tgan safar ham bittasiga ancha gap aytuvdim, muxbir ekan, gazetaga hamma gapimning teskarisini yozib chiqdi. Yozing siz ham! Lekin bir narsani ayting:* **bugun – dasht, shamol, ish**; *ertaga –* **dasht, shamol, ish**; *indinga –* **dasht, shamol, ish...** *Bu nima, yashash shuning o'zimi? Keyin nima bo'ladi, xo'sh?...* Bu misoldagi *dasht, shamol, ish* so'zlarining temporal birliklar bilan takrorlanishi zamonning har qanday kesimida makonning, hodisaning va insoniy faoliyatning o'zgarmay qolishiga ishora qiladi. Bu esa rivojlanmasdan, taraqqiy etmasdan bir joyda to'xtab turish va birxillikdan zerikish ma'nosining ta'kidli ifodalanishiga xizmat qilgan. So'zlardagi shovqinli sirg'aluvchi *sh* tovushining takrorida ham muhitdagi umumiy shovqinga ishora qiladigan vosita sifatida mohirona foydalangan.

Asarda Mirzacho'l tasviriga katta o'rin ajratilgan. Cho'lni o'zlashtirish, cho'lni obod maskanlarga aylantirish o'sha davrning ustuvor siyosatlaridan biri edi. Muallif yoki qahramonning cho'lga munosabatida ham bu masala sezilarli. Bir o'rinda cho'l shunday tasvirlanadi. *Lekin oldinda hech narsa yo'q edi. Cho'l, cho'l, cho'l... Bir giyoh dardida yongan o'sha cho'l. Ne-ne karvonlarni yutib ketgan o'sha o'lik cho'l. Katta cho'l, Mirzacho'l.*

E'tibor berilsa, ilk jumlada oldinda hech narsa yo'q. Demak, hayot asari yo'q. Cho'l ana shunday hayot asari bo'lmagan poyonsiz hudud sifatida ko'z o'ngimizda namoyon bo'ladi. Adib bu yaknavlikni cho'l so'zining takrori orqali yanada aniq tasvirlaydi. *Cho'l, cho'l, cho'l... Uning lovullab, tandirdek qizib turishini bir giyoh dardida yonayotgan cho'l,* deya tasvirlaydi. *Cho'lning poyonsizligi, mashaqqatini ne-ne karvonlarni yutib ketgan o'sha o'lik cho'l."* deya izohlaydi va xulosalovchi jumlada ham adibning cho'lga yuklagan juda katta dardi aks etadi. Katta cho'l, Mirzacho'l. Bir qarashda cho'l detallashtirilgan holda tasvirlanayotgandek ko'rinadi. E'tibor berib qaralsa, yozuvchi cho'lni gradatsiya usulida tasvirlayotganligi anglashiladi. Gradatsiya usuli she'riyatdagina emas, nasrda ham emotsional-ekspressivlikni tugal ifodalash imkonini beruvchi muhim tasviriy vosita hisoblanadi.

Mazkur bobning **"Chinor" romanida intertekstuallikning ifodalanishi** deb nomlangan uchinchi faslida badiiy matnni tahlil qilish tamoyillaridan biri intertekstuallik va uning badiiy matndagi o'rni haqida soz' boradi. Matn tilshunosligi bilan bog'liq tadqiqotlarda intertekstuallik hodisasi badiiy matnni shakllantiruvchi asosiy vositalardan biri sifatida tilga olinadi. So'nggi yillarda o'zbek tilshunosligida ham bu hodisa keng o'rganilmoqda. Xususan, M.Yo'ldoshevning "Badiiy matnning lingvopoetik tadqiqi" mavzusidagi doktorlik dissertatsiyasining 2.2-fasli "Badiiy matnning mazmuniy turlari va intertekstuallik" deb nomlangan. Olim bu faslda

intertekstuallik badiiy matnning tarkiblanishidagi muhim nuqtalaridan biri ekanini qayd etadi[40].

Tilshunos M.Homidova oʻzining "Badiiy matn persepsiyasida intertekstuallik" nomli dissertatsiyasida intertekstuallik hodisasini filologik fenomen sifatida talqin qiladi va J.Jenettdan olgan iqtibosi asosida matnlararo aloqani besh turga boʻlib oʻrganilganligi haqida maʼlumot beradi.[41] Masalan: *Ular yana 3 soat yoʻl yurdilar yoʻl yursalar ham moʻl yurdilar.*

Maʼlumki, *yoʻl* xalq ogʻzaki ijodida, xususan, ertaklarda murakkab konseptual maʼnolarni oʻzida mujassam qiladi. Ertaklarda qahramonlarning safarga otlanishi, uzoq yoʻl yurishi aynan "yoʻl yursa ham, moʻl yurmoq" tarzidagi pretsedent qolip asosida ifodalanadi. Shuningdek, *Ular yana uch soat yoʻl yurdilar* gapi folklor matnlaridagi uch mistik raqamiga ham ishora qiladi. Xususan, **uch ogʻayni botirlar, uch boshli ajdarho, uchta yoʻl** va hokazo. Mifologemalarda uch noaniq miqdorni, noaniq uzunlikni, noaniq makonni ifodalashga xizmat qiladi. Mazkur jumlaning davomida yana shu mifologema kengroq ochib beriladi.

Xulosa qilib aytganda, "Chinor" romanida qoʻllangan intermatnlar oʻziga xosligi va asardagi estetik vazifasi bilan alohida oʻrin egallaydi. Asarga kiritilgan rivoyatlar, folklorizm matnlar va qissalar asarga estetik qiyofa bagʻishlaydi.

Bobning "**Paranteza va uning romanda qoʻllanilishi**" deb nomlangan toʻrtinchi qismida parantezalarning romandagi oʻrni va asarga qoʻshimcha maʼno yuklab, asarni boyitib kelgani haqida soʻz boradi. Parantezalar badiiy matnda koʻproq umumiy nutqqa qoʻshimcha izohlar kiritish uchun ishlatiladi. Romanda muallif yoki qahramon nutqida qoʻllanilgan parantezalar gapda aytilayotgan asosiy fikrga qoʻshimcha izohlar berish uchun qoʻllanilganini kuzatishimiz mumkin. Qavs bilan ajratilgan parantezalarda fikriy alohidalik aniq sezilib turadi, chunki qavs tinish belgisining oʻzi bevosita shunga ishora qiladi. Masalan, quyidagi parchada ikki xil fikr chizigʻi bitta jumla tarkibida berilganligini sezish qiyin emas: *Uchinchi kuni kechasi Madumar boshliq kimlardir kelib, (Ochil bu latta-puttaga oʻralgan, yara-chaqa, eti suyagiga yopishgan odamlarni tanimadi ham), birpas indamay turib, yana ketishdi, achinishyaptimi, gʻazabmi – bilib boʻlmasdi.* Yaʼni asosiy jumlaning mazmunida anglashiladiki, tunda Madumar boshliq bir necha kishi kelib ketishadi. Birpas indamay turib ketishadi. Parantezada bir hududda latta-puttaga oʻrangan, eti suyagiga yopishgan, yarali chaqali insonlar yotganidan xabar beriladi. Bu ikki alohida fikrni bir jumlaga joylashdan asosiy maqsad shundaki, kelib ketuvchi kishilar nega kelganligi, nega birpas jim turganliklarini yanada aniqroq ifodalash zarurati mavjud edi. Parantezada berilgan fikr bayon qilinmaganda edi, asosiy jumlaning maʼnosi yetarli darajada ochiqlanmay qolgan boʻlar edi. Yoki kengroq matn tuzishga ehtiyoj sezilgan boʻlar edi.

Orif aka shuncha yoʻllar, shuncha ellar kezib, na oʻz yurtimizda, na Yevropa mamlakatlarida Shivilgʻonday goʻzal togʻ qishlogʻini uchratoldi. Sobiq Koʻyki tumanida ("Sobiq"! Negadir uni "sobiq" qilib qoʻyishibdi!) har bir kichkina

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[40] Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2008. – Б. 129-154.

[41] Ҳомидова М. Бадиий матн персепсиясида интертекстуаллик: Филол. фан. ... фалсафа д-ри (Phd) дисс. – Тошкент, 2021. – Б. 17.

qishloqning ham o‘ziga xos chiroyi, o‘ziga xos fazilati bor. Quyidagi parchada paranteza qahramonning ichki nutqini ham parallel aks ettirishga xizmat qilgan. Agar mazkur paranteza qo‘llanilmaganda edi *Ko‘yki tumani* birikmasidan oldin *sobiq* so‘zi e’tiborni tortmagan bo‘lar edi. Qahramonning ichki nutqida *nega sobiq* deb yozilganiga e’tirozi va isyoni seziladi. Busiz qahramonning ichki dunyosida kechayotgan g‘alayonlarni, voqelikka munosabatini ham aniq ilg‘ab bo‘lmas edi.

Xulosa sifatida aytish mumkinki, badiiy nutqda paranteza deb ataluvchi hodisaning ham alohida o‘rni bor. Qavs ichida berilgan gaplarning yoki kiritma konstruksiyalarning bir qator vazifalari bo‘lib, shulardan asosiysi gapdagi fikrga qo‘shimcha tariqasida yo‘l-yo‘lakay yangi fikr yoki qo‘shimcha ma’lumotlarni ifodalashdan iboratdir. Shuningdek, bu kabi birliklar badiiy matnning sintaktik va struktural jihatidan murakkablashuvini ta’minlaydi. Asqad Muxtorning "Chinor" romanida parantezalar ko‘p qo‘llanadi va ular umumiy badiiy niyatning tugal ifodalanishiga xizmat qiladi.

XULOSA

1. XX asrda badiiy matnga yondashuv masalasi tilshunoslikning eng dolzarb masalasi sifatida kun tartibiga chiqdi. Dastlabki tadqiqotlarda badiiy matn stilistik xususiyatlarga ko‘ra tadqiq qilingan bo‘lsa, keyinroq badiiy matnga lingvopoetik, lingvomadaniy, lingvokonseptual yondashuvlar faollashdi. Bu borada olib borilgan dissertatsion tadqiqotlar natijasida o‘zbek tilshunosligining lingvopoetika, lingvokulturologiya, lingvopragmatika va lingvokognitologiya tadqiqot sohalari rivojlandi.

2. A.Muxtorning "Chinor" romanida so‘zlarning shakl va ma’no munosabatiga ko‘ra turlaridan unumli foydalanilgan. Natijada badiiy matnning emotsional-ekspressivligi sezilarli darajada ortgan. Ko‘zlangan maqsad o‘quvchiga tez va yanada oson yetkazilgan. Bunday birliklardan tasvirlanayotgan obrazlar mohiyatini ochishda muhim poetik vosita sifatida foydalanilgan. Ayniqsa, qahramonlar ruhiyatining tugal tasvirlanishiga xizmat qilgan. Asarda leksik ma’nodoshlik ikki turga bo‘lib o‘rganildi: 1. Leksik-semantik. 2. Kontekstual sinonimiya. Yozuvchi leksik-semantik sinonimiya va antonimiyadan katta mahorat bilan foydalanish bilan birga kontekstual sinonimiya va antonimiyadan ham unumli foydalangan. Bu borada asardagi *sog‘inmoq, sarg‘aymoq, firoq* kontekstual sinonimlar tahlilidan ko‘rinadiki, yozuvchi qahramonlar ruhiyatini tugal tasvirlashda so‘zlarning mushtarak ma’noviy qirralarini teran his qiladi va mahorat bilan foydalangan.

3. Asqad Muxtor asarlarida zid ma’noli so‘zlar vositasida matnning ta’sirchanligi oshirilgan hamda yozuvchining badiiy niyati aniq va yorqin tasvirlangan. Ko‘zlangan maqsad o‘quvchiga yanada tez va oson yetkazilgan. Antonimlar ko‘magida voqea-hodisalarni o‘zaro zid tarzda qo‘llash, obrazlar mohiyatini ochish adib uslubining o‘ziga xos jihati ekanligi yoritilgan.

4. Yozuvchi o‘z asarlarida tilimizdagi ma’nodosh so‘zlar ichidan tasvir maqsadi va ruhiga muvofiq keladigan aniq so‘zni topib qo‘llagan, shu tarzda qahramonlari ruhiyati hamda tasvir obyektining eng kichik qirralarini ham real ko‘rsatib bergan. Adib o‘z asarlarida voqelikka ijobiy yoki salbiy munosabat

ifodalashda unga mos ma'nodosh birliklarni mahorat bilan qo'llay olgan. Ijodkor bir tushunchani ifoda etuvchi sinonimlar qatoridan nazarda tutilgan ma'no va his-tuyg'uni ifoda eta oladigan so'zni topib, undan o'rinli foydalangan.

5. Adibning "Chinor" romani leksik qatlamlar jihatidan nihoyatda boy va rang-barang. Asarda chegaralangan leksik birliklardan shevaga oid so'zlar, arxaizm, istorizm, varvarizm, sovetizm va agnonimik birliklar yozuvchining badiiy niyatini yoritishga xizmat qilgan va asarning lingvopoetik qimmatini oshirgan. Bu borada asarda qo'llanilgan sovetizmlar roman yozilgan davr ruhiyatini teran anglash imkonini bersa, dialektizmlar asar qahramonlarining dialektal ko'lamini belgilashga imkon beradi. Roman tilida qo'llangan agnonimik birliklar umumiy jihatlariga ko'ra quyidagicha tasnif qilindi: 1. Eskirgan leksika. 2. Zamonaviy leksika. 3. Hududiy chegaralangan leksika 4. Onomastik leksika. Bular ham o'z ichida agnonim-istorizm, agnonim-arxaizm, agnonim-neologizm kabi ko'rinishlarni namoyon qiladi.

6. Roman tilining lingvopoetik qimmatini belgilovchi muhim vositalardan biri ko'chimlar hisoblanadi. Romanda metafora, metonimiya, sinekdoxa, kinoya kabi ko'chimlardan keng foydalanish orqali tasvirning tiniqligi va ta'sirchanligiga erishilgan. Romandagi ko'chimlar asar badiiyatinigina emas, yozuvchining tildan foydalanish mahoratini ifodalovchi muhim birliklar ekanligi bilan diqqatga molik. Asardagi metafora va o'xshatish konstruksiyalar uning o'ziga xosligi va ohorliligini ta'minlovchi vositalar hisoblanadi.

7. Frazeologik birliklar asar tilining jonli, obrazli va ta'sirchan ifodalanishiga xizmat qilib, voqelikni badiiylashtirishda, epik turga xos syujetning poetik xususiyatini kitobxon tafakkurida obrazli ifodalanishida yetakchi lisoniy vositaga aylangan.

8. Imperativ va interrogativ birliklar odatda og'zaki nutqning voz kechib bo'lmaydigan birliklari hisoblanadi. Badiiy nutqda ham og'zaki nutqqa xoslikni ta'minlash maqsadida buyruq va so'roq qurilmalaridan keng foydalaniladi. Romanda qahramonlar nutqida imperativ va interrogativlar ularning ruhiyatini aks ettirishda, voqealar rivojini to'la bayon qilishda va matnni shakllantirishda muhim vositalar sanaladi. Yozuvchi qahramonlarning hissiyotlarini va so'zlovchiga munosabatini ifodalashda bunday birliklardan unumli foydalanadi. Romanda yozuvchining badiiy niyati undov va so'roq qurilmalarning kombinatsiyali qo'llanilishida aniq aks etadi. Bunday qurilmalar matnning ko'pqatlamliligini ta'minlashga xizmat qiladi.

9. Nasrda takrorlanuvchi so'zlarning bir necha vazifasi bo'ladi. Ular ichida eng ko'p murojaat qilinadigani dialogik nutqda izohlanishi, kengroq yoritilishi kerak bo'lgan so'z va jumlalar takrorlanishida kuzatiladi. Nasriy asarda takror birliklarning o'rni nazmdagidek yaqqol sezilmasligi mumkin, biroq matnning tarkibiy tuzilmasi yozuvchining umumiy maqsadi va qahramonlar nutqi inobatga olinganda takroriy birliklarning poetik vazifasi sezilib turadi.

10. Epigraflar, maqol, matallar, tarixiy rivoyat va afsonalar, pretsedent birliklar matnning intertekstualligini ta'minlashga xizmat qilgan. Intertekstuallikni yuzaga keltiruvchi vositalardan biri folklor materiallari bo'lib, asarda qahramon holati, ichki kechinmalari yoki voqealar tafsiloti bayonida bunday materiallardan keng foydalanilgan. Shuningdek, asarda matn ichida matn texnikasidan foydalanilgan holda rivoyat va afsonalarga murojaat qilingan.

11. Badiiy nutqda paranteza deb ataluvchi hodisaning ham alohida oʻrni bor. Qavs ichida berilgan gaplarning yoki kiritma konstruksiyalarning bir qator vazifalari boʻlib, ulardan asosiysi, gapdagi fikrga qoʻshimcha tariqasida yoʻl-yoʻlakay yangi fikr yoki qoʻshimcha maʼlumotlarni ifodalash hisoblanadi. Shuningdek, bu kabi birliklar badiiy matnning sintaktik va struktural jihatidan murakkablashuvini taʼminlaydi. Asqad Muxtorning "Chinor" romanida parantezalar koʻp qoʻllanadi va ular umumiy badiiy niyatning tugal ifodalanishiga xizmat qiladi. Parantezalar badiiy matnda koʻproq umumiy nutqqa qoʻshimcha izohlar kiritish uchun ishlatiladi. Romanda muallif yoki qahramon nutqida qoʻllanilgan parantezalar gapda aytilayotgan asosiy fikrga qoʻshimcha izohlar berish uchun ishlatilganini kuzatish mumkin. Qavs bilan ajratilgan parantezalarda esa fikriy alohidalik aniq sezilib turadi. Yozuvchi parantezalardan badiiy estetik maqsadini roʻyobga chiqarishda katta mahorat bilan foydalangan.

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

TASHKENT STATE PEDAGOGICAL UNIVERSITY

NOROVA SHAKHODAT BAKHODIROVNA

ARTISTIC LANGUAGE SKILLS OF ASKAD MUKHTOR
(In the example of the novel "Chinor")

10.00.01 – Uzbek language

DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD) IN PHILOLOGIICAL SCIENCES

Tashkent – 2024

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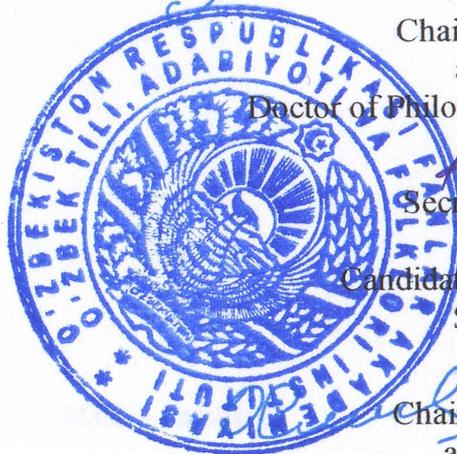
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INTRODUCTION (The annotation of dissertation Doctor of Philosophy (PhD))

Actuality and necessity of the dissertation. In world linguistics, special importance has been attached to the attitude towards the language of the literary work and to the detailed study of the function of language units in the text of the work. In particular, since the second half of the XX century, the interest in studying the linguopoetic features of the artistic work has become one of the urgent problems. In particular, the increase in research based on anthropocentric principles makes it possible to fully and clearly understand the nature of such a complex phenomenon as language. In this regard, it is worth mentioning the rapid development of such fields as linguopoetics, linguopragmatics, and linguoculturology based on an anthropocentric approach to the linguistic units related to the language of certain literary works. Determining the expressive possibilities of the national language by researching the artistic language skills of writers and poets is one of the most urgent tasks.

In world linguistics, the lingupoetic research of the literary text is focused on the detailed study of the interconnection of words in the text, the formation of connections, and the poetic actualization of a specific unit. If we look at the researches related to linguopoetics conducted today, mainly the word and its forms of expression in the artistic text, the poetic actualization of this or that linguistic unit, the linguopoetic possibilities of the artistic and descriptive tools used in dialogic and monologic speech, the functional characteristics of intertextual relations, interdisciplinary it is felt that more attention is being paid to the research principles that emphasize integration and the research of phenomena that define the artist's skill. In particular, it is observed that the attention to the research of the linguistic skill of the creator has increased significantly more than ever. The need for research in this regard also determines the goals and tasks of research on linguopoetics. Therefore, in world linguistics, such studies are evaluated within the framework of current problems of linguopoetics.

In Uzbek linguistics, these issues are being researched to a certain extent, and noteworthy results are being achieved. Nevertheless, the works of famous artists who created a unique school in the field of artistic language and the researches related to the linguistic skills of the author cannot be considered sufficient. By studying the language of the literary work and the linguistic skills of the creator, it is possible to prove how rich and unique the possibilities of the national language are. The process of globalization in the world puts the preservation of the ancient values and spiritual heritage of each nation, the study of manuscript and written sources, research of their language features on the agenda. "The scientific heritage created by our great ancestors and which continues to amaze the whole enlightened world today is the spiritual property not only of one nation or people, but of all mankind".[42] In the years of independence, the glorification of our spiritual and cultural values, the granting of the status of our mother tongue as a state language, calls for the development of our language, comprehensive research into the scope of its use. Studying the artistic texts

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[42] Mirziyoyev Sh. Oʻzbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oʻzbekistonda Islom madaniyati markazini tashkil etish chora-tadbirlari toʻgʻrisida. Qaror. / Xalq soʻzi. – Toshkent, 2017. 24-iyun.

created in this period, analyzing them from the point of view of linguopoetics allows to determine the linguistic level of not only the creators, but also the Uzbek people, the reader, and the changes that occurred in the speech process. Therefore, "...the task of development of scientific research and innovative activities, comprehensive support of creative ideas and developments" implies that any theoretical research should give practical results. [43] Accordingly, determining the poetic functions of units of language levels, researching the theoretical issues of linguopoetics, determining its place in the system of new sciences is one of the important issues of today's Uzbek linguistics. There is a need to determine the richness of the language of the works of a certain Uzbek writer in aesthetic-expressive tools, idioms and colorful movements, and to investigate the special significance of the syntactic devices present in the artistic text. Therefore, it is important to study the language of artistic text in the linguopoetic aspect and to determine the artistic language skills of a certain writer, as it makes it possible to give new scientific conclusions for our modern linguistics.

The Law of the Republic of Uzbekistan "On the State Language" adopted in a new version on December 21, 1995, the Decree of the President of the Republic of Uzbekistan No.PF-4797 of May 13, 2016 "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", Decree No. PF-4947 of February 7, 2017 "On Strategy of Actions for Further Development of the Republic of Uzbekistan", Decree No. PF-4958 of February 16, 2017 "On Improvement of Post-Higher Education System" and Decision PQ-2789 of February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", as well as the decision of October 21, 2019 "The authority of the Uzbek language as a state language and the Decree No. PF-6084 of October 20, 2020 "On Measures to further develop the Uzbek language and improve the language policy in our country" on measures to radically improve the position of the Uzbek language, and Decree No. PF-60 of January 28, 2022 "On the Development Strategy of New Uzbekistan for 2022-2026" and dissertation serves to a certain extent in the implementation of the tasks defined in other regulatory legal documents related to this activity.

Compliance of the research with the priority directions of the development of republican science and technology. The dissertation has been completed in accordance with priority line I. "Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy" of the republican science and technology development.

Level of study of the problem. Studies related to the study of the language of works of art have a unique place in world linguistics. In world linguistics, we can find the first ideas about the language of artistic works in Aristotle's work "Poetics". It has been emphasized since ancient times that fiction, literature in general, is the art of words, and its first element is language. Vinogradov expresses the following opinion in this regard: "Fiction is a unique process that defines the laws of exemplary literary

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[43] Oʻzbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga murojaatnomasi. 2017-yil, 22-dekabrdagi nutqi / Xalq soʻzi. – Тошкент, 2017-yil, 23-dekabr. – №258.

normative expression, such a laboratory in which the means of speech in the national language are creatively processed" [44].

Since fiction has such characteristics, it can be considered as a urgent study subject of both linguistics and literary studies[45]. The analysis of a work of art not only reveals the limitless possibilities of the language, but is also an effective tool for determining the aesthetic value of a work of art, for evaluating the creativity and skill of a certain artist, and for determining his creative style. These features are studied in the one of the most important aspects of studying the language of a work of art from the point of view of both linguistics and literary studies is the linguo-poetics. "The language of fiction is considered the main object for linguo-poetic research"[46], and the literary work is studied in it from the philological perspectives. In our linguistics, a wide range of scientific works on researching the style of poets and writers who lived in a certain period[47] and a number of monographic studies devoted to the linguo-poetics of Uzbek artistic text have been created[48]. Therefore, the linguo-poetic research of Asqad Mukhtar's works, the identification of lexical-semantic phenomena used in the language of the works, and the determination of their relation to the current Uzbek language are important tasks. Metaphor, metonymy, synecdoche, irony, oxymoron, simile, synonym, homonym, antonym, parame, repetition, interrogative and

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[44] Виноградов В.В. О языке художественной литературе. – М., 1979. – С. 223.

[45] Виноградов В.В. Ko'rsatilgan asar. – B. 4.

[46] Григорьев В.П. Поэтика слова. – М., 1979. – С. 4.

[47] Каримов С.Ўзбек тилининг бадиий услуби: Филол. … фан. д-ри дисс. – Тошкент, 1994. – 292 б.; Жумаев Т. Умар Боқий асарларининг лисоний хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент,1997.– 23 б.; Нормуродов Р. Шукур Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. – 25 б.; Сайидов Ё. Фитрат бадиий асарлари лексикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001. – 24 б.; Бабаджанов Ф. Ўзбек жадид драмаларининг лисоний хусусиятлари (Беҳбудий ва Авлоний драмалари асосида): Филол. фан. номз. ... дисс. автореф. – Самарқанд, 2002. – 23 б.; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Самарқанд, 2004. – 23 б.; Тожибоев М. Муҳаммад Шайбоний девони тилининг лексик-семантик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 24 б.; Джалалова Л. Абдулла Қодирийнинг "Ўткан кунлар"романининг лингвистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – 22 б.; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – 25 б.; Халиков А. "Гўрўғлининг туғилиши" достони тилининг лексик-семантик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009. – 24 б.; Ҳасанов.А. Абдулла Қаҳҳор ҳикоялари тилининг бадииятини таъминловчи лексик-стилистик воситалар: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2010. – 26 б.; Кадирова Х. Абдулла Қодирийнинг эфвемизм ва дисфемизмдан фойдаланиш маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012. – 26 б.; Ҳамраева Х. Озод Шарафиддинов публицистикасининг тили ва услуби: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012. – 27 б.; Тошхўжаева Ш.Ғ. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. ... фалсафа д-ри (Phd) дисс. автореф. – Фарғона, 2017. – 50 б.

[48] Йўлдошев Б. Ҳозирги ўзбек тилида фразеологик бирликларнинг функционал-услубий хусусиятлари. Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 292 б.; Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 292 б.; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 25 б.; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2005. – 27 б.; Жамолиддинова Д. Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2005. – 27 б.; Маҳмадиев Ш.С. Ўзбек халқ достонлари тилида стилистик формулалар: Филол. фан. номз. ... дисс. – Тошкент, 2007. – 26.; Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2008. – 313 б.;Ибрагимова Ф. Бадиий матнда эллипсис ва антиэллипсис: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2011. – 26 б.; Анданиёзова Д.Р. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. ... фалсафа доктори (Phd) дисс. автореф. – Тошкент, 2017. – 50 б.; Аллаёров Т.Р. Ўзбек тилидаги буйрук ва сўрок конструкцияларининг лингвопоэтик хусусиятлари: Филол. фан. ... фалсафа д-ри (Phd) дисс. автореф. – Тошкент, 2020. – 25 б.; Муқимова З.Р. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. ... фалсафа док-ри (Phd) дисс. – Тошкент, 2020. – 160 б.

imperative sentences, parenthesis, intertextuality, which are actively used to ensure the artistry of the work, have their own value in illuminating issues related to language phenomena, etc. the study and analysis of means of expression is an important event. Therefore, in the dissertation, the lexicon of "Chinor" has been studied for the first time in functional-semantic, linguo-poetic, linguo-cultural, lexical-semantic aspects.

The relatedness of the research with the studies of the research institution where the dissertation is being carried out. The dissertation has been completed within the scientific research plan of Tashkent State Pedagogical University named after Nizami on the topic "Actual problems of Uzbek linguistics and their solutions".

The aim of the research is to determine the artistic language skills of Asqad Mukhtar as an example of linguopoetic research of the language of the novel "Chinor".

Tasks of research.

determining the artistic language features of the text of the novel "Chinor" by Asqad Mukhtar;

revealing the poetic possibilities of homonyms, synonyms and antonyms used in the novel;

revealing the scope and artistry of the lexical layers used in the work;

elucidating the author's skill in using words through the study of poetic features of words in the novel, i.e. metaphor, metonymy, synecdoche, irony, oxymoron phenomena and figurative devices;

revealing the place of phraseologisms in the development of novel art;

determining the structural-semantic and poetic nature of repetitive units;

clarifying the place of parenthesis, intertextuality, imperative and interrogative devices in the work.

The object of research. Asqad Mukhtar's novel "Chinor" (2018 "Yangi Asr Avlodi", 1975 "G`afur G'ulam") was selected as the object of research.

The subject matter of research. To determine, the artistic language skills of the writer and research the specific linguopoetic features of the linguistic units in the text of the work in the example of Asqad Mukhtar's novel "Chinor".

Research Methodology. The methods of comparison, contrast, classification, contextual, distributive, linguopoetic analysis have been utilized in the dissertation work.

The scientific novelty of the research is as follows:

the scope of the literary text of Asqad Mukhtar's novel "Chinor" with meaningful units such as *bola-go'dak, do'zax-jahannam* and conflicting phenomena such as *aybsiz-aybdor*, *azobli-shirin*, and the complete expression of the author's intention, the language of the work proved to serve to ensure uniqueness;

words and phrases that reflect the spirit of the period in which the work was written, dialectism, archaism, and agnomical units such as agnomism-historicism, agnomism-archaism, agnomism-neologism, and their literary and aesthetic function are examples such as *obkom, sovxoz, kvazarlar, payantak, chorpichoq* proved by;

the use of metaphors, metonymy, synecdoche and simile devices such as *chinordek, o'choqma-o'choq, Sayxun, qulog'im sizda* in Asqad Mukhtar's novel

"Chinor", imbued with the national spirit and reflecting the spirit of the historical and social environment, is used for linguopoetic purposes are shown;

the imperative and interrogative constructions such as *Xalq boshqa-yu deputat boshqa ekanda?Uni kim saylagan o'zi?* and the intertextual means such as *Ular yana 3 soat yo'l yurdilar, yo'l yursalar ham mo'l yurdila* in the novel and its role of the novel language in ensuring its syntactic uniqueness and poetic actualization is proven.

The practical results of the research are as follows:
issues of approach to artistic text, stylistic approach, linguocultural approach, linguopoetic, linguopragmatic approach and linguoconceptual approach features have been revealed;

the lexical-semantic, linguopoetic features of the stanzas and other language units used in the novel have been shown;

the poetic discovery of the creator has been described not only as an individual artistic speech, but also as an aspect that determines the socially necessary aesthetic value;

the poetic discovery of the creator has been described not only as an individual artistic speech, but also as an aspect that determines the socially necessary aesthetic value;

it was revealed that the poetic potential of the national language was widely used in illuminating the idea and artistic aesthetic content of the work taken as a research object.

Reliability of research results is explained by the fact that the problem was clearly stated, reliable scientific and theoretical sources were used during the scientific work, methodological excellence, the accuracy of the issues, and the implementation of theoretical ideas and conclusions in practice.

Scientific and practical significance of research results dedicated to the study of the artistic language features of the work "Chinor" is that it serves to improve the Uzbek national linguopoetics, linguistic analysis of the artistic text, speech culture and methodology, text linguistics, the history of the Uzbek language, the current Uzbek literary language, the history of Uzbek linguistics, as well as artistic it is explained by the theoretical basis for creating new fundamental studies in the linguo-poetic direction using structural, hermeneutic and comparative-typological methods for text analysis.

Practical significance of research results is the conclusions and materials of the dissertation can be used to conduct special courses and seminars on theoretical linguistics, text linguistics, teaching specialized subjects in higher educational institutions; "History of Uzbek linguistics", "Comparative-historical grammar of Turkish languages", "Current Uzbek literary language" , "Speech culture and methodology", "Linguistic analysis of literary text"can be utilized in the preparation of lectures, in the creation of textbooks and manuals on the subject of the Uzbek language for academic lyceums and secondary schools, as well as promoting the role of representatives of Uzbek literature in the development of the Uzbek language in the mass media is determined by being an important source of service.

Implementation of the research results. Based on the results of the study of functional-semantic and literary language features of linguo-poetic units in the language of Asqad Mukhtar's novel "Chinor":

the results of dissertation regarding to the scope of the literary text of Asqad Mukhtar's novel "Chinor" with meaningful units such as *bola-go'dak, do'zax-jahannam* and conflicting phenomena such as *aybsiz-aybdor*, *azobli-shirin*, and the complete expression of the author's intention, the language of the work proved to serve to ensure uniqueness were used in the fundamental project FA-F1-G003 "Formation of functional words in the modern Karakalpak language" and the practical scientific project FA-A1-G007 "Korakalpak proverbs as an object of linguistic research" conducted in 2012-2016. (Reference No. 18.01/03 of the Karakalpak Scientific Research Institute of Humanities, Karakalpak Branch of the Academy of Sciences of the Republic of Uzbekistan). As a result, the linguo-poetic analysis of the artistic text, different approaches in this process, lexical-semantic, imperative, phraseological units used in the artistic text; the conclusions made regarding the place of paremes in the artistic text, the national-spiritual, socio-historical roots are inextricably linked with the national nature of the language, increased the scientific value of the project;

from the conclusions and suggestions regarding to the words and phrases that reflect the spirit of the period in which the work was written, dialectism, archaism, and agnomical units such as agnomism-historicism, agnomism-archaism, agnomism-neologism, and their literary and aesthetic function are examples such as *obkom, sovxoz, kvazarlar, payantak, chorpichoq* proved by and used in the framework of the State scientific and technical programs 2021- PZ-2020042022 for 2022 was used as part of the practical project to create the "Linguo-didactic electronic platform of Turkish languages". (Reference No. 04/1-1462 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, August 7, 2023). As a result, the theoretical ideas in this project are enriched in terms of content;

suggestions and recommendations regarding parame, phrasing, repetition, that are the use of metaphors, metonymy, synecdoche and simile devices such as *chinordek, o'choqma-o'choq, Sayxun, qulog'im sizda* in Asqad Mukhtar's novel "Chinor", imbued with the national spirit and reflecting the spirit of the historical and social environment, is used for linguopoetic purposes were used in the broadcasted on the TV and radio channel of the National Television and Radio Company of Uzbekistan "Uzbekistan". It was used in the preparation of the script of the programs "Education and Development", "Literary Process", "Bedorlik". (Reference No. 04-36-2071 of the state institution "Uzbekistan" TV and Radio Channel of the National Broadcasting Company of Uzbekistan, December 15, 2022) As a result, educational and spiritual thoughts in the research, conclusions based on scientific views enriched and perfected the script of the TV show.

Approbation of the results of the study. The results of the research were presented and approved in 6 scientific and practical conferences, including 3 national and 3 international scientific and practical conferences.

Announcement of research results. A total of 12 scientific works, 12 articles on the subject of the dissertation, 6 articles were published in scientific publications

recommended to publish the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan - 3 in the republic and 3 in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, conclusion, a list of used literature and applications. The volume of the thesis is 152 pages.

MAIN CONTENT OF RESEARCH

In the introductory part, the relevance and necessity of the research are justified, the goals and tasks are defined, the object and subject are described, their 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 **"Artistic text and its research issues in Uzbek linguistics"** discusses the artistic text and its approach, stylistic approach, linguo-poetic approach, linguo-cultural approach, linguo-pragmatic and linguo-conceptual approach.

In the first part of the chapter, "Artistic text and issues of approach to it", the occurrence of different approaches and trends in text analysis in recent years, emergence of artistic text and directions based on its research in several forms, the study of artistic text was initially approached only from a linguo-poetic point of view, and today, linguistics is starting to be approached from a linguo-poetic, linguo-cultural, linguo-cognitive, and linguo-pragmatic point of view, and the problems related to them are discussed.

Linguistics is inextricably linked with fiction, and these two directions do not evolve separately from each other. This function of language is considered the object of study of traditional and systemic-structural linguistics, while its other important aesthetic function is the object of study of linguopoetics. "Linguopoetics is a shortened form of linguistic poetics and studies the artistic-aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in artistic works, the connotative function of language. In other words, linguopoetics is a branch of linguistics that studies artistic speech[49].

In Uzbek linguistics, the researches of N.M. Turniyozov, A.Mamajonov, E.Qilichev, M.Yoldoshev, S.Boymirzayeva were of great importance in bringing text theory to a new stage of development.

In conclusion, today the matters of the artistic text and the approach to its research are being sufficiently studied.

The second part of the chapter, **"The Stylistic Approach"**, emphasizes that the stylistic approach to the literary text today is the widest inclusive way to reveal the writer's purpose.

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[49] Нурмонов А. Танланган асарлар. 1- жилд. Тошкент: Академнашр, 2012. – Б. 163.

Looking at the history of linguistics, we see that the distinction between language and speech led to the formation of stylistics as a separate discipline. Representatives of the Czech school of linguistics, such as V. Humboldt, I. A. Boduen de Kurtene, O. Vinokur, L. P. Yakubensky, V. Vinogradov, and other linguists paid great attention to the issue of learning speech.

In Uzbek linguistics, it can be observed that two directions have taken the lead in the works devoted to the study of the language of artistic works.

H. Doniyorov and S. Mirzayev have interpreted the linguistic aspect as a direction that sets itself the task of studying issues such as the growth and changes in the language, the relationship between the literary language and the national language, and, the stylistic aspect that refers to the writer's attitude towards the universal language, use of language resources, writer's skills and style[50] .

There are many scientific studies devoted to the study of the stylistics of artistic speech, the language and style of the works of a certain writer in Uzbek linguistics, and majority of them are distinguished by having scientific solutions and being based on them. For instance, the language of Alisher Navoi's works has been studied in terms of artistic skills, and the meaning and content of the linguistic tools he used have been revealed[51].

As for the language of the artistic work and the stylistics of artistic speech, significant scientific works of many scholar like   P.Qodirov[52], R.Qo'ng'urov[53], I.Qo'chqortoyev[54], Л.Абдуллаева[55],   Q.Samadov[56], B.Yo'ldoshev[57], E.Qilichev[58], S.Karimov[59], H.Abdurahmonov and N.Mahmudov[60] should be noted.

In the process of studying the research, it became clear that more attention is paid to the stylistics of lexical units in the study of artistic language.

"Linguopoetic approach", the third part of the chapter focuses on such issues as the linguopoetic approach.

Lingvopoetics deals with the unity of the language, form and content of an artistic text, the linguopoetic function of language units, their artistic value, and their aesthetic impact on the reader. Lingvopoetics is considered as the third level of studying the literary text.

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[50]Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962. – Б. 173-174.

[51] Рустамов А. Навоийнинг бадиий маҳорати. Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат н-ти, 1979; Каримов А. Лексико-семантические и стилистическое особенности языка поэмы «Фархад и Ширин» Алишера Навои: Автореф. дисс. … канд. филол. наук. – Ташкент, 1973; Хамидов З. Лексико-семантическое и лингвопоэтическое исследование языка «Лисан ат-тайр» Алишера Навои: Автореф. дисс. … канд. филол. наук. – Ташкент,1982.

[52] Қодиров П. Халқ тили ва реалистик проза. – Тошкент: Фан, 1973.

[53] Қўнғуров Р. Ўзбек стилистикасида очерклар. – Самарқанд, 1975.

[54] Қўчқортоев И. Бадиий нутқ стилистикаси. – Тошкент, 1975.

[55] Абдуллаева Л. Лексическая стилистика узбекской художественной литературы. – Ташкент: Фан, 1979.

[56] Самадов Қ.Ойбекнинг тил маҳорати. – Тошкент,1981; Самадов Қ. Ўзбек тили услубияти(бадиий услуб). – Тошкент: Ўқитувчи, 1991.

[57] Йўлдошев Б. Бадиий нутқ стилистикаси. – Самарқанд, 1982.

[58] Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982.

[59] Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри ... дис. автореф. – Тошкент, 1993.

[60] Абдураҳмонов Ҳ. Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Маҳмудов Н.Ўзимиз ва сўзимиз. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат н-ти, 1997. 58-66 б.

As is known, aesthetic effect depends not only on the plot of the work, but also on how the event is described by the creator. We are not mistaken if we say that the goal of lingupoetic analysis is to determine how this or that language unit is introduced by the author into the literary text and its effect. The essential object of study of Lingvopoetics is the language of artistic works and the aesthetic value of the words that live in them.

Along with creating figurative speech, the limitless possibilities of the artistic language as the most important tool, the work of art first of all solves the problems of linguopoetics. Combination of the fields of linguistics and literary studies leads to need for study the linguistic and poetic structure of the social information expressed by the writer in one or more formal paradigms.

The research object in the new direction is language, and linguopedics studies the structure of this language. Here, the means of expressing such things as the variety, originality, unexpectedness, level of influence of the writer's style constitute the linguopoetic structure of the language. This structure reflects the communicative intention and purpose of the author, the psyche and inner experiences of the characters. Therefore, any form of artistic text is placed in the meaningful construction of linguistic combinations based on the poetic skill of the poet or writer.

In the fourth part of the chapter, "**Linguocultural approach",** emphasis is placed on such matters as the linguistic and cultural approach today.
If cultural studies deals with a person's self-awareness in nature, society, art, history, and other spheres of social and cultural existence, linguistics studies the worldview reflected in language as mental models of the linguistic landscape of the world. The main research subject of linguculturalology is both language and culture, which are in a state of constant interaction.

It is known that linguistic and cultural studies is a science formed at the intersection of linguistics and cultural studies. It focuses on people, their culture and language. As for talking about linguistic and cultural studies, we cannot help but dwell on the aspects that illuminate the culture of the Uzbek people in the researched novel "Chinor". During his process of writing this work, the writer cannot fully express his thoughts without writing down the way of life of the heroes, the customs and values of the era in which the heroes lived. The time when the work was written, the inner world, thoughts, and lifestyle of the characters in it are clearly illuminated, and linguistic and cultural units play a significant role in the analysis of any artistic work, in order to achieve the goal.

In the emergence and development of linguistic cultural studies in Uzbek linguistics, A. Nurmonov's " O'zbek tilida lingvokulturologik yo'nalish " ("Linguistic and cultural direction in Uzbek"), N. Mahmudov's "Tilning mukammal tadqiqi yo'llarini izlab"("In Search of Ways of perfect Language Research"), "Til tilsimi tadqiqi "("Study of linguistics"), N. Sayidrahimova's " Lingvokulturologiyaning ilmiy asoslanishiga doir ayrim mulohazalar"(" Some comments on the scientific basis of linguistic culture"), " Lingvokulturologiyaning komponentlari "(" Components of linguistic culture"), the treatise, articles and studies of D. Khudoyberganova entitled "Matnning atropotsentrik tadqiqi" ("An Anthropocentric Study of the Text"") served as an important scientific-theoretical basis.To conclude, every artistic work has

linguistic and cultural aspects, and studying the literary text from a linguistic and cultural point of view allows to reveal the national-cultural semantics, to understand the national axiological view reflected in these linguistic units - the unique linguistic landscape of the world.

The fifth part of the chapter, **"Linguopragmatic approach"**, focuses on the matters of today's linguopragmatic approach.

Although the first information about the theory of linguistic pragmatics began in the 60s and 70s of the last century as a new branch of linguistics, the history of ideas that motivated the emergence of this branch dates back to the end of the 19th century and the beginning of the 20th century.

In the 60s and 70s, a pragmatic trend began to emerge in linguistics with the study of the contextual features of language signs in speech. The formation of linguistic pragmatics as a network is related to the philosophical views of the great scientist L. Vingstein, pragmatics is shown as an independent field of theoretical semiotic research in his works[61]. The well-known linguist Sh. Safarov in his monograph entitled "Pragmalinguistics" vividly describes the current state of this field as follows: "Pragmalinguistics has undoubtedly passed the "tetapoya"(initial) period, this field has changed its research object (speech communication system) and determined the methods of analysis. The main methodological idea that determines the principles of pragmatic analysis is also clear: it is the theory of activity. But pragmalinguistics is still in the period of "navqironlik"(maturity). And "navqironlik" is fullness to prospective plans, not getting stuck in problems that need to be solved now. In fact, the science of pragmatics, striving for perfection, is obliged to continue research on how to implement the task of language in the service of man and society. These studies require the enrichment of this direction in linguistic knowledge with new theoretical ideas[62]. There are several works on the theory of linguistic pragmatics in Uzbek linguistics. In the dissertation, the reaction to the work in this regard is expressed.

The sixth part of the chapter, **"Linguocognitive approach",** emphases on the issues of today's linguocognitive approach.

According to the linguist Sh. Safarov, the inner structure should be interpreted as a conceptual process, that is, a phenomenon that occurs during the perception of events and their conscious digestion. For the unit - concept, created in this process to become a real unit of meaning, it needs a linguistic shell, only the concept wearing a linguistic "clothing" becomes a means of linguistic activity, has the quality of a sign representing a certain content. Therefore, it is better to consider meaning or semantics as a linguocognitive phenomenon. Only in this way, it is possible to prevent the danger of separation of the cognitive sciences, including psychology and linguistics, and to clarify the essence of the phenomenon of linguistic semantics and the mechanisms of its transformation into reality. If we contrast the ideas of generative semantics and formal-logical grammar, and when one of them is fully achieved, then linguistics will be separated from another part of cognitive science.

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[61] Сафаров Ш. Прагмалингвистика. Монография.- Тошкент, 2008 йил, 6-7-бет.
[62] Сафаров Ш. Прагмалингвистика. Монография.- Тошкент, 2008 йил, 6-7-бет.

A concept is also a unit of thought. It is based on the generalization of notion, image and linguistic meaning. Concept formation starts with the creation of an individual image and ends with the linguistic unit emergency.

In Uzbek linguistics a number of work has been done in this regard.The conceptual structure of the units in the epic "Alpomish" was revealed in several ways in the scientific research conducted by the linguist Y. Hojiyev. In addition, the linguist analyzes the components of the "spirituality" category as basic spiritual concepts.

The second chapter of the dissertation is entitled **"Lexical-semantic features of Asqad Mukhtar's works (as a sample of the novel "Chinor")".** This chapter explains the specific semantic content of the lexical units used in the novel. The first part of the chapter entitled **"Types of lexical units according to their formal and spiritual characteristics and their poetic actualization" in the novel "Chinor"**, analyzes the types of words according to their relationship of form and meaning. It also provides information about the role of synonyms, antonyms and homonyms in the novel and the artistic language skills of the writer are discussed.

The form and meaning relations of the words used by the writer plays a significant role in the analysis of the literary text. The writer prefers to use the form of words with aesthetic coloring rather than the one in constant use in order to reveal his purpose in a correct and aesthetically appealing way.

Synonymy. Linguist N. Mahmudov puts forward the following thoughts about synonyms: "The relationship of synonymy between language units is one of the extremely important paradigmatic relationships within a complex and magnificent system like language, and the existence of this relationship is compatible with the level of improvement and development of this system. In other words, one of the regular and informal factors that ensure the high level of development of the language, and thus its richness and color, is the scope of the possibilities of inter-linguistic meaning-synonymy relationships in it. The Uzbek language, as one of such ancient and rich languages, is a language with a stock of words that are combined or combined on the basis of a significant number of synonymous relationships" [63].

Synonymous words are a specific (concrete) system of lexical units connected on the basis of a specific semantic connection (relationship). The lexical paradigms connected on the basis of this exact semantic connection, in turn, form a whole microsystem[64]. Synonymous paradigms in the language of the work make it possible to express the idea deeply and to form the style in an appropriate way[65].

Lexical-semantic synonyms are words that form a synonymous relationship outside of the text, and they can be semantically completely compatible with each other or differ according to the subtlety of their meaning. The writer selects specific forms of lexical-semantic synonyms in his work. For instance: *Bu **sog'inish** – **sarg'ayish, firoq** dardidir, shoh... Buning davosi ularni o'z vatanlariga qaytarishdir. Shundagina tirik qoladilar. Aks holda, qirilib ketgaylar,– dedi Al-Forobiy.*

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[63] Bu haqda qarang: N.Mahmudov."Sinonimlar til zanginligi va ranginligi ko'zgusi". O'zbek tili sinonimlarining katta izohli lug'ati, 1-jild.T: G'afur G'ulom nomidagi nashriyot matbaa- ijodiy uyi, 2023. – B. 5
[64] Сафарова Р. Лексик-семантик муносабат турлари. – Тошкент: Ўқитувчи, 1996. – Б. 2.

In this narrative about Farobi, the writer prefers to use the synonyms *sarg'ayish, firoq* together with the lexeme *sog'inish* to reveal the spirit of the time. The lexeme *firoq* in this synonymous line is a relatively historical word, currently used in literary works based on the purpose of the writer. The writer uses the most beautiful units in the synonymous line to describe the pain of the slaves who are grieving far from their homeland. The lexeme *sarg'ayish* in this sentence comes in a figurative sense, and in the context it creates a very nice synonymous line. The lexeme "to turn yellow" is used to mean that a certain object turns yellow, i.e., to indicate its color. e lexeme "to turn yellow" is used to mean that a certain object turns yellow, i.e., to indicate its color. In a literary sense, it can figuratively mean to miss or experience a certain pain.

Antonyms have a significant linguopoetic role in showing the impressiveness and expressiveness of a work of art. Eastern literature has been widely using this possibility of expression in the language since ancient times. In the dissertation, the antonymic units used in the novel are studied based on the following classification:

1. Morphological antonymy. The writer used in many places the feature of mutual opposite meaning between adverbs in the course of linguistic wholes in many places. For instance: *Lekin jussasi kichkinagina bu odam uni qayoqqadir eltish uchun jonini o'rtaga qo'yib qasam ichgandek, bolasini tishlab qochayotgan yirtqich singari bardoshli, o'ziga rahmsiz edi.* The phenomenon of antithesis is created through the antonym suffixes *-li* and *-siz* in this example. Bunda asar qahramoni Onabibining eri Bozorqulni qutqarish uchun qilayotgan harakatini yozuvchi *bardoshli* va *rahmsiz* so'zlarini qo'llagan holda qahramonning ruhiy holatini ochib berishga harakat qilgan. Here is the writer's efforts to save Onabibi's husband, Bazarkul was expressed through Lilan words and through the words *bardoshli* and *rahmsiz* this he tried to reveal the mental state of the hero. In it, vulnerable woman is shown to be *bardoshli (tolerant)* because of her love for her husband, but in a state of *rahmsiz (self-cruelty).* Definetely, the antonyms in this sentence are used in a proper way and increase the impact of the sentence. As a result of the use of words with these contradictory meanings, the writer achieved a clear, obvious image and expressiveness of expression by contrasting two concepts that are opposite to each other. But one thing should not be overlooked, the words *bardoshli*, *rahmsiz* do not have an antonym relationship outside of the context.

2. Lexical antonymy. It is known that antonymy occurs mainly within the adjective word group. In Asqad Mukhtar's novel "Chinar", the contradictory meaning at the lexical level occurs mainly within the adjective, adverb and verb word groups. For example: *To'lagan peredatchikning kalitini bosdi. Uzun-kalta, uzun-kalta "bi-bip, bi-bi-biyp"lar qator tizilib kumush g'ildirakchalarday efirga singib ketdi.*

In this example, the writer used a pair of antonyms: *uzun* and *kalta*, which served to reveal the mental state of Tolagan, the hero of the work, who is trying to save a person's life. As we know, a lexeme of *uzun* forms an antomymous relationship with the lexeme of *qisqa*. But the writer used the lexeme of *kalta* here, not *qisqa.* Of course, considering that Asqad Mukhtar's language is vernacular and simple, the writer used the antonymic pair in a unique and beautiful way.

Overall, the types of words used in the novel "Chinor" according to the correlation of form and meaning ensured the artistic perfection of the language of the work, served to describe the mental state of the characters in a broad way, and created an opportunity to demonstrate the writer's skill in using language.

The second part of the chapter entitled **"Scale and art of lexical layers in the novel"** talks about the lexical layer and its art in the text. The authors of the book "O'zbek tili leksikologiyasi" state that the lexicon of the Uzbek language can be divided into two layers according to the scope of use: **1. Universal lexicon with unlimited scope. 2. Vocabulary that is used only in a certain area, has a limited scope of consumption**[66]. The first layer includes the lexicon common to all members of the Uzbek nation and not limited to a specific territory or certain domain.

The units included in the second layer are classified into three in the sources: 1) dialectal lexicon; 2) special (professional-terminological) lexicon; 3) jargons. Additionally, the linguistic composition of the artistic text is diverse, among them the so-called agnomical units, which are somewhat "incomprehensible" to the reader, make up a large part, and they have their own poetic function in the work. Agnonyms are units that are included in the lexicon limited in terms of use. The scientific view of agnonyms first appeared in Russian linguistics in the studies of V.V. Markovkin and A.V. Markovkina[67]. In addition, confusion of agnonyms with neologisms is often observed. Clarifying this issue, M. Yo'ldoshev states: "The term neologism is used not for new words that have entered the language but for lexemes that have the color of novelty. The disappearance of the novelty color makes the word a common lexeme. The "unintelligibility" of neologisms is transient. After a certain time, this feature disappears. On the other hand, in agnonyms, "unintelligibility" has the characteristic of permanence. "Unintelligibility" is more often observed in words in the following groups: a) obsolete lexical-phraseological units; b) lexical-phraseological units with a limited scope of use; d) lexical-phraseological units whose meaning is realized with the help of context[68].

Agnonyms can be classified as follows:

1. Outdated lexicon. This includes archaic and historical words that are incomprehensible to most readers. Since the work was written in the former Soviet era, it contains lexical units that reflect the Soviet ideology and management system. For instance: *obkom, sovxoz, rais, sovet, kolxoz, brigadir, Gazik, selpo, raykom, sekretar, raykom sekretari, rentabel, cho'lni o'zlashtirish, vodxoz, redaktor, plakat, sinfiy kurash, revolyutsiya, plenium.*

2. Modern lexicon. This includes words related to the profession that are in general use, but understood only by certain professionals, and words that have become new to our language. Such examples can be found in many places in the work. One of the heroes of the novel, Po'lat and Temur, mention the scientific-technical neologism ***kvazarlar*** during their conversations. This word, which seems unfamiliar to the reader at first, will be explained in detail later. And its agnonymy feature disappears.

[66] Ўзбек тили лексикологияси. – Тошкент: Фан, 1981. – Б.11.

[67] Морковкин В.В., Морковкина А.В. Русские агнонимы: Слова, которые мы не знаем. Понятие, состав и смысловое разнообразие. – М.: 1997. 414 с.

[68] Юлдашев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. док. дисс... –Тошкент, 2010. –Б.238.

Hali sen Kvazarlarni esga solding. **Kvazarlar** *– koinot bolaligining guvohlari. Ularning milliard yillar avval yo'lga chiqqan nuri, radio to'lqinlari koinotning qaysi bir galaktikasiga endi yetib kelibdi. Ular yerga yetib kelganda ne-ne dunyolarning tarixini so'zlab berarkan! Ular so'zlaganda, biz tilini anglay olamizmi?.. Sen bo'lsang, ichburug'dan kelasan.*

3. Territorially limited lexicon. Some dialectal units used in the literary text in the dialectal lexicon may be incomprehensible to representatives of other dialects. In such cases, authors or editors annotate such units in a reference or provide them in the form of a glossary at the end of the book. When defining agnonymity, this aspect can also be focused: *Muyush, nachaynik. Uylar hammasi bir xil: ikki qavatli, ikkita kichkina ayvonli, ikki oila uchun. O'n qadam ichkarida* **badrafxona**. *Hammasi shunday, bir uy, bir* **badraf**, *bir uy, bir* **badraf**. *Boshqa hech narsa yo'q, na bir qoziq, na bir jo'yak, na bir nihol...*

"Bu yerda qanday turibsizlar? Yetti yildan beri biron ko'chat o'tqazsanglar, tomorqa, bog' qilsanglar bo'lmasmidi? Bu shamol, bu bir xildagi minglab **badraf***lar manzarasi odamni sil qiladi-ku axir!"*

Badraf and **badrafxona** agnonym is a regionally limited dialectism and is considered an incomprehensible word to representatives of other dialects. In the extended dictionary of the Uzbek language, this word is "BADRAF [bad.. + f. - from the verb "to go"] Shv. A place to go for a need; explained in the style of "toilet". The repetition of this word served to exaggerate the hero's attitude to the region.

4. Onomastic lexicon. Some anthroponyms are also agnostic based on the writer's need for explanation. When we first read this text, *simyog`och* said in a question tone comes to life in our mind with utility pole, which is said in its denotative meaning. However, when we read the text, after a few sentences, from the writer's comment, it is understood that *Simyog`och* is actually a nickname: *– Iya, Orif aka. Haligi... assalomu alaykum! – ikki qo'lini uzatdi shoshib qolgan Ergash. U novcha emasdi,* **"Simyog'och"** *laqabi unga otasidan qolgan. Otasi dong'i ketgan bog'bon bo'lsa ham, juda sodda bo'lgan ekan. Bir kuni unga bir sho'x montyor bola daladagi simyog'ochlarni sotib ketibdi. Montyor dalada elektr simi tortayotgan ekan, "Nima qilyapsan?" – debdi chol. "Simyog'och o'tqazdik, – debdi bola, yarimta ichgisi kelib qolganmi, hazillashibdi: – O'tqazdik-u, xato o'tqazib qo'yibmiz. Endi tashib ketish juda qimmatga tushadi. Sotmoqchimiz", debdi. Simyog'ochlar ham tilsa juda so'ribop ekan. Savdo ko'pga cho'zilmabdi, chol hammasini arzon-garov sotib olib, bolaga bor pulini sanab beribdi. O'shandan beri xalq orasida bularning laqabi* **Simyog'och** *bo'lib ketgan. Ergashga laqabgina emas, hunar ham ota meros.*

In conclusion, the lexical layers in the work have gained great importance in increasing the nationalism and artistry of the novel.

The third part of the second chapter called **"Linguistic and poetic nature of the figuratives used in the work".** It is known that the use of words in a figurative sense initially arose from the semantic poverty of the words in the dictionaries, but gradually the need for beauty and attractiveness expanded their meanings, just as clothes first appeared as a means of protection from the cold, and later on as a

decoration of the human body, it seems to have become a dress [69]. According to N. Mahmudov, a linguist, metaphor is one of the most powerful tools for understanding the world [70]. Because understanding the world is a complex syncretic phenomenon There is a lexeme called *qorong'i* but in the sense of a phenomenon, such a part of existence does not exist. Only the parts of the light that do not reach are called *qorong'i* . The word zulmat also means qorong`i, but it expands semantically and creates a connection with such meanings as *qullik*, *asorat*, *qiyinchilik*, *azob*, *iskanja*. Metaphors are useful tools for understanding such complex phenomena.

This is why metaphors are such a powerful tool. Explaining the essence of metaphor, M. Yo'ldoshev puts forward the following opinion: "The main essence of a metaphor is a logical action consisting of analogy and comparison." [71]. In fact, similes, comparisons, and logical conclusions are important in the creation of metaphors. No comparison or simile, which is not weighed on the scales of logic, can require access to the complex image tool called metaphor. *Nayzaga kelgan oftob mashinaning oldingi oynasida charaqlab, ko'zni oladi, ro'paradan esgan issiq shabada yuzlarni yalaydi. Bu – ulug'* **sahroning etagi** *edi, ufqlar sarg'ish, garmsel ham o'shaniki.* Here, the metaphor of the skirt is used to make the meaning of the beginning of the desert concrete. The metaphorical system of the work is diverse, sometimes the original and the metaphorical meaning are connected at the same place, which increases the power of the metaphor even more.For instance: *Tabib chaqirdilar, bu juda qadimiy, qush burun, shafqatsiz bir kampir edi. "Ahvoli yomon, homilasi ikki-uch oyligida* **og'ir yuk** *ko'tarib qo'yibdi", dedi u. Bozorqul boshini ushlab erga o'tirib qoldi. "**Og'ir yuk**" – uning o'zi edi. Umuman, u bu dunyoda keraksiz* **og'ir yuk** *bo'ldi, xolos.*

The skill of the writer is that he infuses the negative situations, cruelty, and insignificance of Bozorkul's character into the text through the metaphor of *og`ir yuk*. In this case, the word *og'ir* is not just the opposite of the word *yengil* but it also "heavies" the word *yuk* by including negative features saturated with meanings such as *harmful, unnecessary, excess.* The phrase **og'ir yuk** in the text, in the old woman's speech is used in its place, and *og'ir yuk* in quotation marks is directed directly to Bozorqul. The metaphorical combination in the generalizing sentence refers to Bozorqul.

We can observe the emergence of a new meaning, that is, several different types of metonymy and synecdoche in Asqad Mukhtar's novel "Chinor", it is known that metaphors such as metonymy and synecdoche are important tools in describing the linguistic landscape of the world. The comprehension level of the meaning of metonymy and synecdoche differs depending on the knowledge and level of the reader. The cultural and historical traditions of each nation, the way of looking at the world, experience and skills are related to the level of preparation of the individual. For example: *Hatto guzar, undagi katta, gavjum choyxona haqida gap ketganda ham, "**Chinor**da chaqchaqlashib keldik", "**Chinor**ga borib bir osh qilaylik", deyishadi.* Here, the lexeme *chinor* formed the phenomenon of metonymy, and the name of the

[69] Античные теории языка и стиля. – М., 1936.
[70] Маҳмудов Н. Термин, образли сўз, метафора // Ўзбек тили ва адабиёти. – № 4. – Тошкент, 2013. – Б. 5.
[71] Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2002. – Б. 67.

work and the events in the novel are connected with the narrative about the maple tree(chinor). In this place, Adib tried to create a metonymic conceptualization based on the phytonym of *chinor*, that is, in this work, chinor was raised to the level of a perfect concept as it is a word with a figurative meaning. Initially, if the fate of one dynasty is connected to a tree with a hundred-year-old chinor (sycamore), the chinor (sycamore)uis a motivational unit that expresses the faith of the people living in the surrounding area and summarizes the way of life.

Zal guvulladi. Shuman qo'lini yoyib, yelkasini qisar, "Ishlab chiqarish majlisimi bu, ilmiy kengashmi?" der edi baland ovoz bilan yonidagilarga.

One of the characters in the work uses literary metonymy in the process of describing the situation of the people in the hall, who were affected by the wordsmof young researcher Matniyoz to the old professor Shuman. The lexeme *zal* in the example refers to the people in the hall. If this metonymy, which arose on the basis of linguistic economy, the sphere of influence of the word guvilladi would be limited if it was given in general. The verb guvillamoq is used for an action or situation that occurs suddenly. A metonymy for a sudden situation "served to create an environment of activity." In this way, a short, concise expression allows the reader to quickly prepare for an unknown reality. In this, the writer takes into account the reader's potential knowledge related to this metonymy. Generally, metonymy is one of the most vivid, linguistic means of artistic representation. Using the potential opportunities of the reader, it serves to expand the scope of his knowledge, experience and skills. The reader's awareness level of metonymic patterns and metonymic migrations depends on his national ethnic character, level and level of thinking. Language tools as metonymy, synecdoche or metaphor are in a certain sense ways of thinking and derivatives. At the same time, they are to shape thought and expand the database. A lot of studies has been done on smiles in our linguistics. In this regard, it can be recognized that the first explanatory dictionary of Uzbek language similes[72] was created in Turkology. N. Mahmudov is one of the great linguists who put forward new and reasonable claims about similes.[73] In Asqad Mukhtar's novel "Chinor", similes arose from the need to figuratively describe an object, event, action or situation and draw the listener's attention to it. The similes used in Asqad Mukhtar's novel "Chinor" are units that clearly show the writer`s artistic style. The author skillfully uses traditional similes to such an extent that existing, well-known similes are enriched with meaningful content. As a result, the effectiveness of the work increases significantly. The lexeme ***"chinor"*** is observed as the most common object of simile in the work. This, definately, serves to connect the meaning chain of the work and enrich the reader's thoughts about *chinor.* Since the author's artistic goal is to concentrate the events of the work around the maple tree(chinor), the connection with the maple tree is clearly felt in all visual means. After all, it is not for nothing that Ochil Buva is compared to a ***chinor***, the fate of a

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[72] Маҳмудов Н., Худайберганова Д. Ўзбек тилида ўхшатишларнинг изоҳли луғати. – Тошкент: Маънавият, 2013.

[73] Маҳмудов Н. Ўхшатишлар – образли тафаккур маҳсули // Ўзбек тили ва адабиёти, – № 3. – Тошкент, 2011. – Б. 19-24.

person who started his life in Chinorqishloq and spent his youth under the plane tree is like him.

The second chapter and the fourth part of the dissertation is called **"Artistic-aesthetic characteristics of parems",** and in this chapter, paremic units and their poetic aspect in the novel are revealed. In works of art, phraseological expressions are used in order to depict reality in a figurative way, to embody it clearly and fully in the eyes of the reader. As A. Mamatov noted, phraseology "is connected with the nature, economic structure, history, culture, lifestyle, oral creativity, fiction, art, science, customs, religion, etc., of the place where this or that nation lives" [74].

For this reason, writers use phrases as a linguopoetic tool in fiction, they enliven the language of artistic works, the communicative intention is realized with the help of an effective tool, and the character is formed by using phrases in the speech of characters and characters.

*"Chinor bilan yolg'iz qolib, astoydil ixlos bilan **quloq solsangiz**, siz ham uning asriy xayollarini eshitganday bo'lasiz".* Here, instead of the verbs *tinglamoq* and *eshitmoq*, it is appropriate to use the phrase *quloq solmoq*. Because in the verb *eshitmoq*, the concept of instant and exact time is noticeable. In the word *tinglamoq*, the temporality of the process, which this verb means, is associated with a certain period of time. *Quloq solmoq* is the process of listening for a relatively long time with a specific purpose. As can be seen from the passage, the word *astoydil* reinforces this. The inner aim of the writer is to feel the maple tree (chinor), to accept it as a person and to call it to understand, and the combination of *astoydil quloq solish* creates a strong connection with this inner intention.

*"...Chinorday odam ekan!" deb bir karra **hayrat barmog'ini tishlamog'i** bor".* Another attractive aspect of this sentence is that the expression **hayrat barmog'ini tishlamog'i** is closely connected with the similarity tool. The *Chinor* standard is imagined together with the subject that is the basis for the whole work. Here, the meaning of "the maple surprised the man", "the man is as amazing as the maple" is imagined and strongly emphasized. In general, paremic units have an incomparable role in the literary work, and it shows the Uzbek writer's way of perceiving reality, and it is also important because it serves to increase the effectiveness of the text and the growth of the artistic-intellectual thinking of the reader.

The third chapter of the study is called **"Linguopoetics of syntactic units in the Chinor Romani language".** The first part of this chapter entitled **"Linguopoetic features of imperative and interrogative devices used in the literary text"** analyzes the interrogative and command constructions used in the work from a linguopoetic point of view.

Imperative and interrogative units are usually indispensable units of speech. We often use such units in our speech. In artistic speech, command and interrogative devices are widely used in order to ensure the originality of oral speech. Imperatives and interrogatives in the speech of characters in the novel are important tools for reflecting their mentality, fully describing the development of events, and forming the

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[74] Маматов А. Ўзбек тилида фразеологик ибораларнинг шаклланиш масалалари // Ўзбек тили ва адабиёти. – Тошкент, 1994. – № 4-6. – Б. 50.

text. The writer effectively uses such units to express the emotions of the characters and their attitude towards the speaker. In the novel, even in very simple sentences, it is observed that the image is complicated by the combined use of affirmatives, exclamations, interrogatives tools. Simple sentences are complicated not by their structure, but by their content. For instance: – *Gapingiz to'g'ri. Lekin nima qilish kerak? – Bilmayman! – dedi Orif aka shartta kesib*. The statement in the passage is at first glance a very simple sentence. The first sentence *Gapingiz to'g'ri* is - an indicative sentence that means the content of the affirmation; *Lekin nima qilish kerak?* Is- an interrogative sentence; *Bilmayman*- emotional sentence expressing negation. Another example: *Katta peshlavha[75]ga yozib, butun xalqqa pesh qilib qo'yibsiz, "Deputatlar xonasi" deb! Menga tushuntiring-chi, nimaga? Vokzal boshlig'i haqiqatan ham bu haqda hech o'ylamagan ekan, tushuntirib berolmadi. – Deputat hamma qatori zalda kutsa, ko'z tegib qoladimi? Yo chipta ololmaydimi? Xalq boshqa-yu, deputat boshqa ekan-da? Yo u xalqni kamroq ko'rishi kerakmi? Uni kim saylagan o'zi?* The situation would not have turned out like this if the first reply had been formed in the form of a simple sentence instead of exclamations and questions. Orif dastlab voqelikka munosabatini keskin ifodaladi. Therefore, the exclamation mark indicates his mood. An interrogative sentence follows prepares an interrogative situation. Both the reader and the hero of the work in the situation of a listener become interested in the answer to the question. The person being questioned, that is, the head of the station, hesitates. Can not explain. The speaker, that is, Orif aka, expresses his opinion sarcastically through serialized or chained interrogative sentences: – *Deputat hamma qatori zalda kutsa, ko'z tegib qoladimi? Yo chipta ololmaydimi? Xalq boshqa-yu, deputat boshqa ekan-da? Yo u xalqni kamroq ko'rishi kerakmi? Uni kim saylagan o'zi?* The number of interrogative sentences is directly related to the sentence forming the interrogative situation above. The hero asks why something is wrong. After failing to get a satisfactory answer, he asks five consecutive questions to clarify the issue. The answer of the head of the station is even more helpless in front of these questions.

The most commonly observed feature of imperative tools in a literary text is:

1. Communicative function based on emphasis. In this case, the listener is charged with a communicative task, such as emphasizing something, ordering, directing, requesting, offering, or inviting.

2. Expressive function based on feelings. *Shunda u chor atrofga, butun tabiatga xuddi xo'jayinday nazar tashlaydi, tog'lar orqasidagi qora bulutlar, uzoqda yilt-yilt etgan chaqmoqlar bilan senlab gaplashadi:* ***Qo'y endi, tongni qiynama, tong otib olsin!***

If we pay attention to the given example, it will be as if we are observing a command sentence given by one person to another person from the content of the sentence. However, in this sentence, the hero of the work, Ochil Buva, is addressing nature, as well as a request to the lightning, which is trying to resist the dawn. If the content of the request took the lead through the combination of ***qo'y endi*** , then the

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[75] Dastlabki nusxada *vivestka* tarzida berilgan

verb in the form of the tense infinitive in the sentence has its place in the formation of the negative imperative tool.

The second part of the chapter entitled **"Artistic and stylistic features of repetition in the language of the work"** examines the place of repetition in the artistic text and its poetic features. One of the expressive-syntactic tools widely used in his works is repetition, which is considered one of the content-structural parts of the language paradigm of the writer Asqad Mukhtar. Asqad Mukhtar meets the requirements of figurative, impressive, original and high artistic language in his artistic reproductions. Repeating the words *dasht, cho'l* in the same way in one landscape image in the work served to emphasize the monotony and dullness of the scene. Repetitive units always serve to emphasize meaning or to indicate continuity and show various relationships. Boredom from monotony can be felt in these passages. Punctuation marks also have a special role in this. Example: – *Komissiyamisiz, aka, yozing. O'tgan safar ham bittasiga ancha gap aytuvdim, muxbir ekan, gazetaga hamma gapimning teskarisini yozib chiqdi. Yozing siz ham! Lekin bir narsani ayting:* **bugun – dasht, shamol, ish**; *ertaga –* **dasht, shamol, ish;** *indinga –* **dasht, shamol, ish...** *Bu nima, yashash shuning o'zimi? Keyin nima bo'ladi, xo'sh?...* The repetition of the words *dasht, shamol, ish* in this example with temporal units indicates that space, phenomenon and human activity remain unchanged in any part of time. This served to emphasize the meaning of standing still in one place without development and being bored with the sameness. The repetition of the noisy sliding *sh* sound in words is also skillfully used as a means of referring to the general noise in the environment. The description of Mirzacho'l is given a big place in the work. Development of the desert, turning the desert into prosperous settlements was one of the priority policies of that time. This issue is also noticeable in the attitude of the author or the hero to the desert. This is how the desert is described in one passage. *Lekin oldinda hech narsa yo'q edi. Cho'l, cho'l, cho'l... Bir giyoh dardida yongan o'sha cho'l. Ne-ne karvonlarni yutib ketgan o'sha o'lik cho'l. Katta cho'l, Mirzacho'l.*

If attention is paid, there is nothing in front of the first sentence. So, there is no work of life. The desert appears before our eyes as an endless area without any trace of life. The writer describes this unity more clearly through the repetition of the word desert. He describes as "*Cho'l, cho'l, cho'l... Uning lovullab, tandirdek qizib turishini bir giyoh dardida yonayotgan cho'l. Cho'lning poyonsizligi, mashaqqatini ne-ne karvonlarni yutib ketgan o'sha o'lik cho'l*" explains, and the concluding sentence also reflects the writer's great pain in the desert. Big desert, Mirzacho'l. At first glance, it seems that the desert is depicted in detail. If we pay attention, we understand that the writer describes the desert in the gradation method. The method of gradation is an important visual tool that allows full expression of emotional expressiveness not only in poetry, but also in prose.

In the third part of this chapter, **"Expression of intertextuality in the novel Chinor"**, is out one of the principles of the analysis of the artistic text is about intertextuality and its place in the artistic text. In studies related to text linguistics, the phenomenon of intertextuality is mentioned as one of the main means of forming an artistic text. In recent years, this phenomenon has been widely studied in Uzbek

linguistics. In particular, chapter 2.2 of M. Yo'ldoshev's doctoral dissertation on the topic "Linguopoetic study of literary text" is called "Meaning types of literary text and intertextuality". In this season, the scientist notes that intertextuality is one of the important points in the composition of the artistic text[76]. Linguist M.Homidova interprets the phenomenon of intertextuality as a philological phenomenon in her dissertation entitled "Badiiy matn persepsiyasida intertekstuallik" ("Intertextuality in the Perception of a Literary Text")and, based on a quote from J.Jenette, provides information on the study of intertextual communication into five types[77]. For instance: *Ular yana 3 soat yo'l yurdilar yo'l yursalar ham mo'l yurdilar.*

It is known that *yo'l* embodies complex conceptual meanings in folklore, especially in fairy tales. In fairy tales, heroes go on a journey and travel a long way based on the precedent pattern of "yo'l yursa ham, mo'l yurmoq". Also, the phrase *Ular yana uch soat yo'l yurdilar* refers to the mystical number three in folklore texts. In particular, **three brothers(uch og`ayni botirlar), three-headed dragon(uch boshli ajdarho), three roads(uchta yo'l), etc.** In mythologems, three serve to express uncertain quantity, uncertain length, and uncertain space. In the course of this sentence, this mythologime is revealed more widely.

In conclusion, the intertexts used in the novel "Chinor" occupy a special place due to their uniqueness and aesthetic function in the work. Narrations, folklore texts and stories included in the work give the work an aesthetic appearance.

The fourth part of the chapter, **"Parenthesis and its use in the novel"**, is about the role of parentheses in the novel and how they enrich the work by adding additional meaning to the work. Parentheses are used in fiction to add additional comments to more general speech. In the novel, we can observe that the parentheses used in the speech of the author or character are used to give additional comments to the main idea in the sentence. In parentheses separated by brackets, the separation of thought is clearly noticeable, because the parenthetical punctuation itself directly points to it. For example, in the following passage, it is not difficult to notice that two different lines of thought are presented in one sentence: *Uchinchi kuni kechasi Madumar boshliq kimlardir kelib, (Ochil bu latta-puttaga o'ralgan, yara-chaqa, eti suyagiga yopishgan odamlarni tanimadi ham), birpas indamay turib, yana ketishdi, achinishyaptimi, g'azabmi – bilib bo'lmasdi.* That is, in the context of the main sentence, it is understood that chief Madumar several people come and go at night. They leave without saying a word. In parentheses, it is reported that people wrapped in rags, flesh sticking to bones, and wounded children are lying in one area. The main purpose of putting these two separate ideas into one sentence is that there was a need to more clearly express why the people coming and going came and why they were silent for a while. If the idea given in the brackets was not expressed, the meaning of the main sentence would not be sufficiently clarified. Or there would have been a need to create a wider text.

Orif aka shuncha yo'llar, shuncha ellar kezib, na o'z yurtimizda, na Yevropa mamlakatlarida Shivilg'onday go'zal tog' qishlog'ini uchratoldi. Sobiq Ko'yki

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[76] Йулдашев.М.Бадиий матннинг лингвопоэтик тадқиқи. Филол. фан. д-ри ... дисс Т: 2010 ,B -129-154
[77] Ҳомидова М.Ф. Бадиий матн персепсиясида интертекстуаллик: Филол. фан. ... фалсафа док-ри (Phd) дисс. – Тошкент, 2021. Б -17

tumanida ("Sobiq"! Negadir uni "sobiq" qilib qo'yishibdi!) har bir kichkina qishloqning ham o'ziga xos chiroyi, o'ziga xos fazilati bor. In the passage above, parentheses served to reflect the inner speech of the hero in parallel. If this parenthesis had not been used, the word *sobiq* would not have attracted attention before the merger of *Ko'yki tumani.* In the internal speech of the hero, one can feel his objection and rebellion to why it is written as *sobiq.* It would be impossible to understand the inner turmoil of the hero and his attitude to reality without it.

In conclusion, it can be said that the phenomenon called parenthesis has a special place in artistic speech. Sentences given in brackets or introductory constructions have a number of functions, the main of which is to express a new idea or additional information along the way as an addition to the idea in the sentence. Additionally, such units ensure syntactic and structural complexity of the artistic text. Parentheses are used a lot in Asqad Mukhtar's novel "Chinor" and they serve to fully express the general artistic intention.

CONCLUSION

1. In the 20th century, the issue of the approach to the artistic text was on the agenda as the most urgent issue of linguistics. In the initial studies, the artistic text was studied according to stylistic features, later the linguopoetic, linguocultural, and linguoconceptual approaches to the artistic text became active. As a result of dissertation research conducted in this regard, the research fields of linguopoetics, linguoculturology, linguopragmatics and linguocognitology of Uzbek linguistics have developed.

2. In A. Mukhtar's novel "Chinor" the types of words according to their form and meaning are effectively used. As a result, the emotional expressiveness of the artistic text has increased significantly. The intended goal was quickly and easily conveyed to the reader. Such units are used as an important poetic tool in revealing the essence of the depicted images. In particular, it served to fully describe the psyche of the heroes. Two types of lexical semantics were studied in the work: 1. Lexical-semantic. 2. Contextual Synonymy. In addition to the skillful use of lexical-semantic Synonymy and Antonymy, the writer also effectively used contextual Synonymy and Antonymy. In this regard, the analysis of the contextual synonyms **sog'inmoq, sarg'aymoq, firoq** in the work shows that the writer deeply feels the common spiritual aspects of the words and skillfully uses them to fully describe the psyche of the characters.

3. In the works of Asqad Mukhtar, the effectiveness of the text is increased by means of words with opposite meanings, and the artistic intention of the writer is clearly and vividly described. The intended goal was delivered to the reader more quickly and easily. It is explained that using events and phenomena in a mutually contradictory way, revealing the essence of images with the help of antonyms is a unique aspect of the literary style.

4. In his works, the writer found and used the exact word that corresponds to the purpose and spirit of the image from the synonyms of our language, thus he realistically showed the psyche of his heroes and the smallest aspects of the object of

the image. In his works, the author was able to skillfully use appropriate units of meaning to express a positive or negative attitude to reality. The creator found a word that could express the intended meaning and feeling from among the synonyms expressing a concept, and used it appropriately.

5. The writer's novel „Chinor" is extremely rich and colorful in terms of lexical layers. Among the limited lexical units in the work, words related to the dialect, archaism, historicism, barbarism, sovietism and agnonymic units served to clarify the artistic intention of the writer and increased the linguopoetic value of the work. In this regard, the sovietisms used in the work allow a deep understanding of the spirit of the period, in which the novel was written, while the dialectisms allow defining the dialectal scope of the characters of the work. Agonymous units used in the Roman language were classified according to their general aspects as follows: 1. Obsolete Lexicon. 2. Modern lexicon. 3. Territorial limited lexicon 4. Onomastic lexicon. In themselves they too, show agnomism-historicism, agnomism-archaism, and agnomism-neologism.

6. Figurative expressions are one of the important tools determining the linguopoetic value of the Novel Language. In the novel, the clarity and impressiveness of the image is achieved through the extensive use of metaphors, metonymy, synecdoche, and irony. Figures of speech in the novel are important units, that express not only the artistry of the work, but also the writer's ability to use language. Metaphors and simile constructions in the work are tools that ensure its originality and uniqueness.

7. Phraseological units serve the vivid, figurative and impressive expression of the language of the work, and become the leading linguistic tool in artisticizing reality and figuratively expressing the poetic nature of the epic plot in the mind of the reader.

8. Imperative and interrogative units are usually indispensable units of speech. In artistic speech, command and interrogative tools are widely used, in order to ensure the originality of oral speech. Imperatives and interrogatives in the speech of characters in the novel are important tools for reflecting their mentality, fully describing the development of events, and forming the text. The writer effectively uses such units to express the emotions of the characters and their attitude towards the speaker. In the novel, the author's artistic intention is clearly reflected in the combined use of exclamation and interrogative tools. Such tools serve to ensure the multi-layeredness of the text.

9. Repeated words in prose have several functions. Among them, the most frequently used is the repetition of words and sentences, that need to be explained in a dialogic speech, and should be covered more widely. The role of repeated units may not be as obvious in a prosework, as in verse, but the poetic function of repeated units is noticeable, when the overall goal of the writer and the speech of the characters are taken into account.

10. Epigraphs, proverbs, proverbs, historical narratives and legends, precedent units served to ensure the intertextuality of the text. Folkloric materials are one of the tools that create intertextuality, and such materials are widely used in the work to describe the state of the hero, his inner experiences, or the details of the events.

Additionally, the work addresses to narratives and legends using the technique of text within the text.

11. The phenomenon called parenthesis also has a special role in artistic speech. Parenthetical sentences or introductory constructions have a number of functions, the main of which is to express a new idea or additional information along the way, as an addition to the idea in the sentence. Parentheses are used a lot in Asqad Mukhtar's novel "Chinor" and they serve to fully express the general artistic intention. Also, such units ensure syntactic and structural complexity of the artistic text. Parentheses are used in fiction to add additional comments to more general speech. It can be observed that the parentheses, used in the speech of the author or hero in the novel are used to add additional comments to the main idea expressed in the sentence. In parentheses separated by brackets, thinking separateness is clearly noticeable. The writer used parentheses skillfully to realize his artistic aesthetic goal

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

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ УНИВЕРСИТЕТ

НОРОВА ШАХОДАТ БАХОДИРОВНА

МАСТЕРСТВО ПОЭТИЧЕСКОГО ЯЗЫКА АСКАДА МУХТАРА
(на примере романа "Чинар")

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКА

Ташкент – 2024

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций за №B2023.4.PhD/Fil4024

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С диссертацией можно ознакомиться в Основной библиотеке Академии наук Республики Узбекистан (зарегистрирована за № 15). Адрес: 100060, г. Ташкент, ул. Зиёлилар дом 13. Тел.: (99871) 262-74-58.

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является изучение романа "Чинара" в лингвопоэтическом аспекте и определение мастерства художественного языка Аскада Мухтара.

Объектом исследования является роман Аскада Мухтара "Чинара" (Издательство "Yangi asr avlodi", 2018 год; Издательство литературы и искусства имени Гафура Гуляма, 1975 год).

Научная новизна исследования заключается в следующем:

доказано, что в романе Аскада Мухтара "Чинара" синонимичные единицы, как *bola-go'dak* (ребенок-младенец)*, do'zax-jahannam* (ад-преисподняя) и такие явления с противоположным значением, как *aybsiz-aybdor (без вины-виноватый)*, *azobli-shirin* (мучительно-сладкий) служат обеспечению масштабности художественного текста, в совершенстве выражению замысла автора, специфичности языка произведения;

слова и выражения, отражающие дух периода написания романа, диалектизмы, архаизмы и агнонимические единицы, такие как агноним-историзм, агноним-архаизм, агноним-неологизм и их художественно-эстетические задачи обоснованы такими примерами, как *обком, совхоз, квазары, паянтак, чорпичак*;

показано использование в романе Аскада Мухтара "Чинара" в лингвопоэтических целях пропитанных национальным духом и отражающих историческую и социальную среду метафор, метонимии, синекдохи и сравнительных конструкций таких, как *чинордек* (как чинара), *o'choqma-o'choq* (по очагам), *Sayxun, qulog'im sizda* (Сайхун, я весь в ушах);

доказана задача по обеспечению своеобразия с синтаксической точки зрения языка романа и поэтической актуализации посредством таких интертекстуальных средств, как императивные и интеррогативные конструкции:

Xalq boshqa-yu deputat boshqa ekan-da?Uni kim saylagan o'zi? (выходит, народ сам по себе, а депутат сам по себе? Кто его вообще избрал?), интертекстуальных средств: *Ular yana 3 soat yo'l yurdilar, yo'l yursalar ham mo'l yurdilar* (Они шли еще 3 часа, шли много).

Внедрение результатов исследования. На основе полученных результатов по лингвопоэтическому исследованию романа Аскада Мухтара "Чинара":

выводы, полученные в результате исследования того, что в романе Аскада Мухтара "Чинара" синонимичные единицы, как *bola-go'dak* (ребенок-младенец)*, do'zax-jahannam* (ад-преисподняя) и такие явления с противоположным значением, как *aybsiz-aybdor (без вины-виноватый)*, *azobli-shirin* (мучительно-сладкий) служат обеспечению масштабности художественного текста, в совершенстве выражению замысла автора, специфичности языка произведения использованы в рамках фундаментального и прикладного проектов FA-F1-G003 "Функциональное словобразование в современном каракалпакском языке", FA-A1-G007 "Каракалпакские

пословицы-поговорки как объект лингвистического исследования", выполненных в 2012-2016 годах (справка №18.01/03 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения академии наук Республики Узбекистан). В результате, выводы по лингвопоэтическому анализу художественного текста, лексико-семантическим единицам, использованным в художественном тексте; месте синонимов и антонимов в художественном тексте, неразрывной связи их национально-духовных, общественно-исторических корней с национальным характером языка послужили повышению научной ценности проекта;

выводы и предложения, доказывающие такими примерами, как *обком, совхоз, квазары, паянтак, чорпичак* художественно-эстетические задачи слов и выражений, отражающих дух периода написания романа, диалектизмы, архаизмы и агнонимические единицы, такие как агноним-историзм, агноним-архаизм, агноним-неологизм использованы в рамках прикладного проекта PZ-2020042022 по созданию "Лингводидактической электронной платформы тюркских языков", выполненного в 2021-2022 годах в рамках Государственных научно-технических программ (справка №04/1-1462 ташкентского государственного университета узбекского языка и литературы имени Алишера Навои Министерства высшего образования, науки и инноваций Республики Узбекистан). В результате, содержательно обогащены теоретические мысли в рамках проекта;

предложения и рекомендации, демонстрирующие использование в лингвопоэтических целях в романе Аскада Мухтара "Чинара" пропитанных национальным духом, отражающих историческую и социальную среду метафор, метонимии, синекдохи и сравнительных конструкций таких, как *чинордек* (как чинара), *oʻchoqma-oʻchoq* (по очагам), *Sayxun, qulogʻim sizda* (Сайхун, я весь в ушах), а также по их лингвопоэтическому анализу использованы в подготовке сценариев передач "Ta'lim va taraqqiyot" (Образование и развитие), "Adabiy jarayon" (Литературный процесс), "Bedorlik" (Бессонница) телерадиоканала "Узбекистан" Национальной телерадиокомпании Узбекистана (справка №04-36-2071 государственного учреждения "Телерадиоканал "Узбекистан" Национальной телерадиокомпании Узбекистана от 15 декабря 2022 года). В результате, выводы, основанные на духовно-просветительской мысли, научных взглядов исследования, послужили содержательному обогащению и совершенствованию сценариев телепередач.

Опубликованность результатов исследования. Всего по теме диссертации опубликовано 12 научных работ, 12 статей, в том числе 6 статей в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных научных результатов докторских диссертаций – 3 в республиканских и 3 в зарубежных журналах.

Структура и объем диссертации. Диссертации состоит из введения, трех основных глав, научных выводов и списка использованной литературы. Общий объем диссертации составляет 152 страниц.

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

I bo'lim (I chast; I part)

1. Norova Sh. Similar units in Askad Mukhtors "Tundaliklar" / Asian Journal of research in social sciences and humanities journal.Vol.11,Issue 12, Desember 2021 ISSN:2249-7315– P. 126-128. [Impact Factor 8.037]

2. Norova Sh. Asqad Muxtorning "Chinor" romanida qo'llanilgan frazeologik birliklarning lingvopoetik xususiyatlari // O'zbekiston milliy axborot agentligi – O'zA ilm-fan bo'limi (elektron jurnal). – Toshkent, 2022. 1-son – B. 214-222. [OAK Rayosatining 2019 yil 28 martdagi 263/7.1 va 263/7.4 – son qarori]

3. Norova Sh. Asqad Muxtorning "Tundaliklar" asarida o'xshatish birliklar // "TDPU ilmiy axborotlari" ilmiy-nazariy jurnali. – Toshkent, 2022. 7-son. – B. 159-164.[10.00.00.№7]

4. Norova Sh. Asqad Muxtorning "Chinor" romanida intertekstuallik / International scientific conferens. " Innovation in the modern education system" 25 january 2022. Washington, USA – P. 331-335.

5. Norova Sh. Artistik and stylistic features of repetition in the language of the work / International Journal of Innavtions in Engineriing,Research and Technology,Volume 9. Issue-11, November 2022. ISSN:2394-3696. – P. 6-8. [Impact Factor 7.5]

6. Норова Ш. Общий язык художественного текста и его образы / Eurasian journal of social sciences,philosophy and culture / Innovative Academy Research Support Center December, 2022. ISSN 2181-2888. – P.75-78. [Impact Factor UIF=8.2.SJIF=6.051.]

II bo'lim (II chast; II part)

7. Norova Sh. The common language of the literaru text and its appearances / Nizomiy nomidagi TDPU "Tillarni o'qitishda raqamli texnologiyalarni qo'llash zamonaviy ta'lim muhitini tashkil etish vositasi sifatida: muammolar va yechimlar" mavzusida xalqaro ilmiy-amaliy anjuman ilmiy ishlar to'plami. – Toshkent, 2022, 10-11-iyun. – B. 338-341.

8. Norova Sh. Asqad Muxtorning "Chinor" romanida makon va zamon birligi tamoyili / Alisher Navoiy nomidagi TDO'TAU, Respublika ilmiy-nazariy anjumani materiallari, "Tilshunoslikning dolzarb masalalari". – Toshkent, 2022. 16-mart. – B. 85-88.

9. Норова Ш. Лингвопоэтикада фразеологик бирликлар / Ta'lim-tarbiya jarayoniga innovatsion yondashuvlar, muammo va yechimlar" mavzusidagi respublika ilmiy-amaliy 3-sonli online konferensiyasi. – Toshkent, 3-son. 1-jild, 2022. 1-qism. – B. 36-40.

10. Norova Sh. Badiiy matnda umumxalq tilining ko'rinishlari // "TDPU ilmiy axborotlari" ilmiy-nazariy jurnali, – Toshkent, 2022. 9-son. – B. 422-426.[10.00.00.№9]

11. Norova Sh., Karimova G., The principles of determining the mechanisms of intertextuality of a literary text.International Journal on Integrated Education. e-ISSN:2620 3502. – B.194-196.

12. Norova Sh. GENERAL LANGUAGE OFARTISTIC TEXT AND ITS APPEARANSES IN ASQAD MUXTAR'S NOVEL "CHINOR' Academic international conference on multi-disciplinaru studies and education. Hosted from Pittsburg, USA, – P. 55-57.

Avtoreferat "O'zbek tili va adabiyoti" ilmiy jurnali tahririyatida tahrirdan o'tkazildi va o'zbek, ingliz, rus tillaridagi matnlar mosligi tekshirildi.