

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

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**FARG‘ONA DAVLAT UNIVERSITETI**

**ORTIQOVA NARGIZAXON YOQUBJONOVNA**

**ANVAR OBIDJON SHE‘RIYATINING FONOLEKSOPoETIK  
XUSUSIYATLARI**

**10.00.01 – O‘zbek tili**

**FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
AVTOREFERATI**

**Farg‘ona – 2024**

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

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon tilshunosligida tilning ekspressiv vazifasi masalasini o'rganishda, millatning tafakkuri va milliy ruhiyatini aks ettiruvchi badiiy adabiyot tili keng tadqiq etilmoqda. Lingvopoetik tadqiqotlarning vazifasi badiiy nutqdagi poetiklikni ifodalayotgan lingvistik vositalarni aniqlash va tadqiq etishdan iborat bo'lmog'i lozim. Shu bois, milliy tilning rivoji uchun tajribali ijodkorlar yaratgan badiiy asarlarni lingvopoetika nuqtayi nazaridan o'rganish amaliy ahamiyat kasb etmoqda.

Dunyo tilshunosligida falsafiy, adabiy va lingvistik qarashlarni o'z ichiga oluvchi tilshunoslikning antropotsentrik yo'nalishlaridan biri bo'lgan lingvopoetika sohasi yuzaga kelgan. Badiiy asarning lingvopoetik tahlili tilning nazariy tomonlari, ijtimoiy funksiyalari va inson ma'naviyatining in'ikosi ekanini bir butun holda tasavvur etishimizga imkon beradi. Chunki lingvopoetika o'z mazmun-mohiyatiga ko'ra filologiya sohasi tarmoqlarini o'zida mujassamlashtirishga, uning bir butunligini ta'minlashga qaratilgan. Shuning uchun zamonaviy tilshunoslikda badiiy adabiyot tilida poetik vazifa olgan lingvistik birliklarni tadqiq etish masalasiga alohida e'tibor qaratilmoqda.

O'zbek tilshunosligida lingvopoetika sohasining rivojlanishida ko'plab olimlarning xizmatlari katta bo'ldi. Ularning tadqiqot ishlarida badiiy asar tili o'ziga xos uslubiy, badiiy-estetik jihatlari, ijodkorning so'zlarni qo'llash mahorati, uning individual uslubi, adabiy tilga bo'lgan munosabati, okkazionalizmlar yaratish kabi usullari nuqtayi nazaridan tahlil etilgan. Xalqning millat sifatida shakllanishi til vositasida ro'y berar ekan, badiiy adabiyot tilining tadqiqi adabiy til rivoji uchun xizmat qiladi. "O'zbek tilining xalqimiz ijtimoiy hayotida va xalqaro miqyosdagi obro'-e'tiborini tubdan oshirish, unib-o'sib kelayotgan yoshlarimizni vatanparvarlik, milliy an'ana va qadriyatlarga sadoqat ruhida tarbiyalash, mamlakatimizda davlat tilini to'laqonli joriy etishni ta'minlash"<sup>1</sup> masalalari zamonaviy tilshunoslik zimmasiga katta mas'uliyat yuklamoqda. Turli poetik dalillar asosida bugungi o'zbek she'riyatida lisoniy omillarning voqelashuvi, mazmundorlik va badiiylilikni ta'minlashda ularning alohida o'rnini ilmiy-tanqidiy tahlil qilish hamda baholash zarurdir. Xususan, o'zbek milliy adabiyotida o'z o'rnini va ovozigacha ega bo'lgan O'zbekiston xalq shoiri Anvar Obidjonning so'z qo'llash mahorati, uning o'zigagina xos bo'lgan ifoda uslubi, badiiyatini ta'minlovchi lingvopoetik vositalar shu kungacha qadar lingvistik jihatdan alohida tadqiq etilmaganligi mavzuning dolzarbligini belgilaydi. Zero, yozuvchi va shoirlarning ijodi orqali badiiy til milliylikka xos ifoda vositalari bilan boyiydi. Umummilliy tilning rivoji uchun ijodkorlar yaratgan betakror asarlarni lingvopoetika nuqtayi nazaridan o'rganish dolzarb masaladir.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish

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<sup>1</sup>O'zbekiston Respublikasi Prezidentining 2020-yil 20-oktabrdagi "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi PF-6084-son Farmoni. Manba: <https://lex.uz/docs/5058351>

konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”, 2020-yil 29-oktabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2020-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmonlari; 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2019-yil 4-oktabrdagi PQ-4479-son “O‘zbekiston Respublikasining “Davlat tili haqida”gi Qonuni qabul qilinganligining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi qarorlari; O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 22-maydagi 304-son “Oliy o‘quv yurtidan keyingi ta’lim tizimini yanada takomillashtirish to‘g‘risida”gi qarori hamda ushbu faoliyat doirasidagi boshqa me‘yoriy-huquqiy hujjatlarda nazarda tutilgan vazifalarni amalga oshirishga ushbu dissertatsiya muayyan darajada xizmat qiladi.

**Tadqiqotning Respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

**Muammoning o‘rganilganlik darajasi.** Badiiy asar tili, adiblar mahorati va she’riy nutqning ekspressivligini ta’minlovchi turli lingvistik omillar, til birliklarining poetik imkoniyatlarini tahlil qilish muammosi azaldan tadqiqotchilarning diqqat markazida bo‘lib kelgan. Fanlar kesimida antropotsentrik tamoyillar talqini lingvopoetik tahlil doirasini ham kengaytirib yubordi: til→ijodkor→asar→adresat munosabatining lingvopoetik tabiatini o‘rganish jarayonida lingvopoetika yo‘nalishi lingvopragmatika hamda lingvokulturologiya kabi yondosh sohalar bilan hamkorlik qiladi.

Hozirga qadar dunyo tilshunosligida lingvopoetikaning nazariy masalalariga doir ko‘plab izlanishlar olib borilgan. Jumladan, g‘arb va rus tilshunosligida A.Xolodovich, V.Vinogradov, G.Vinokur, B.Larin, Y.Stepanova, V.Jirmunskiy, D.Shmelov, V.Grigorev, L.Novikov, Z.Hovanskaya, I.Galperin, V.Zadornova, V.Kuxarenko, M.Gorelikova, D.Magomedova, N.Shanskiy, A.Lipgart, M.Davidov, Y.Yakovleva, N.Kupina, Y.Marinova<sup>2</sup> kabi olimlar va o‘zbek tilshunosligida

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<sup>2</sup>Холодович А. К вопросу о лингвистическом методе в поэтике. // К борьбе за марксизм в литературной науке. – Л.: Прибой, 1930; Виноградов В.В. О языке художественной литературе. – М., 1956; Винокур Г.О. Филологические исследования: лингвистика и поэтика. – М.: Наука, 1970; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974; Степанова Ю.С. Основы общего языкознания. - М.,1975;

X.Doniyorov, S.Mirzayev, Q.Samadov, I.Qo'chqortoyev, H.Abdurahmonov, N.Mahmudov, B.Yo'ldoshev, E.Qilichev, B.Umrqulov, I.Mirzayev, S.Karimov, G.Yaxshiyeva, M.Yaqubbekova, M.Yo'ldoshev, D.Andaniyozova<sup>3</sup> va boshqa ko'plab olimlarning tadqiqotlarida lingvopoetikaning nazariy masalalari o'rganilgan. Shuningdek, H.Ahmedov, G.Rihsiyeva, G.Keldiyorova, G.Muhammadjonova, D.Shadiyeva, N.To'lanova, S.Normamatov, G.Jumanazarova, O.Tursunova, M.Qurbonova, M.Abdupattoyev, D.Nazarova, T.Butunbayeva<sup>4</sup> kabi tadqiqotchilarning she'riy asarlar poetikasi borasidagi izlanishlari diqqatga sazovor.

Xususan, Anvar Obidjon she'riyatining lingvopoetik xususiyatlari, shoirning so'zdan foydalanish mahorati borasida ham bir qator ishlar qilingan.<sup>5</sup> Ularda muallif

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<sup>3</sup>Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент, 1962; Самадов Қ. Ойбек – сўз санъаткори. – Тошкент, 1965; Қўчқортоев И. Бадиий нутқ стилистикаси. – Тошкент, 1975; Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент, 1981; Йўлдошев Б. Бадиий нутқ стилистикаси. – Самарқанд: СамДУ, 1982; Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982; Умурқулов Б. Поэтик нутқ лексикаси. – Тошкент, Фан, 1990; Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста. – Тошкент, 1992; Каримов С.А. Ўзбек тилининг бадиий услуби. Филол. фан. док...дисс. – Тошкент, 1993; Яхшиева Г. Ўзбек тилида фонографик услубий воситалар. – Тошкент: Фан, 1996; Якуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари. – Тошкент, 2005; Йўлдошев М. Бадиий матн ва унинг лингвопоэтик тахлили асослари. – Тошкент: Фан, 2006; Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси. – Тошкент: Турон замин-зиё, 2016.

<sup>4</sup>Аҳмедов Х. Ўзбек адабиётида насрий шеър. Филол. фан. номз...дисс. автореф. – Тошкент, 1995; Рихсиева Г. Шеърятдаги гапларнинг актуал бўлинишида анафоралар ўрни. Филол. фан. номз...дисс. – Тошкент, 1999; Келдиёрова Г. Ўзбек бадиий нутқида антитеза (Э. Воҳидов шеърятти мисолида). Филол. фанл. номз...дисс. автореф. – Тошкент, 2000; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи. Филол.фан. номз...дисс. автореф. – Тошкент, 2004; Шодиева Д.Ш. Муҳаммад Юсуф шеърятти лингвопоэтикаси. Филол.фан. номз...дисс. автореф. – Тошкент, 2007; Тўланова Н. Тўқсонинчи йиллар ўзбек шеърятти тилидаги бадиий санъатларнинг лисоний-услубий тахлили. Филол.фан. номз...дисс. автореф. – Тошкент, 2008; Нормаматов С. Абдулла Авлоний шеърятти лексикасининг маъновий-услубий хусусиятлари. Филол.фан. номз...дисс. автореф. – Тошкент, 2011; Жуманазарова Г. Фозил Йўлдош ўғли дostonлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик тахлил). Филол.фан. д-ри...дисс. автореф. – Тошкент, 2017; Турсунова О. А. Ўзбек тили фонетик бирликларининг поэтик имкониятлари. Филол.фан. бўйича фалсафа док...дисс. – Фарғона, 2019; Қурбонова М.О. Мустақиллик даври дostonлари лингвопоэтикаси. Филол.фан. б.фалс. док...дисс. автореф. – Фарғона, 2019; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Филол.фан. д-ри...дисс. автореф. – Фарғона, 2021; Назарова Д.И. Жамол Камол шеърятти поэтикаси. Филол.фан. б.фалс. док... дисс. автореф. – Бухоро, 2021; Бутунбаева Т.А. Замонавий назмий дискурда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўқтам ва Минҳожиддин Мирзо шеърятти мисолида). Филол.фан. б.фалс. док... дисс. автореф. – Самарқанд, 2021.

<sup>5</sup>Йўлчиев Қ. Типологик ўхшашликлар: бирлик ва учлик. – Тошкент: Туронзамин зиё, 2016; Садинова Н.С. Бадиий матнларда контрастнинг лингвопроагматик хусусиятлари. (Анвар Обиджон, Усмон Азим, Аъзам Ўқтам асарлари мисолида). Филол.фан. б.фалс. док...дисс. автореф. – Тошкент, 2021; Маматалимов З. Анвар

she'riyati, koproq bolalar uchun mo'ljallangan asarlari tilining o'ziga xos poetik xususiyatlari tahlil qilingan. Ijodkor iste'dodini belgilovchi lisoniy xususiyatlar she'riy nutqda badiiy-estetik vazifa olishi kabi masalalar asosan adabiyotshunoslik nuqtayi nazaridan o'rganilgan. Shoir ijodining lingvistik aspektidagi o'ziga xos individual mahorat sirlarini ochib berish tilshunoslar oldida turgan muhim vazifalardan biridir.

**Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari bilan bog'liqligi.** Tadqiqot Farg'ona davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "Zamonaviy tilshunoslik muammolari" mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** Anvar Obidjon she'riyati tilining badiiyatini ta'minlovchi fonetik va leksik vositalarni poetik jihatdan tadqiq qilishdan iborat.

**Tadqiqotning vazifalari** quyidagilardan iborat:

badiiy asarlar tilining o'zbek tilshunosligida o'rganilish holatini baholagan holda ularni lingvopoetik tadqiqot doirasida umumlashtirish;

o'zbek tilidagi she'riy matnlar lingvopoetikasi bo'yicha bajarilgan tadqiqotlarni tahlil qilish;

muallif she'riyati tilidagi badiiylikni ta'minlovchi, poetik vazifa oluvchi fonetik va leksik vositalarni lingvopoetik xususiyatlarini aniqlash;

muallif she'riyati misolida qo'llanilishi cheklangan leksik qatlamning poetik imkoniyatlarini ochib berish;

she'riy nutq badiiyligini ta'minlaydigan fonetik hodisalarning ekspressivlik hamda ijodkor maqsadini ifodalashdagi o'rnini ko'rsatish;

muallifning fonetik va leksik vositalarning lingvopoetik imkoniyatlaridan foydalanishdagi o'ziga xos uslubiy mahoratini aniqlash orqali o'zbek tilining badiiylik xususiyatlarini aniqlash.

**Tadqiqotning obyekti** sifatida Anvar Obidjonning "Ona yer" (1974), "Baxromning hikoyalari" (1984), "Bezgakshamol" (1985), "Juda qiziq voqea" (1987), "Bezgakshamol-2" (2003), "Tanlangan asarlar: 2-kitob" (2014), "Saylanma: She'rlar" (2017), "G'alati maktublar" (2017), "Polosonlik polaponlar" (2018), "Kichkintoylar quvonchi" (2019) kabi she'riy to'plamlari hamda "Qorinbotir" (1990) she'riy dramasi olingan.

**Tadqiqotning predmeti** Anvar Obidjon she'riyatining fonopoetik va leksopoetik xususiyatlarini o'rganishdan iborat.

**Tadqiqotning usullari.** Dissertatsiya mavzusini yoritishda tilshunoslikning sistem-struktur, semantik-stilistik, dialektik, komponent tahlil, qiyoslash, tavsiflash, pragmalingvistik va lingvopoetik tahlil usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

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Обиджон шеъриятининг бадий-маърифий хусусиятлари. Филол.фан. б.фалс. док...дисс. автореф. – Тошкент, 2021; Ашурова З.Ш. Замонавий болалар шеъриятининг лингвопрагматик тадқиқи. Филол. фан. б.фалс. док...дисс. – Қўқон, 2022; Юнусова Х.Р. Визуал поэтик матнларнинг прагма-когнитив тадқиқи. Филол.фан. б.фалс. док... дисс. – Фарғона, 2022; Солижонов Й. Анвар Обиджон поэтик олами: Монография.-Тошкент: Янги аср авлоди, 2022; Ҳамроева Ҳ. Болалар адабиётининг реформатори. – Фарғона: Классик, 2023.

A.Obidjon she'riy asarlari asosida poetik nutq badiiyligini ta'minlaydigan tovushlarni birdan ortiq qo'llash, tovush tushirish, orttirish, o'zgartirish, almashtirish, tovushlarni noto'g'ri talaffuz etish kabi fonetik hodisalarning ekspressivlik hamda ijodkor maqsadini ifodalashdagi o'rni asoslangan;

tovush takroriga asoslangan tasviriy vositalar alliteratsiya, assonans hamda qofiya tarkibidagi tovush takrorlari fonopoetik vosita sifatida expressivlik ifodalashi A.Obidjon she'riy asarlari misolida dalillangan;

A.Obidjon she'riy asarlarida poetik maqsad bilan qo'llangan zid ma'noli, ma'nodosh va shakldosh so'z, iboralar aniqlangan va ularning she'riy nutqda leksopoetik vosita sifatida expressivlik ifodalashi ochib berilgan.

A.Obidjon she'rlarida badiiyligni ta'minlaydigan varvarizm va disfemizm kabi leksopoetik vositalar aniqlangan va ular vositasida she'riy nutqda hajviy, satirik ma'no ifodalanishi isbotlangan.

### **Tadqiqotning amaliy natijalari** quyidagilardan iborat:

tadqiqotdan kelib chiqadigan ilmiy xulosalar o'zbek tilshunosligida qaror topayotgan lingvopoetikaning shakllanishida, o'zbek tili stilistikasi, matn lingvistikasi va nutq madaniyati bo'yicha qo'llanma va darsliklar yaratishda material sifatida xizmat qilishi asoslangan;

fonetik va leksik vositalarning badiiy matnda bajaradigan poetik vazifalari bo'yicha olingan natijalar va xulosalar, dissertatsiyaga manba bo'lgan materiallar zamonaviy o'zbek tilshunosligi, xususan, o'zbek lingvopoetikasi uchun muhim zaruriy, ilmiy ma'lumot berishi, lingvopoetika bo'yicha tadqiqotlar yaratishda manba bo'lib xizmat qilishi, leksikologiya, semasiologiya, matn tilshunosligi, uslubshunoslik fanlarini o'qitishda amaliy jihatdan yordam berishi ko'rsatilgan.

oliy o'quv yurtlari filologiya fakultetlarida maxsus kurs sifatida o'qitish tavsiya etilgan;

shuningdek, o'zbek she'riyati tilining jamiyat rivoji, undagi o'zgarishlarga bog'liqlik xususiyatlari haqidagi mulohazalarni tarix, madaniyatshunoslik, estetika hamda ma'naviyat fanlari bo'yicha darsliklar yaratishda ham qo'llash tavsiya etilgan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo'yilganligi, izlanish yuzasidan chiqarilgan xulosalar uning metodologiyasi va metodikasi bilan uyg'unligi, soha bo'yicha qo'yilayotgan muammoning dolzarbligi, yangi va muhim vazifalarning hal etilganligi, lisoniy dalillar talqinining nazariy asoslanganligi, tadqiqotning himoyaga olib chiqilayotgan holatlari qiyosiy-nazariy usullar yordamida yechilganligi va xulosalarning amaliyotga joriy etilganligi bilan izohlash mumkin.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati shundaki, dissertatsiya natijalari, badiiy asarlarni lingvopoetik tahlil etish, adiblar mahoratini o'rganish, tilimiz rivojida ularning hissasini belgilash maqsadida olib boriladigan barcha tadqiqotlar kabi tilshunosligimiz taraqqiyotiga o'z ta'sirini ko'rsatadi; badiiy asarlar tili, badiiy matnlarning lingvopoetik tadqiqi o'zbek tilshunosligida dolzarb hisoblangan psixolingvistika, pragmalolingvistika va

stilistika singari sohalar doirasidagi mavjud ilmiy ma'lumotlarni kengaytirib mukammallashtiradi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, tadqiqot ishidan oliy o'quv yurtlarining o'quv jarayonlarida lingvopoetika, lingvokulturologiya, semasiologiya va kognitiv tilshunoslik kabi fanlar bo'yicha ma'ruza, seminar, maxsus kurslar tashkil etish, dissertatsiyalar, monografiyalar, darslik va o'quv qo'llanmalari, izohli, ensiklopedik lug'atlar yaratishda foydalanish mumkin.

**Tadqiqot natijalarining joriy qilinishi.** Anvar Obidjonning she'riy asarlari lingvopoetik tadqiqi bo'yicha olingan ilmiy natijalar asosida:

A.Obidjon she'riy asarlarida poetik maqsad bilan qo'llangan zid ma'noli, ma'nodosh va shakldosh so'z, iboralar va ularning she'riy nutqda o'ziga xos tarzda ifodalanishiga oid xulosalardan 2020-2021-yillarda O'zbekiston davlat xoreografiya akademiyasida amalga oshirilgan "O'zbek milliy raqs san'atini targ'ib etishga bag'ishlangan veb-sayt va multimedia mahsulotlari to'plamini yaratish" mavzusidagi FZ-2019081663 raqamli ilmiy-amaliy loyihani bajarishda foydalanilgan. (O'zbekiston davlat xoreografiya akademiyasining 2023-yil 7-iyundagi 01/04-52-son ma'lumotnomasi) Natijada loyiha doirasidagi veb-sayt ilmiy xulosalar bilan boyigan;

A.Obidjon she'riy asarlari asosida dalillangan tovush takroriga asoslangan tasviriy vositalar alliteratsiya, assonans hamda qofiya tarkibidagi tovush takrorlari fonopoetik vosita sifatida expressivlik ifodalashiga doir ilmiy natijalaridan 2022-2023-yillarda O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalining "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" eshittirishlari ssenariysini yozishda foydalanildi. Muallif bilan suhbatlar uyushtirilgan, ilmiy qarashlar va xulosalar ushbu eshittirishlar mazmuni boyitishga xizmat qilgan. (O'zbekiston milliy teleradiokompaniyasi "O'zbekiston" teleradiokanali davlat unitar korxonasi 2023-yil 10-iyundagi OZ-R-1-78-son ma'lumotnomasi). Natijada Anvar Obidjon tilining individual xususiyatlari, she'riy matnlarda qollangan fonetik va leksik birliklarning poetik imkoniyatlariga oid ilmiy-amaliy qarashlar asosida tayyorlangan radiodasturlarning mazmunan mukammallashuviga erishilgan;

A.Obidjon she'rlarida aniqlangan badiiylikni ta'minlaydigan varvarizm va disfemizm kabi leksopoetik vositalar va ular vositasida she'riy nutqda hajviy, satirik ma'no ifodalanishi; Anvar Obidjon she'riyati misolida o'zbek she'riyati tilining o'ziga xos xususiyatlari va ijodkorning individual uslubiy mahorati kabi ilmiy natijalaridan 2023-yilda Farg'ona viloyat teleradiokompaniyasining "Xayrli tun", "Adabiy muhit", "Ma'naviyat sarchashmasi" ko'rsatuvlari hamda "Yoshlar kundaligi" radioeshittirishlarida foydalanildi. Shuningdek, ushbu ko'rsatuv va eshittirishlar uchun tayyorlangan materiallar dissertant tomonidan tavsiya etilgan maqolalar bilan mazmunan kengaytirildi. Viloyat teleradiokompaniyasi ko'rsatuvlarida ushbu dissertatsiya natijalaridan foydalanish o'zining ijobiy samaralarini berdi. (Farg'ona viloyat teleradiokompaniyasining 2023-yil 22-iyundagi 01-04/133-son ma'lumotnomasi) Natijada ko'rsatuv va eshittirishlar

uchun tayyorlangan materiallarning mazmuni mukammallashtirilib, ilmiy dalillar bilan boyitildi;

A.Obidjon she'riy asarlari asosida poetik nutq badiiyligini ta'minlaydigan tovushlarni birdan ortiq qo'llash, tovush tushirish, orttirish, o'zgartirish, almashtirish, tovushlarni noto'g'ri talaffuz etish kabi fonetik hodisalarning ekspressivlik hamda ijodkor maqsadini ifodalashdagi o'rni bo'yicha ilmiy qarashlari va xulosalaridan Qozog'istondagi ta'lim o'zbek tilida o'qitiladigan umumta'lim maktablarining 11-sinf o'quvchilari uchun yaratilgan "O'zbek tili" o'quv darsliklarida 2022-2023-yillarda Qozog'iston Respublikasi o'zbeklari "Do'stlik" hamjamiyati qoshidagi "Ijodkor" adabiy birlashmasining targ'ibot faoliyatida, xususan, birlashma tomonidan o'tkazilgan ilmiy-nazariy konferensiyalarda, o'zbek va qozoq olimlarining ilmiy-ijodiy hamkorligiga bag'ishlangan ilmiy-adabiy tadbirlarda foydalanilgan. (Qozog'iston Respublikasi o'zbeklari etnomadaniy birlashmalari "Do'stlik" jamiyatining №41 2023-yil 12-iyuldagi ma'lumotnomasi) Natijada mazkur darslikning yangi ilmiy xulosalar va tahlillar bilan boyishiga xizmat qilgan.

**Tadqiqot natijalarining aprotatsiyasi.** Tadqiqot natijalari 9 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha 14 ta ilmiy ish chop etilgan, jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish uchun tavsiya etilgan ilmiy nashrlarda 3 ta maqola, ulardan 1 tasi xorijiy jurnalda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiyaning umumiy hajmi 156 sahifani tashkil etadi. Tadqiqot ishi kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari belgilangan, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning "**Lingvopoetik paradigmaning shakllanish tarixi**" deb nomlangan birinchi bobida tilshunoslikning yangi yo'nalish bo'lgan lingvopoetika poetika va lingvistika uyg'unligida shakllangan badiiy asarlar, qolaversa, boshqa uslublarga oid matnlar tilining uslubiy va poetik xususiyatlarini, uning tuzilishi va mazmunini badiiylilik jihatidan tadqiq etuvchi soha ekanligi xususida fikr yuritiladi.

Bobning birinchi fasli "Lingvopoetika umumfilologik yo'nalish sifatida" deb nomlanadi. Tilshunoslik mustaqil fan sifatida ajralib chiqmagan davrlarda unga tegishli bo'lgan muammolar falsafa fani tarkibida o'rganilgan. Poetikaga esa faqatgina she'r, adabiyot ilmi sifatidagina qaralgan. Poetik ma'noni so'z, umuman, til birliklari vositasida anglashilishi haqidagi dastlabki g'oyalar antik davr olimlari

qarashlarida shakllanib tilshunoslik va falsafa mustaqil, ayni paytda aloqador fanlar sifatida o'rganilgan. Mustaqil fan sifatida XIX asrga kelib ajralib chiqqan tilshunoslik falsafa, psixologiya, mantiq fanlari bilan uzviy aloqadorlikni saqlab qoldi. Hozirga qadar dunyo tilshunosligida lingvopoetikaning nazariy masalalariga doir ko'plab izlanishlar olib borilgan. Jumladan, g'arb va rus tilshunosligida A.Xolodovich, V.Vinogradov, G.O.Vinokur, B.A.Larin, Y.S.Stepanova, V.M.Jirmunskiy, V.P.Grigorev, V.Y.Zadornova, V.A.Kuxarenko, M.I.Gorelikova, A.A.Lipgart, N.A.Kupina va boshqa ko'plab olimlarning tadqiqotlarida lingvopoetikaning nazariy masalalari tadqiq qilingan. Dastlab Arastu va boshqa antik olimlar qarashlarida yaxlit bir soha tarkibida o'rganilgan mazkur masalalar keyinchalik uch yo'nalish – til, adabiyot va falsafaga ajralib, alohida tahlil va tadqiq etildi. Keyinchalik, ushbu uch soha vakillarining o'zaro kechgan bahs-munozaralari asnosida barcha sohalarda keng ko'lamlil tadqiqotlar amalga oshirildi. Nihoyat, falsafiy, badiiy va lingvistik qarashlarni o'z ichiga oluvchi tilshunoslikning antropotsentrik yo'nalishlaridan biri bo'lgan lingvopoetika sohasi mustaqil tadqiqot yo'nalishi sifatida vujudga keldi. Badiiy asarning lingvopoetik tahlili tilning nazariy tomonlari, ijtimoiy funksiyalari va inson ma'naviyatining in'ikosi ekanini bir butun holda tasavvur etishimizga imkon beradi. Lingvopoetika o'z mazmun-mohiyatiga ko'ra filologiya sohasi tarmoqlarini o'zida mujassamlashtirishga, uning bir butunligini ta'minlashga xizmat qilishi bilan ahamiyatlidir.

Lingvopoetika zamonaviy tilshunoslikning antropotsentrik nazariyaga asoslangan yo'nalishlaridan biri bo'lib, poetika va lingvistikaning obyekt, vazifasi doirasiga kiradigan umumfilologik jihatlarini o'rganadi.

Bobning ikkinchi fasli “Lingvopoetik ilmiy paradigma talqini” deb nomlanadi. O'zbek tilshunosligida lingvopoetika sohasi rivojida S.Mirzayev, Q.Samadov, X.Doniyorov, I.Qo'chqortoyev, B.Umurqulov, H.Abdurahmonov, I.Mirzayev, N.Mahmudov, M.Yo'ldoshev, D.Andaniyozova kabi olimlarning xizmatlari katta bo'ldi. Ularning tadqiqot ishlarida badiiy asar tili o'ziga xos uslubiy, badiiy-estetik jihatlari, ijodkorning so'zlarni qollash mahorati, uning individual uslubi, adabiy tilga bo'lgan munosabati, okkazionalizmlar yaratish kabi usullari nuqtayi nazaridan tahlil etildi.

O'zbek tilshunosligida lingvopoetika mustaqil tadqiqot yo'nalishi sifatida ajratilmagan paytlarda ham sohaga aloqador ko'plab ilmiy ishlar qilingan, biroq ularning aksariyati aynan bir ijodkorning tili va uslubiga xos tahlil xarakterida olib borilgan tadqiqotlar sanaladi<sup>6</sup>; badiiy asarlar hamda badiiylikni ta'minlovchi til

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<sup>6</sup>Шомаксудов А. Ўзбек адабий тилининг ривожланишида Ҳамза ижодининг аҳамияти. // Шарқ юлдузи, 1954. №3; Шоабдурахмонов Ш. Ойбек романларининг тили ва стили.// Шарқ юлдузи, 1955. №10; Тўрабекова С. Ғафур Ғулум поэмаларининг тили ва стили ҳақида. Филол.фан. номз... дисс. автореф. – Тошкент, 1961; Чориев Б. Ғафур Ғулум поэзияси лексикасининг айрим масалалари. Филол.фан. номз...дисс. – Тошкент, 1972; Самадов Қ. Ойбек-сўз санъаткори. – Тошкент, 1965; Самадов Қ. Ойбек тил маҳоратининг баъзи масалалари. – Тошкент, 1967; Қўчқортоев И. Бадий сўз устаси. – Тошкент, 1967; Султонова М. Абдулла Қаҳҳор услуби. – Тошкент, 1967; Ёриев Б. Язык поэзии М.Шайхзаде. Автореф. дисс...канд. филол.наук. – Ташкент, 1979; Махматмуродов Ш. Язык «Дивана» Ҳамза Ҳакимзаде Ниязи. Дисс...канд. филол. наук. – Ташкент, 1981; Насриддинов Ф. Адибнинг йўли. Абдулла Қодирий маҳорати. – Тошкент, 1971; Юлдашев Б. Язык и стиль произведений Саида Аҳмада: НДА. – Тошкент, 1979; Турдалиев Б. Ҳамза ва ўзбек адабий тили. – Т.: Фан, 1981; Алиев А.Ю. Абдулла Қодирий «Обид кетмон» қиссасининг баъзи тил хусусиятлари. // Ўзбек

бирliklari, ularning yozuvchi yoki shoir maqsadini ifodalashdagi o‘rni lingvopoetik tadqiq etilgan;<sup>7</sup> tilshunoslik va adabiyotshunoslik nuqtayi nazaridan badiiy uslubga tegishli lingvistik birliklar tadqiq etilgan;<sup>8</sup> badiiy adabiyot tili sof lingvistik nuqtayi nazardan tadqiq etilgan<sup>9</sup> ilmiy ishlar mavjud.

Badiiy asarni lingvopoetik jihatdan tadqiq etishda til birliklari bajarayotgan poetik vazifasiga ko‘ra tahlil etilishi, yetuk badiiyat namunasi sanaladigan badiiy

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<sup>7</sup>Яқуббекова М. Ўзбек халқ кўшиқларининг лингвopoэтик хусусиятлари. – Тошкент, 2005; Жуманазарова Г. Фозил Йўлдош ўғли дostonлари тилининг лингвopoэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил). Филол. фан. д-ри...дисс. автореф. – Тошкент, 2017; Умрқулов Б. Ўзбек бадиий насрининг лингво-услубий шаклланиш асослари. Филол.фан. д-ри...дисс. автореф. – Тошкент, 2020; Абдупаттoев М.Т. Ўзбек тилининг поэтик синтаксиси. Филол. фан. д-ри...дисс. автореф. – Фарғона, 2021; Эгамов Х. Шеърлий асар тилини ўрганиш. – Тошкент, 1973; Умрқулов Б. Поэтик нутқ лексикаси. – Тошкент, 1990; Мирзаев И. Проблемы лингвopoэтической интерпретации стихотворного текста. – Тошкент, 1992; Йўлдошев М. Чўлпоннинг бадиий тил маҳорати. Филол.фан. номз...дисс. автореф. – Тошкент, 2000; Муҳаммаджoнова Г. 80-йиллар oхири ва 90-йиллар бошлари ўзбек шеърлатининг лингвopoэтик тадқиқи. Филол. фан. номз...дисс. автореф. – Т., 2004; Шадиева Д. Муҳаммад Юсуф шеърлати лингвopoэтикаси. – Т., 2007; Б.Ўринбоев Ғафур Ғулом асарларининг лингвopoэтикаси. – Тошкент, 2008; Йўлдашев М. Бадиий матн лингвopoэтикаси. – Тошкент: Фан, 2008; Йўлдошев М. Бадиий матннинг лингвopoэтик тадқиқи. – Тошкент, 2009; Анданиязова Д. Ономастик бирликларнинг лингвopoэтик тадқиқи. – Тошкент: Турон замин-зиё, 2016; Тошхўжаева Ш. Эркин Аъзам асарлари лингвopoэтикаси. Филол.фан. б.фалс. док...дисс. автореф. – Тошкент, 2017; Турсунова О. А. Ўзбек бадиий нутқининг фонопоэтик тадқиқи (шеърлий асарлар мисолида). Филол.фан. б.фалс. док...дисс. автореф. – Фарғона, 2018; Қурбонова М.О. Мустақиллик даври дostonлари лингвopoэтикаси. Филол.фан. б.фалс. док...дисс. автореф. – Фарғона, 2019; Жамолитдинова Д. Бадиий матнда терминларнинг лингвopoэтик ва лингвокультурологик хусусиятлари.– Тошкент, 2021; Саминов А.И. Оксоморон бадиий нутқда лингвopoэтик восита сифатида.Филол.фан. б.фалс. док...дисс. автореф. – Фарғона, 2022.

<sup>8</sup>Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент, 1962; Самадов Қ. Ойбек – сўз санъаткори. – Тошкент, 1965; Кўчкортоев И. Бадиий нутқ стилистикаси. – Тошкент, 1975; Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент, 1981; Йўлдошев Б. Бадиий нутқ стилистикаси. – Самарқанд: СамДУ, 1982; Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982; Умурқулов Б. Поэтик нутқ лексикаси. – Тошкент, Фан, 1990; Мирзаев И. Проблемы лингвopoэтической интерпретации стихотворного текста. – Тошкент, 1992; Каримов С.А. Ўзбек тилининг бадиий услуби. Филол. фан. док...дисс. – Тошкент, 1993; Яхшиева Г. Ўзбек тилида фонографик услубий воситалар. – Тошкент: Фан, 1996; Яқуббекова М. Ўзбек халқ кўшиқларининг лингвopoэтик хусусиятлари. – Тошкент, 2005; Йўлдошев М. Бадиий матн ва унинг лингвopoэтик таҳлили асослари. – Тошкент: Фан, 2006; Анданиязова Д. Бадиий матнда ономастик бирликлар лингвopoэтикаси. – Тошкент: Турон замин-зиё, 2016.

<sup>9</sup>Ахмедов А. Лексика поэзии Фурката. Автореф. дисс...канд. филол. наук. – Ташкент, 1960; Шомаксудов А. Язык сатиры Муками (Лексика и фразеология). Автореф. дисс...канд. филол. наук. – Тошкент, 1956; Хамидов З. Лексико-семантическое и лингвopoэтическое исследование языка “Лисан ат-тайр” Алишера Навои. Автореф. дисс...канд. филол.наук. – Ташкент, 1982; Бафoев Б. Навоий асарлари лексикаси. – Тошкент: Фан, 1983; Абдурахмонов Ғ., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент: Фан, 1984; Усманов Х. Лингвостилистические особенности языка Лютфи. Автореф. дисс...канд. филол. наук. – Тошкент, 1986; Рустамов М. Гадоий девони тилининг лексикаси. Филол.фан. номз...дисс. – Тошкент, 1992; Тожибоев М. Муҳаммад Шайбоний девони тилининг лексик-семантик хусусиятлари. Филол.фан. номз... дисс. автореф. – Тошкент, 2004.

ijod namunalari lingvopoetik xususiyatlari nuqtayi nazaridan tahlil etilib o'rganilishi hamda bu yo'nalishdagi tahlil va talqinlarni tizimli ravishda olib borish bugungi tadqiqotchilar oldidagi muhim vazifalardan biri bo'lib qolmoqda. Lingvopoetik tadqiqotlarning vazifasi badiiy tildagi poetiklikni ifodalayotgan lingvistik vositalarni aniqlash va tadqiq etishdan iborat bo'lmog'i kerak.

Bobning uchinchi fasli "Badiiy matn va lingvopoetik tahlil tamoyillari" deb nomlanadi. Badiiy matn ijodkor (muallif) ning dunyoni, voqelikni obrazli-estetik idrok qilishi natijasida yaratiladi. Uning yaratilishi va yuzaga kelgan badiiy butunlikning o'quvchi tomonidan tushunib, idrok etilishi murakkab estetik faoliyat hisoblanadi. Badiiy matnni "...lingvopoetik tahlil etishning aniq bir modeli yaratilgan emas. Tilshunoslik va til ta'limi amaliyotida fonetik tahlil, morfologik tahlil kabi tekshirishning aniq tamoyil va usullari turg'unlashgan. Ammo lingvopoetikada hali bu darajaga kelingan emas"<sup>10</sup>. Badiiy adabiyot tilida esa "...emotsionallik, serqatlamlilik, obrazlilik, musiqiylik, serbo'yoqlik, ixchamlik"<sup>11</sup> mavjuddir. Bu kabi xususiyatlariga ko'ra badiiy til lingvopoetik tadqiqotlar manbaidir. Lingvopoetik tadqiq etishda esa aniq tahlil tamoyillariga rioya qilish zarurdir.

Tilning fonetik-fonologik, morfemik, leksik, morfologik, sintaktik va supersintaktik sath birliklari badiiylikni ifodalashda faol ishtirok eta oladi. Albatta, bularning hammasi ijodkorning badiiy niyatiga bog'liq bo'lib, ijodkor o'z mahorati darajasida yaratgan ma'lum bir badiiy matn ichida ushbu til birliklaridan ba'zilari alohida vazifa va bo'yoqqa ega bo'ladi.

Keyingi yillarda jahon va o'zbek tilshunosligida lingvopoetika sohasining tadqiqot manbayi, lingvopoetik tahlil tamoyillari tizimi qanday bo'lishi kerakligi haqida ilgari surilgan fikr va yondashuvlar tasnif etildi. Ushbu lingvopoetik tadqiqotlardagi tahlil va talqinlar va nazariy ma'lumotlarga asoslanib tadqiqotning obykti sifatida tanlangan Anvar Obidjon she'riyatining fonopoetik va leksopoetik xususiyatlari tadqiqida ekspressivlikka dahldor sanalgan fonetik vositalar, tovush takroriga asoslangan tasviriy vositalar, so'z shakl va ma'no munosabatiga ko'ra turlari (antonim, sinonim, omonim, o'zakdosh so'z va iboralar), qo'llanish doirasi chegaralangan leksika (varvarizm, disfemizm), emotsional-ekspressiv bo'yoqli leksik birliklar, o'zlashmagan so'zlar qatlamining ishtiroki va ularning she'riy matnda qay darajada poetizmga aylana olganligi kabi masalalar tahlil etiladi. Lingvopoetik tahlillar uchun 1) shakl va mazmun birligi asosida yondashuv; 2) makon va zamon birligi asosida yondashuv; 3) umumxalq tili va adabiy til munosabati asosidagi yondashuv; 4) badiiy matnga badiiy-estetik yaxlitlik sifatida qarashga asoslangan yondashuv; 5) badiiy matnda poetik aktuallashgan til vositalarini aniqlash; 6) badiiy matndagi eksplitsitlik va imlitsitlik nisbatini aniqlash; 7) badiiy matnda intertekstuallik mexanizmlarining lisoniy xususiyatlarini aniqlash kabi tamoyillar asos sifatida olindi.

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<sup>10</sup> Ёўлдошев М. Бадий матн лингвопоэтикаси. – Тошкент, Фан, 2008. - Б.148.

<sup>11</sup> Иззат Султон. Адабиёт назарияси. – Тошкент, 1980. Б.250.

Dissertatsiyaning “Anvar Obidjon she’riyatining fonopoetik xususiyatlari” deb nomlangan ikkinchi bobida A.Obidjonning she’riy asarlari matnida poetik vazifa bilan namoyon bo‘layotgan fonetik birliklar hamda badiiy tasvir vositalarining yuzaga kelishiga xizmat qiladigan tovush hodisalari tahlilga tortilgan.

Bobning birinchi fasli “Tovushlarning birdan ortiq qo‘llanilishiga oid poetik xususiyatlar” deb nomlanadi. Badiiy til va undagi barcha lingvistik birliklar ifodalayotgan poetik vazifalariga ko‘ra lingvopoetikaning o‘rganish obyekti bo‘la oladi. Bu borada M.Yo‘ldoshev shunday yozadi: “...fonopoetika alohida yo‘nalish (daraja) sifatida qaraladi, uning xususiyatlari va tadqiqot obyektini aniqlash muhim ahamiyatga ega”<sup>12</sup>. Darhaqiqat, fonopoetika bugungi kunda alohida tahlil va tadqiq qilinishi zarur bo‘lgan sohalardan biri bo‘lib qolmoqda.

Fonetik hodisalarga asoslangan tasviriy vositalar – alliteratsiya, assonans, geminatsiya hamda tovush tushirish, tovush orttirish, tovushlarni noto‘g‘ri talaffuz etish kabi fonetik hodisalar, ularning badiiy matn kontekstida ifoda, emotsional-ekspressivlik ulashishi singari masalalar hamda qofiyalanishning poetik tomonlari asosan fonostilistika va fonosemantikaga doir tadqiqotlar doirasida<sup>13</sup> tahlil etilgan. Keyinchalik fonopoetika doirasida badiiy matnning ba’zi fonetik xususiyatlari fonetik uslubiy figuralar sifatida<sup>14</sup> va fonopoetik vositalar fonografik uslubiy vositalar sifatida<sup>15</sup> ham tadqiq etilgan.

Jumladan, muallif she’riy asarlari tilida unli tovushlarning cho‘zilishi, ya’ni ularning birdan ortiq yozilishi orqali belgining ortiqchiligi ifodalanishi aniqlandi:

*“Nelar haqda kuylar chigirtka,  
U ham ishqdan kuyganmi yohud?  
O‘tiribman cho‘mi-i-i-b sukutga,  
Aytolmasdan dardim men noshud”* (Saylanma. B.22).

<sup>12</sup> Ўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2006. Б.27.

<sup>13</sup> Артюшков А. Стиховедение. Качественная фоника русского стиха. – М., 1927; Григорьев В.П. Поэтика слова – М.: Наука, 1979; Гальперин И.Р. Стилистика английского языка. – М., 1981; Шомаксудов А., Расулов И., Қўнғуров Р., Рустамов Х. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983; Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983; Қиличев Э. Ўзбек тилининг практик стилистикаси. – Тошкент: Ўқитувчи, 1985; Голуб И.Б. Стилистика современного русского языка. – М.: Высшая школа, 1986; Дониёров Х., Ўлдошев Б. Адабий тил ва бадий стиль. – Тошкент: Фан, 1988; Абдуазизов А. Ўзбек тили фонологияси ва морфонологияси. – Тошкент, 1992; Ҳайдаров А.А. Бадий тасвирнинг фоностилистик воситалари. Филол. фан. номз...дисс. – Тошкент, 2008; Ҳакимов М.Х. Ўзбек прагмалингвистикаси асослари. – Тошкент: Академнашр, 2013; Каримов С. Ўзбек тилининг фонетик стилистикаси. – Самарқанд, 2016.

<sup>14</sup> Ўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент, Фан, 2006; Шодиева Д. Муҳаммад Юсуф шеърининг лингвопоэтикаси. Филол. фан. номз...дисс. – Тошкент, 2008; Турсунова О.А. Ўзбек бадий нутқининг фонопоэтик тадқиқи (шеърининг асарлар мисолида). Филол. фан. б.фалс. док...дисс. автореф. – Фарғона, 2018; Турсунова О. Қофиянинг фонопоэтик тадқиқи. // Ўзбек тили ва адабиёти. 2013, № 4; Турсунова О. Аруз ва бармоқ вазнларининг баъзи фонопоэтик хусусиятлари. // Ўзбек тили ва адабиёти. 2009, № 5; Турсунова О. Қофиянинг фонопоэтик тадқиқи. // Ўзбек тили ва адабиёти. 2013, № 4; Турсунова О. Тилшуносликда фонопоэтика масаласи. // Ўзбек тили ва адабиёти. 2016, № 3; Турсунова О. Ўзбек тили фонетик birlikларининг поэтик имкониятлари. Филол. фан. б. фалс. док...дисс. автореф. – Фарғона, 2019.

<sup>15</sup> Яхшиева Г. Ўзбек тилида фонографик услубий воситалар – Тошкент: Фан, 1996; Қиличев Э., Қиличев Б. Нутқ маданияти ва услубий асослари. – Бухоро, 2002; Тўланова Д. Бадий матнда фонографик воситаларнинг қўлланиши. – Андижон, 2014; Ҳайдаров А.А. Ёзув билан боғлиқ услубий хусусиятлар. // Илмий-амалий анжуман материаллари тўплами. – Бухоро, 2020; Юнусова Х.Р. Визуал поэтик матнларнинг прагма-когнитив тадқиқи. Филол. фан. б. фалс. док...дисс. автореф. – Фарғона, 2022.

Qahramonning dard bilan, chigirtka chirillashidan allalanib, sukutga cho‘mishi tasviri *cho‘mi-i-ib* so‘zida “i” unlisini birdan ortiq yozilishi, cho‘zib o‘qilishi bilan yanada yorqinroq ifodalanmoqda.

Undosh tovushlarning birdan ortiq qo‘llanishi. Tildagi orfoepik me‘yorlarga ko‘ra ham ba‘zi holatlarda bir undosh talaffuz qilinishi kerak bo‘lgan so‘zlar ekspressivlikni ta‘minlash maqsadida atayin qavatlab talaffuz qilinadi. “So‘zlovchining ichki ruhiyati (siqilish, xursandlik kabilar) va maqsadini kitobxonga «aynan» yetkazish uchun yozuvchilar badiiy matnda bu holatni undoshlarni birdan ortiq yozish orqali ifodalashga harakat qiladilar”<sup>16</sup>. Badiiy matnda bu fonopoetik usul, ya‘ni tovush kuchining balandligi yoki pastligi orqali nafaqat hushohanglikka erishiladi, qolaversa, harakatning davomiyligi yoki bir onda ro‘y berganligi, belgining me‘yordan ortiq yoki kamligi kabi ma‘nolar ham ifodalanishi mumkin.

A.Obidjonning bir misrali, ya‘ni bir qatordangina iborat “Ignabarg she‘rlar”idan birida undosh tovushning birdan ortiq qo‘llanilishi bilan issiqlik belgisining ortiqqligi ifodalangan:

“*Qo‘li is-s-siq, qarashi sovuq*”. Qarashi – nigohining qanchalik sovuqligini ifodalash uchun *sovuq – issiq* so‘zlarini qarshilantirish, uning tarkibidagi *s* harfini uchta yozish orqali ham belgi kuchaytirilmoqda, hamda “*s-s-s*”- ilon tovushiga taqlid bilan bir misradangina iborat bo‘lgan she‘rning g‘oyasiga xizmat qilayotgan obraz yaratilgan.

Badiiy asarlarda qahramonlarning ruhiy holatini to‘la namoyon qilishda mualliflar undosh tovushlarni cho‘zishdan unumli foydalanadilar. Bu holat she‘riy asarlarda nasriy asarlardan ko‘ra kamroq uchraydi. Ammo mahoratli shoirlar o‘z she‘rlarida undoshlarni cho‘zish yordamida kuchli ekspressiv-emotsional holatlarni ifodalaganlar. Masalan, A.Obidjon “Betayin” she‘rini lirik qahramoni tilidan aytilgan “*Ko‘ksingga bosh qo‘yganim zamon, Tuyuladi ham-m-masi yolg‘on*” tarzidagi misralar bilan yakunlagan. Aslida, *hammasi* so‘zi tarkibida imlo qoidasiga ko‘ra *m* tovushi ikkita bo‘lib, tovushni yana bittaga ko‘paytirish va ular orasida chiziqchanning qo‘llanilishi bilan undosh tovush cho‘zilib, lirik qahramonning ruhiy holati aniqroq tasvirlanmoqda. Badiiy tasvirda she‘rning mazmuni, ritmiga mos holda ishlatilgan bu kabi fonopoetik vositalar o‘quvchi hissiyotiga kuchli ta‘sir qiladi. U o‘zini lirik qahramon o‘rniga qo‘yib uning holatiga tushadi.

Undosh tovushlarni qo‘shoqlantirish (geminatsiya). Undoshlarni ikkilantirib qo‘llash orqali badiiy asar qahramoni ruhiyatidagi turli obrazli holatlarni aniq tasvirlashga erishiladi. Ammo so‘zlardagi turli sabablar bilan yonma-yon kelgan undoshlarning barchasi ham lingvopoetik jihatdan ahamiyatga ega bo‘lmaganidek, duch kelgan tovushni qavatlab qo‘llab ham bo‘lmaydi. Masalan: “*Dilbarim, chekkanim jafolar haqqi, Ibodat qilurman bir umr senga*” (A.Obidjon “Saylanma”, B.9).

Ushbu misoldagi *chekkanim* so‘zidagi *k* tovushi va *haqqi* so‘zidagi *q* tovushining qo‘shoqlanib kelishi geminatsiya hodisasi sanalmaydi. *Chek + gan* –

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<sup>16</sup> Ўўлдощев М. Бадий матн ва унинг лингвопоетик тахлили асослари. – Тошкент: Фан, 2006. - Б.27.

*chekkan*, soʻz oʻzagiga qoʻshimcha qoʻshilishi bilan tovush oʻzgarishiga uchrashi natijasida hosil boʻlgan assimilatsiya hodisasi hisoblanadi.

Badiiy matnda geminatsiyaning muhim oʻrin tutishini koʻp kuzatish mumkin. Poetik nutqda (okkazional) uslubiy maqsadni ifodalovchi ohangdorlik bu aynan geminatsiyadir. Soʻz tarkibidagi qoʻsh undoshlilik badiiy nutqda maʼlum poetik vazifani bajarish, maqsadni kuchaytirish, tinglovchiga taʼsir oʻtkazish uchun qoʻllanadi. Masalan: “*Oydin tunda oʻxshar Toshkent oyposhshoga, Kelar olam yulduzlari tomoshshoga*” (Saylanma. B.30).

Ushbu sheʼriy parchada ikki oʻrinda undoshlar qoʻshoqlangan holatni kuzatish mumkin, *oyposhsho* soʻzidagi *sh* tovushining qoʻshoqlanishi, yonma-yon kelishi adabiy tilda normal hodisa boʻlgani uchun sheʼrda qofiyadoshlik, ohangdoshlikdan boshqa fonopoetik vazifa bajarmaydi. *Tomoshsho* soʻzida esa muallif ataylab *sh* tovushini qoʻshoqlantirgan, natijada esa yuqoridagi misradagi soʻzga qofiyadosh, ohangdosh talaffuzli soʻz yaratilgan hamda *tomosha* soʻziga tantanavor mazmun yuklatilgan.

Bobning ikkinchi fasli “Tovush kombinatsiyasining poetik funksiyalari” deb nomlanadi. Tovushlarning notoʻgʻri talaffuz etilishi. Badiiy matnda turli sabablarga koʻra ayrim soʻzlarni, koʻproq hollarda oʻzlashma soʻzlarni ona tili talaffuz qoidalariga boʻysundirib yoki ataylab buzib talaffuz qilish holati kuzatiladi. “Bunday xato soʻzlovchining oʻzlashgan soʻz imlosini toʻgʻri tasavvur qilmasligi, boshqa millatga mansubligi, paronimlarni farqlamaslik natijasida yuzaga keladi, deb izohlash mumkin”<sup>17</sup>.

*“Boʻlib yurib kutubxona “sarbon”i,*

*Goh kinochi, traktorchi, boʻgʻoltir.*

*Konda burgʻilovchi, zavod bogʻboni,*

*Gap pullashni oʻrganganmish u oxir”* (Saylanma. B.25).

“Chalatanish” sheʼridan olingan ushbu parchada *buxgalter* soʻzi muallif tomonidan maqsadli ravishda notoʻgʻri - *boʻgʻoltir* tarzida yozilgan. Mazkur soʻz oʻzbek tiliga oʻzlashmagan ruscha soʻz boʻlib, uning oʻrnida muallif oʻzbek tilidagi “hisobchi” soʻzini qoʻllashi ham mumkin edi. U holatda sheʼr tabiatidagi yumor, sarkazmga putur yetgan va band oxiridagi *gap pullashni oʻrganganmish u oxir* – koʻchimidagi kinoyaga mos tushmasligi, hamda “*oxir*” soʻziga qofiyadosh boʻlmasligi mumkin edi.

Bundan tashqari, tovushlarni notoʻgʻri talaffuz etish usulidan sheʼriy asarlarda lirik qahramon nutqi (bayon)ni individuallashtirish, nutqiy kamchiliklarini koʻrsatish, kulgu qoʻzgʻatish, piching, kinoya maʼnolarini anglatish hamda ifodani ogʻzaki – jonli nutqqa yaqinlashtirish maqsadida foydalanilgan.

Tovush almashinishi yoki oʻzgarishi. Tilda maʼlum birlikning fonetik oʻzgarishga uchrashi, yaʼni soʻz va morfema tarkibidagi baʼzi tovushlarning oʻrin almashinuvi yoki oʻzgarishi natijasida hosil qilingan soʻzlar badiiy nutqda poetik vazifa bajarganida ularning orfoepik va orfografik oʻlchovlarga toʻgʻri kelmasligi ahamiyatsiz boʻlib qoladi.

<sup>17</sup> Ёўлдошев М. Бадий матн ва унинг лингвопоетик таҳлили асослари. – Тошкент: Фан, 2006. - Б.28.

“O‘zim o‘nglab desam “hazil”, *mani* quvdi yamon qarg‘ab,  
Hamon tinmas emish *jog‘i*, *jog‘liqliq‘ingdin aynanay”* (Bezgakshamol. B.24).

Ushbu she‘riy parchada ham tovush o‘zgarishlari turlicha poetik ma‘no anglatmoqda. Masalan, *mani*, *jog‘i* so‘zlarida dialektal, ya‘ni shevaga oid fonetik o‘zgarishlar aks etgan bo‘lib ular nutqda mahalliy koloritni saqlaydi. *Aynanay* so‘zi esa nutqda subyektiv bahoni ifodalashi bilan badiiy-estetik vazifa bajaradi. Shuningdek, A.Obidjon she‘rlarida tovush almashishi yoki o‘zgarishi hodisasi tarixiylik, ijtimoiy va mahalliy koloritni tasvirlash, subyektiv baho anglatish, jarangdorlik va tantanali ohangni ifodalash maqsadida qo‘llangan.

Tovush tushirilishi. Badiiy asarlar tilida, jumladan, tarixiy mavzularda yozilgan she‘riy va nasriy asarlar tilida ko‘plab fonetik o‘zgarishlar badiiy matn kontekstida o‘ziga xos fonopoetik vazifa bajarib keladi. She‘riy asarlarda ba‘zan so‘z boshida yoki o‘rtasida unli tovush tushirib qoldiriladi (M: *bo‘lmoq – o‘lmoq, so‘ramoq – so‘rmoq* kabi). Quyidagi misolda ham huddi shunday fonetik hodisa ro‘y bergan:

“*Mard elim –Turon ota*  
*Bo‘lmagay hech vaqt poda.*  
*Dushmanin etgay zada,*  
*Chimrilsa qoshlar birlashib”* (Saylanma. B.23).

Inson jiddiylashgan, g‘azablangan holatida qoshlarining *chim(i)rilishi* – ularning birlashib, qo‘shilib ketishi she‘r g‘oyasiga ko‘ra turkiy tilli ellarning birlashuviga o‘xshatilgan. So‘z tarkibidagi *i* tovushining tushirilishi bilan talaffuz ohangida keskinlikka ham erishilgan.

Tovush orttirilishi. Tovush orttirilishi hodisasi doim ham fonopoetik vosita bo‘la olmaydi. Biroq badiiy matnlarda tovush orttirilishi orqali ekspressivlik hosil qilingan holatlarda garchi bu adabiy til talabiga ko‘ra me‘yorning buzilishi sanalsada ularga fonopoetik vosita sifatida qaralishi lozim. Masalan, so‘z o‘rtasida undosh tovush orttirib talaffuz qilinishi: “*Doshqozonda qovurtib yeb qo‘yguday tikilgay, Nomi o‘tgan ayolga g‘ilay ko‘zi jalanglab”* (Bezgakshamol. B.22).

Ushbu “qovurib-qovurtib” misolidagi tovush orttirilishi adabiy til talaffuz me‘yorlariga to‘g‘ri keladigan fonetik hodisalarga kirmaydi. Muallif “qovurtib” so‘zidagi “t” tovushini orttirish bilan talaffuzdagi keskin ohangga va bu so‘zni “qovurtirib” so‘zi (orttirma nisbatdagi fe‘l)ning talaffuziga yaqinlashtirib ko‘p ma‘nolilikka erishgan.

Bobning uchinchi fasli “Tovush takrorining poetik xususiyatlari” deb nomlangan. Unda assonans, alliteratsiya, qofiyalanish va uni tashkil etuvchi tovush takrorlari fonopoetikaning elementi sifatida tadqiq etilgan.

Alliteratsiya – undosh tovushlar takrori. Alliteratsiya nutqda ohangdorlikni ta‘minlash maqsadidan kelib chiqib, bir tovushni takror qo‘llash san‘ati sifatida baholanadi.<sup>18</sup>

“*Chaqchaqa qiz tamannolanib,*  
*Chiqdi chamanga orolanib”* (Saylanma. B.135).

<sup>18</sup> Хомидий Х. ва бошқ. Адабиётшунослик терминлари луғати. – Тошкент: Ўқитувчи, 1970. Б.23-24.

Ushbu misolda “ch” va “q” tovushlarining so‘z boshi va o‘rtasida takrorlanib kelishi bilan poetik ohangdorlikka erishilgan.

*“Lahzalik qo‘shiqmiz aslida,  
Yer azal tiriklar qasdida,  
Ustiga sig‘masak, ostida  
Joy yetar senga ham, menga ham”* (Saylanma. B.29).

Ushbu she‘riy parchada esa z va s tovushlarining (8 o‘rinda), a tovushining (18 o‘rinda) takrorlanib kelishi asosidagi alliteratsiya va assonansni kuzatishimiz mumkin.

Assonans. She‘riyatda uchraydigan “assonans” unli tovushlar takrori bo‘lib “...vokal alliteratsiya deb ham nomlangan”<sup>19</sup>.

*“Bu olamda qolmadi  
Gunohimdan o‘tguchi.  
U – Siz, tashlab ketsam ham,  
Kechirguchi, kutguchi.”*

She‘riy parchadagi u va o‘ tovushlarining takrori assonans hamda k va g tovushlarining takrori – alliteratsiya kabi tovush tovlanishlarini yuzaga keltirib, she‘rga ohangdorlik bag‘ishlamoqda.

Qofiya tarkibidagi tovushlar takrori. Aslida adabiyot nazariyasining tadqiqot obyekti bo‘lgan va she‘riyatga xoslangan qofiya shakllanish xususiyatiga ko‘ra ohangdoshlikka asoslangani uchun ham fonopoetik vosita sifatida o‘rganilishi mumkin. “Qofiya she‘rning tovush tuzilishida, ritmik tarkibida, intonatsiyasida, sintaktik-semantik bog‘lanishida, band tuzilishida muhim vazifani bajaradi, shuning uchun qofiya she‘riy nutqni ohangdor va ta‘sirli qilishga xizmat qiladi, misralarning esda saqlanib qolishini osonlashtiradi.”<sup>20</sup> Muallifning “Topishmoq” she‘ridan olingan parchada:

*“Bolam, nechun mungli o‘zbekning kuyi?  
Gavjumdir ne bois o‘zbekning to‘yi?  
“Alpomish”ni tug‘di ne uchun o‘yi?  
Tagiga yetolsang odam bo‘lasan”* (Saylanma.B.15).

Misralardagi u, o‘ va i tovushlarining cho‘ziq hamda savol ohangiga mos ko‘tarinki talaffuz etilishidagi imkoniyatidan samarali foydalanib, ular ishtirokidagi kuyi, to‘yi, o‘yi kabi qofiyadosh so‘zlarni to‘rt misrali she‘r oxirida takroriy, ketma-ket uch marta qo‘llab, ifodadagi poetik vositaga aylantirilgan.

*“Ingliz otlig‘ bir orolcha tarqatibdur qarang, pidbo‘l,*

*O‘ynar ermish emdi qo‘rqmay Ro‘siyo-la Farang pidbo‘l”* (Bezgakshamol. B.24). Ushbu A.Obidjonning “Yovvoyi g‘azal, raqam 37” hajviy she‘rida she‘riy qatorlardagi qarang va Farang so‘zlari va keyingi qatorlardagi tajang, jang, mazang, arang, garang so‘zlari qofiya tizimini tashkil etgan va o‘zak so‘zlar oxiridagi a tovushi hamda ikki tovushdan iborat ng tovushi raviiy hisoblanadi. Aslida

<sup>19</sup>Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. Б.26.

<sup>20</sup>Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. Б. 261-262.

barmoq vaznida, shaklan g‘azallar kabi qofiyalangan barcha ikki qatorli bandlarning ikkinchi misrasidagi *pidbo‘l* so‘zining radif sifatidagi takrori hamda undan oldin kelgan so‘zlarning qofiyalanishi ifodadagi ravonlikka xizmat qilgan. Ushbu she‘r aruz vaznidagi g‘azallar kabi hijolanmagan va mazmun jihatidan ham hajviy she‘r bo‘lgani holda unga g‘azalning qofiyalanish shakli tanlangani sababli uning musiqiy, ohangdor va jarangdor bo‘lishiga erishilgan.

Tovush takrorlarining barchasi ham u yoki bu ko‘rinishda fonopoetik vazifa bajaradi. Ular she‘riy nutqning ekspressiv imkoniyatlarini ochib berish; ifoda tasviriyliigi, musiqiylik, xushohanglik, jarangdorlik, ovozni kuchaytirish, ta‘kidlash; ifodadagi ravonlik matnning o‘qilish izchilligini ta‘minlash va eslab qolishni osonlashtirish; yuzaga keltirayotgan badiiy-estetik ta‘siri tufayli o‘quvchiga ruhiy oziqlanish va rohatlanish kabi emotsional ta‘sir qilishi she‘riy misollar orqali tahlil etildi.

Tadqiqotning “**Anvar Obidjon she‘riyatida leksik birliklar poetikasi**” deb nomlangan uchinchi bobida A.Obidjonning she‘riy asarlari matnida poetik vazifa bilan namoyon bo‘layotgan leksik birliklar, jumladan, so‘zlarning shakl va ma‘no munosabatiga ko‘ra turlari – sinonim, antonim, omonim hamda qo‘llanish doirasi chegaralangan leksik birliklarlar tahlilga tortilgan.

Bobning birinchi fasli “Antonim va sinonimlar poetikasi” deb nomlanadi. A.Obidjon she‘riy asarlarida qahramonlar xarakterini aniq shakllantirish, asar g‘oyasini kuchaytirish uchun asarda o‘rni bilan sinonim, omonim va antonimdan poetik maqsadda foydalangan.

Antonimlar poetikasi. Anvar Obidjon she‘riyati zid ma‘noli leksemalarning poetik aktuallashuvi jihatidan tahlil etilganda muallif ushbu tasvir usullarini mahorat bilan qo‘llaganini ko‘rish mumkin. Masalan:

“...*Do‘stlarim davlatmand bo‘lsinlar doim,*

*Ro‘zg‘orin tebratsin dushmanlarim ham.*

... *Ko‘mmayin do‘stimni o‘rtanib, mahzun,*

*Ko‘msin meni do‘stlar, dushmanlarim ham.*

...*Yaxshilikdan, tangrim, in‘om et sharaf,*

*Yomonlikdan asra ko‘nglimni har dam.*

*Nomimni eslasin do‘stlarim yashnab,*

*Ta‘nador bo‘lmasin dushmanlarim ham”* (Saylanma.B.28).

Ushbu misoldagi ilk ikki misrada *do‘stlarim / dushmanlarim* antonimlari va *davlatmand bo‘lsinlar / ro‘zg‘orin tebratsin* kontekstual antonimlari o‘zaro xiazmatik parallelizm tasvir usuliga ko‘ra zidlantirilgan va bu bilan she‘rning kuchli ta‘sirchanligi va ohangdorligiga erishilgan. She‘rning keyingi misralarida *yaxshilik / yomonlik* leksik antonimlarini inkorli parallelizm tasvir usuliga ko‘ra tagma-tag qarshilantirib qo‘llash orqali kuchli kontrast ifoda yaratilgan.

Sinonimlar poetikasi. A.Obidjon she‘riyatida ma‘nodosh - sinonim so‘zlarga poetik mazmun yuklatilgan holda mahorat bilan qo‘llanganligini ko‘rish mumkin.

“*Bu olamning jumbog‘i ko‘p,*

*Bu olamning so‘rog‘i ko‘p.*

*Bu olamda savol cheksiz,*

*Bu olamda xayol cheksiz” (Saylanma.B.61).*

Ushbu she’rning uchta qatorida “jumboq, so‘roq, savol” sinonimlarini tagmatag, satrlar oxirida esa “ko‘p, cheksiz” sinonimlarini takroran qo‘llash orqali betakror tasvir va ohangdorlikka erishilgan.

Bobning ikkinchi fasli “Shakldosh leksik birliklar poetikasi” deb nomlangan. Shakldosh va o‘zakdosh so‘zlar she’riy asarlar tilida nutq ta’sirchanligini oshiradi. Muallifning “Bezgakshamol” to‘plamidagi tuyuqlar tarkibidagi omonim, omograf va omofonlar lingvopoetik tahlilga tortildi.

*“Ko‘p javrama, xotin, o‘chir uningni,*

*Ash‘or bitay, san xamir qil uningni.*

*Bunda ilhom qiynar, unda –xotinim,*

*Ol, Xudoyim, buningni yo uningni!” (Bezgakshamol.B.69)*

Ushbu misolda tajnisi tom, ya’ni to‘liq shakldosh bo‘lib kelayotgan *un* (masalan, bug‘doy uni)+*ing*, *un*(ovoz)+*ing*, *u* (3-shaxs birlik kishilik olmoshi)+*n*(orttirilgan tovush)+*ing* so‘zlari omoformalardir.

Qolaversa, Anvar Obidjonning she’rlarida antonimlarni yonma-yon – parallel qo‘llash orqali tushuncha, belgi, holat va obrazlar o‘zaro zidlangan. Sinonim so‘z va iboralarni she’riy asarlarda poetik maqsadda qo‘llash orqali muallif o‘z fikr va g‘oyalarining eng nozik holatlarini, o‘z individual nutqining hamma ma’no jilolarini tushunarli va ravshan, ravon va jozibador, shirali va ta’sirchan qilib ifodalash sharafiga ega bo‘lgan. Muallifning so‘zga ustaligi, so‘zning nozik ma’no va shakl qirralari (omonim, omoforma va omograflar) dan unumli foydalanganligini tuyuqlar va boshqa she’rlari misolida ko‘rish mumkin.

Bobning uchinchi fasli “Qo‘llanilishi cheklangan leksik qatlamning poetik xususiyatlari” deb nomlangan. Bobda A.Obidjon she’riyatida o‘rni bilan turli poetik maqsadlarda foydalanilgan varvarizm, o‘zlashma so‘zlar va disfemizm (kakofemizm) lar she’riy matnlar ichida tahlilga tortilgan.

Varvarizmlar badiiy asarlar matnida qo‘llanib, g‘oyaviy-badiiy maqsadni, qahramon xarakterini ochib berishda muhim vazifa bajaradi. A.Obidjon ham o‘z she’riy asarlarida varvarizm va o‘zlashgan so‘zlardan poetik maqsadda foydalanganligini ko‘rish mumkin. Masalan, quyidagi misolda *prasto‘y* (*prostoy* - oddiy) varvarizmini qo‘llash bilan o‘ziga bino qo‘ygan bir go‘zal ayolga oshiq bo‘lgan Gulmatning komik holati ochib berilmoqda. *Xudo, sajda, banda* kabi diniy ma’nodagi so‘zlar orasida qo‘llanilayotgan buzib talaffuz qilinayotgan birgina ruscha *prasto‘y* so‘zi *banda* so‘ziga sifatlovchi bo‘lib kelayotgani bilan kulguga sababchi bo‘lmoqda:

*“Xudo onglarmu u o‘zni husnig‘a qilsalar sajda,*

*Sabr aylay, ketib husni, prasto‘y banda bo‘lg‘uncha”*

(Bezgakshamol.B.9).

Disfemizm (kakofemizm)lar vulgarizmlardan farqli ravishda haqorat, so‘kish va qarg‘ish ma’nolarini bermaydi. Ular turli konnotativ ifodalarni ko‘rsatish bilan kitobxon tasavvurida emotsional-ekspressiv holat va anglashlarni shakllantiradi. Shu o‘rinda kakofemizlar ham adabiy til doirasiga kirmaydigan leksik birlik sifatida

emas, balki ekspressiv-emotsional bo‘yoqqa ega til va nutq birligi sifatida izohlanishi kerak.

A.Obidjonning she‘riy asarlarida, asosan, hajviy lirikasida qo‘llanilgan emotsional-ekspressiv bo‘yoqli leksika tarkibiga kiruvchi kakofemizmlarni ko‘plab uchratish mumkin. Bir sinonimik qatoridagi salbiy bo‘yoqdor, dag‘al so‘zlar kontekstda haqoratlash, kamsitish, qo‘rslik ma‘nolarini ifodalash uchun qo‘llanilgan. Masalan:

“*Oningdek sullaning aftin umrbod ko‘rmag‘on yaxshi*” (Bezgakshamol.B.6);

“*Hayratni jamlab aftig‘a*” (Bezgakshamol.B.9);

“*Madaniy turxatda bordim baletga*” (Bezgakshamol. B.113).

Keltirilgan misollardagi *aft* va *turxat* leksemalari *yuz, bet* va *ko‘rinish* so‘zlarining sinonimik qatoridagi xunuklik va qo‘pollik ma‘nosi ustun bo‘lgan shakllari bo‘lib, badiiy matnga dag‘al-kako ifoda berish uchun qo‘llangan. Qolaversa, “madaniy turxat” oksyumoroni orqali she‘rda kontrastlik kuchaytirilgan.

A.Obidjon she‘rlarida kakofemizmlar faol qo‘llanilib, mazkur birliklar vositasida muallif qahramonlar nutqini individuallashtirishga erishadi; milliy va ijtimoiy kaloritga urg‘u beradi; komik, satirik obrazlar tasviri orqali ularning ma‘naviy-axloqiy qiyofasi va saviyasini ko‘rsatib beradi; ramziy, allegorik ko‘chimlar hosil qilish yo‘llari bilan o‘zbek tilining badiiylik imkoniyatlarini yuzaga chiqaradigan original shakllarini yaratadi. Tadqiqot olib borish jarayonida shoir ijodida 150 tadan ortiq kakofemizmlar qo‘llanilib, ular she‘riy asarlarning badiiyligini oshirishga xizmat qilganligi aniqlandi. Ularni shartli ravishda quyidagi 6 ta guruhga bo‘lish mumkin: 1) bir sinonimik qatorga kiruvchi dag‘al ma‘noli so‘zlar; 2) epitetga asoslanib badiiylik hosil qilgan kakofemizmlar; 3) o‘xshatishga asoslanib badiiylik hosil qilgan kakofemizmlar; 4) metaforaga asoslanib badiiylik hosil qilgan kakofemizmlar; 5) turg‘un birikma holatidagi kakofemizmlar; 6) millat, irq, tana belgilariga asoslangan kakofemizmlar. Bu guruhlarni ichki kichik guruhlarga bo‘lish mumkin. Bundan tashqari kakofemizmlarning har biri o‘ziga xos fonetik, morfologik, semantik, stilistik xususiyatlarga ega.

Xulosa o‘rnida aytish mumkinki, A.Obidjon she‘riyati badiiy vositalarni qo‘llashda o‘zbek tilining boy badiiy-pragmatik imkoniyatlarini ochib bergan.

## XULOSA

1.Lingvopoetika mustaqil tadqiqot yo‘nalishi sifatida ajralib chiqmagan davrlarda unga tegishli masalalar tilshunoslik, adabiyotshunoslik va falsafa fanlari tarkibida o‘rganilgan. Uning tadqiqot obyekti badiiy matnlar bo‘lib, badiiy matnlar shakl va ifoda jihatdan tilshunoslikka, mazmun va badiiylik jihatdan adabiyotshunoslikka, mantiqiylik jihatdan falsafa faniga tegishlidir. Lingvopoetika ana shunday uyg‘unlashgan murakkab masalalar tahlili bilan shug‘ullanadi. U zamonaviy tilshunoslikning antropotsentrik nazariyaga asoslangan yo‘nalishlaridan biri bo‘lib, poetika va lingvistikaga tengdan aloqador bo‘lgan umumfilologik muammolarni o‘rganadi.

2. O‘zbek tilshunosligida lingvopoetika sohasi yetarlicha ilmiy asoslanmagan. Sohaga aloqador deb sanash mumkin bo‘lgan aksariyat tadqiqotlarda ma‘lum bir

ijodkorning tili va uslubiga oid badiiy tahlillar; asarlarda badiiylikni ta'minlovchi til birliklari, ular vositasida yozuvchi yoki shoir maqsadining ifodalanish holati tadqiq etilgan. Lingvopoetik tadqiqotlarning asl vazifasi badiiy asar tilida muayyan maqsad uchun xizmat qilgan hodisalarni aniqlash va tadqiq etishdan iborat.

3. Lingvopoetika o'ziga xos tamoyillarga ega bo'lib, ular quyidagi yondashuvlar asosida shakllangan: 1) shakl va mazmun birligi asosida yondashuv; 2) makon va zamon birligi asosida yondashuv; 3) umumxalq tili va adabiy til munosabati asosidagi yondashuv; 4) badiiy matnga badiiy-estetik yaxlitlik sifatida qarashga asoslangan yondashuv; 5) badiiy matnda poetik aktuallashtirilgan til vositalarini aniqlash; 6) badiiy matndagi eksplitsitlik va implitsitlik nisbatini aniqlash; 7) badiiy matnda intertekstuallik mexanizmlarining lisoniy xususiyatlarini aniqlash.

4. Lingvopoetik tadqiqotlar orasida fonopoetika alohida o'rin tutadi. Aytish mumkinki, fonopoetikaning o'rganish obyekti, predmeti, nazariy masalalari haligacha yetarlicha ilmiy asoslanmagan. Fonopoetika badiiy matn shakllanishida muayyan poetik maqsadlarni ifoda etgan fonetik vositalar hamda ular orqali anglashiladigan ekspressiv ma'no munosabatlarini o'rganadi. Fonetik birliklar qo'llanilishi bilan bog'liq alliteratsiya, assonans, tovushga taqlid, qofiya, ritm va shu kabi hodisa va shakllar asosidagi nostandart talaffuz holatlarini tadqiq etadi. Og'zaki nutqdan farqli ravishda yozma matnda hissiy holatlarni ifoda etish nisbatan murakkabdir. Xususan, Anvar Obidjon ayni holatlarni ifoda etishda fonografik belgi va ishoralardan unumli va o'rinli foydalanish orqali o'z individual strategiyasini hamda o'zbek tilining badiiy imkoniyatlarini ochib bergan.

5. Fonopoetik vositalar yozma matnlarda unli va undosh harflarni birdan ortiq yozish; undoshlarni qo'shoqlantirish (geminatsiya); ayrim so'zlarni maqsadli tarzda atayin noto'g'ri yozish; tovushlarning o'rnini almashtirish yoki o'zgartirish; tovush tushirish va tovush orttirish kabi usullar orqali hosil qilinadi. Ular badiiy matnlarda, asosan, lirik qahramon ruhiyatidagi xursand bo'lish, xafa bo'lish, ichki hayajon, yalinish, hayratlanish, rozilik, taajjub, kinoya, piching, kesatiq, olqish, so'roq, ta'kid, qoniqmaslik, norozilik, tilak-istak, qo'llab-quvvatlash kabi holatlarni obrazli tasvirlashda, belgining ortiqligi yoki aksincha, kuchsizligi orqali matn ifodasiga jarangdorlik va tantanavorlik baxsh etish maqsadlarida qo'llaniladi.

6. Anvar Obidjon she'rlaridagi tovush takrorlarining barchasi ham fonopoetik vazifa bajarmaydi. Shu ma'noda tasviriy vositalarning poetik imkoniyatlarini yuzaga chiqaruvchi fonopoetik vositalar sifatida alliteratsiya, assonans va qofiyani tashkil etuvchi tovush takrorlari tahlil etildi. Ularning she'riy asarlar tiliga jarangdorlik, xushohanglik bahsh etishi, tovush yoki tovush birikmalarining turli o'rinlarda tizimli takrorlanishi she'riy nutqning ekspressiv imkoniyatlarini yuzaga chiqarishini fonopoetik vosita sifatida tahlil etish mumkin. Alliteratsiya va assonans kabi tasviriy vositalar va qofiyadagi tovush takrorlari badiiyatda qo'llaniladigan muhim fonopoetik vositalardan bo'lib, ular yordamida nutq oqimini tashkil etish jarayonida ifoda tasviriyligi kuchaytiriladi.

7. Leksopoetik usullar deb so'z shakllari orqali badiiylik ifodalanishiga aytiladi. Ular matnda leksik vositalar orqali voqelanadi. Izlanishlarda A.Obidjon she'rlarida qahramonlar xarakterini aniq shakllantirish, asar g'oyasini kuchaytirishda sinonim,

omonim, antonim va boshqa qator leksik-semantik paradigmalariga mansub birliklardan leksopoetik vosita sifatida unumli foydalanilganligi aniqlandi. Antonimlarni bir satrda yonma-yon – parallel tarzda qo‘llash orqali ijodkor tushuncha, belgi, holat hamda obrazlarni poetik unumdorlik asosida o‘zaro zidlash, qiyoslashga erishgan bo‘lsa, sinonimlarni poetik maqsadda qo‘llash orqali nazarda tutilgan fikr va g‘oyalarning nozik qirralarini individual uslubda original tarzda oson tushuniladigan, aniq va ravshan, sodda va ravon, jozibador hamda ta’sirchan etib ifodalashga erishgan.

8. Omonimiya hodisasi nutqni uyg‘un, ohangdor, yoqimli va ta’sirchan qilish bilan birga so‘z va shakllarning birdan ortiq mazmunda tushunilishini ta’minlaydi. Bu esa o‘z navbatida matn tuzuvchi hamda uni qabul qiluvchidan til bilimdonligini talab qiladi. A.Obidjon ijodida shakldoshlikning turli ko‘rinishlari (omonim, omoforma, omograf va o‘zakdosh so‘zlar) samarali qo‘llanilgan. Uning ijodida omonimlik munosabatlari asosida bir qancha tuyuqlar hamda okkazional xarakterdagi omoformalar yaratilgan bo‘lib, ular o‘zbek tilining badiiy imkoniyatlarini yanada boyitgan.

9. A.Obidjon ijodida qo‘llangan leksopoetik vositalar orasida varvarizmlar alohida o‘rin tutadi. Ular orqali ijodkor matndan ko‘zlagan maqsadini amalga oshirish bilan birga tilning emotsional-ekspressiv funksiyalarini to‘laqonli ochib berishga erishgan, varvarizmlar ijodkor asarlarida qahramonlar ichki qiyofasini tasvirlash quroli sifatida yuksak badiiy-tasviriy qimmatga ega.

10. Salbiy ma’no ottenkasiga ega, dag‘al so‘z va iboralar – kakofemizmlar personajlar tilini individuallashtirish, milliy va ijtimoiy kaloritni vujudga keltirish, qahramonlar qiyofasi, ma’naviy-ahloqiy saviyasini tasvirlash, bundan tashqari komik, satirik obraz yaratish, ramziy, allegorik ko‘chimlar hosil qilishda alohida o‘rin tutadi. Xususan, A.Obidjon she’rlarida kakofemizmlar samarali qo‘llanilgan bo‘lib, ijodkor uslubida originallik darajasi ortishiga xizmat qilgan.

**SCIENTIFIC COUNCIL AWARDING  
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AT FERGHANA STATE UNIVERSITY**

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**FERGHANA STATE UNIVERSITY**

**ORTIKOVA NARGIZAKHON YOKUBJONOVNA**

**PHONOLEXOPOETIC FEATURES OF ANVAR OBIDJON'S  
POETRY**

**10.00.01 – Uzbek language**

**ABSTRACT  
of the doctor of philosophy (PhD) dissertation in PHILOLOGY**

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## INTRODUCTION (Doctor of Philosophy (PhD) Dissertation Annotation)

**The actuality and significance of the dissertation work.** In the study of the expressive function of language in world linguistics, the language of fiction, which reflects the thinking and national spirit of the nation, is widely researched. The task of linguopoetic research should be to identify and research linguistic tools that express artistry and poetics in artistic language. Therefore, for the development of the national language, special attention is paid to the issues of researching the language of unique works created by skilled writers and poets from the point of view of linguistics.

In world linguistics, the field of linguopoetics, one of the anthropocentric directions of linguistics, which includes philosophical, literary and linguistic views, has emerged. The linguopoetic analysis of the work of art allows us to imagine that the language is a reflection of theoretical aspects, social functions and human spirituality. Because linguopoetics, according to its essence, is aimed at embodying the branches of the field of philology and ensuring its integrity. Therefore, in modern linguistics, the study of linguistic units that have a poetic function in the language of fiction is on practical importance.

The works of many scientists have been great in the development of the field of linguopoetics in Uzbek linguistics. In their research work, the language of the artistic work was analyzed from the point of view of its unique methodological, artistic and aesthetic aspects, the author's skill in using words, his individual style, his attitude to the literary language, methods of creating occasionalisms. As the formation of the people as a nation takes place through language, the study of the language of fiction serves for the development of the literary language. The issues like "To fundamentally increase the prestige of the Uzbek language in the social life of our people and at the international level, to educate our growing youth in the spirit of patriotism, loyalty to national traditions and values, to ensure the full introduction of the state language in our country"<sup>21</sup> are making great demands on today's linguistics. On the basis of various poetic evidences, the necessity of scientific and critical analysis and evaluation of the role of linguistic factors in the realization of linguistic factors in today's Uzbek poetry, providing meaningfulness and deep lyricism is always a priority. In particular, the skill of using words of the national poet of Uzbekistan Anvar Obidjon, who has his own place and voice in Uzbek national literature, his unique style of expression, and the linguopoetic tools that provide the artistry have not been researched linguistically so far, which determines the relevance of the topic. After all, through the work of writers and poets, the artistic language is enriched with means of expression specific to the nationality. For the development of the national language, it is an urgent issue to study the language of unique works created by skilled artists from the point of view of linguistics.

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<sup>21</sup> O'zbekiston Respublikasi Prezidentining 2020-yil 20-oktabrdagi "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi PF-6084-son Farmoni. Manba: <https://lex.uz/docs/5058351>

The given dissertation has been fulfilled according to the requirements of the following laws and regularities as PD-5847 of the President of the Republic of Uzbekistan dated October 8, 2019 “On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030”, PD-5850 dated October 21, 2019 “On measures to fundamentally increase the prestige and position of the Uzbek language as a state language”, PD-6084 dated October 20, 2020 “Measures for further development of the Uzbek language and improvement of the language policy in our country”, PD-6097 dated October 29, 2020 “On approval of the concept of development of science until 2030”, PD-6108 dated November 6, 2020 “Uzbekistan's new on measures to develop the fields of education and science in the period of development”, PD-60 of January 28, 2022 “Development strategy of the new Uzbekistan for 2022-2026 decrees”; PD-2789 dated February 17, 2017 “On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research”, PD-2909 dated April 20, 2017 “On measures to further development of the higher education system”, PD-4479 of October 4, 2019 “It is appropriate to widely celebrate the thirtieth anniversary of the adoption of the Law of “The State Language” of the Republic of Uzbekistan”; Decision No. 304 of the Cabinet of Ministers of the Republic of Uzbekistan dated May 22, 2017 “On further improvement of the system of post-higher education”.

**The appropriateness of the research to the prior directions of the development of science and technologies.** The research of the thesis was carried out in accordance with the priority of development of science and technology of the Republic: “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of an informed society and democracy”.

**The scope of study of the problem.** The language of a work of art, the skill of writers and various linguistic factors that ensure the expressiveness of poetic speech, the problem of analyzing the poetic possibilities of language units have long been the focus of researchers. The interpretation of anthropocentric principles in the field of science also expanded the scope of linguopoetic analysis: in the process of studying the linguopoetic nature of the relationship between language→creator→work→addressee, the direction of linguopoetics cooperates with related fields such as linguopragmatics and linguoculturology.

Many studies have been conducted on the theoretical issues of linguopoetics in world linguistics. In particular, in Western and Russian linguistics, scientists such as A.Kholodovich, V.Vinogradov, G.Vinokur, B.Larin, Y.Stepanova, V.Jirmunskiy, D.Shmelov, V.Grigorev, L.Novikov, Z.Khovanskaya, I.Galperin, V.Zadornova, V.Kukharenko, M.Gorelikova, D.Magomedova, N.Shanskiy, A.Lipgart, Y.Yakovleva, N.Kupina, Y.Marinova<sup>22</sup> and Uzbek linguistics and researchers such

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<sup>22</sup>Холодович А. К вопросу о лингвистическом методе в поэтике. // К борьбе за марксизм в литературной науке. – Л.: Прибой, 1930; Виноградов В.В. О языке художественной литературе. – М., 1956; Винокур Г.О. Филологические исследования: лингвистика и поэтика. – М.: Наука, 1970; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974; Степанова Ю.С. Основы общего языкознания. – М., 1975;

as Kh.Doniyorov, S.Mirzaev, K.Samadov, I.Kochkortoev, Kh. Abdurakhmonov, N.Makhmudov, B.Yoldoshev, E.Kilichev, B.Umurkulov, I.K.Mirzaev, S.A.Karimov, G.Yakhshieva, M.Yakubbekova, M.Yoldoshev, D.Andaniyozova<sup>23</sup> and others. The theoretical issues of linguopoetics have been studied in the studies of many scientists and researchers such as Kh.Akhmedov, G.Rikhsieva, G.Keldiyorova, G.Mukhammadjonova, D.Shadieva, N.Tolanova, S.Normamatov, G.Jumanazarova, O.Tursunova, M.Kurbonova, M.Abdupattoev, D.Nazarova, T.Butunbaeva<sup>24</sup>, their research on the poetics of artistic works is noteworthy.

In particular, a number of works<sup>25</sup> have been done on the linguopoetic features of Anvar Obidjon's poetry and the poet's ability to use words. The author's poetry

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<sup>23</sup>Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент, 1962; Самадов Қ. Ойбек – сўз санъаткори. – Тошкент, 1965; Қўчқортоев И. Бадий сўз устаси. – Тошкент, 1967; Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент, 1981; Йўлдошев Б. Бадий нутқ стилистикаси. – Самарқанд, 1982; Қиличев Э. Бадий тасвирнинг лексик воситалари. – Тошкент, 1982; Умрқулов Б. Поэтик нутқ лексикаси. – Тошкент, Фан, 1990. Б-110; Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста. – Тошкент, 1992; Каримов С.А. Ўзбек тилининг бадий услуби. Филол. фан. док...дисс. – Тошкент, 1993; Яхшиева Г. Ўзбек тилида фонографик услубий воситалар. – Тошкент: Фан, 1996; Якуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари. – Тошкент, 2005; Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2006; Анданиязова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси. – Тошкент, 2017.

<sup>24</sup>Аҳмедов Х. Ўзбек адабиётида насрий шеър. Филол. фан. номз...дисс. автореф. – Тошкент, 1995; Рихсиева Г. Шеърятдаги гапларнинг актуал бўлинишида анафоралар ўрни. Филол. фан. номз...дисс. – Тошкент, 1999; Келдиёрова Г. Ўзбек бадий нутқида антитеза (Э. Воҳидов шеърятини мисолида). Филол. фанл. номз...дисс. автореф. – Тошкент, 2000; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик таҳлиқи. Филол.фан. номз...дисс. автореф. – Тошкент, 2004; Шодиева Д.Ш. Муҳаммад Юсуф шеърятининг лингвопоэтикаси. Филол.фан. номз...дисс. автореф. – Тошкент, 2007; Тўланова Н. Тўксонинчи йиллар ўзбек шеърятини тилидаги бадий санъатларнинг лисоний-услубий таҳлиқи. Филол.фан. номз...дисс. автореф. – Тошкент, 2008; Нормаматов С. Абдулла Авлоний шеърятини лексикасининг маъновий-услубий хусусиятлари. Филол.фан. номз...дисс. автореф. – Тошкент, 2011; Жуманазарова Г. Фозил Йўлдош ўгли дostonлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил). Филол.фан. д-ри...дисс. автореф. – Тошкент, 2017; Турсунова О. А. Ўзбек тили фонетик бирликларининг поэтик имкониятлари. Филол.фан. бўйича фалсафа док...дисс. – Фарғона, 2019; Курбонова М.О. Мустақиллик даври дostonлари лингвопоэтикаси. Филол.фан. б.фалс. док...дисс. автореф. – Фарғона, 2019; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Филол.фан. д-ри...дисс. автореф. – Фарғона, 2021; Назарова Д.И. Жамол Камол шеърятини поэтикаси. Филол.фан. б.фалс. док... дисс. автореф. – Бухоро, 2021; Бутунбаева Т.А. Замонавий назмий дискурда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўктам ва Минҳожиддин Мирзо шеърятини мисолида). Филол.фан. б.фалс. док... дисс. автореф. – Самарқанд, 2021.

<sup>25</sup>Йўлчиев Қ. Типологик ўхшашликлар: бирлик ва учлик. – Тошкент: Туронзамин зиё, 2016; Садинова Н.С. Бадий матнларда контрастнинг лингвопрагматик хусусиятлари. (Анвар Обиджон, Усмон Азим, Аъзам Ўктам асарлари мисолида). Филол.фан. б.фалс. док...дисс. автореф. – Тошкент, 2021; Маматалимов З. Анвар Обиджон шеърятининг бадий-маърифий хусусиятлари. Филол.фан. б.фалс. док...дисс. автореф. – Тошкент, 2021; Ашурова З.Ш. Замонавий болалар шеърятининг лингвопрагматик таҳлиқи. Филол. фан. б.фалс.

and the unique poetic features of the language of his works intended for children are analyzed. Linguistic features that determine the creative talent, such as the artistic-aesthetic function of poetic speech, have been studied from the point of view of literary studies. Revealing the secrets of the poet's unique individual skills are one of the important tasks facing linguists.

**The link of the topic of the dissertation work with the researches of the higher educational establishments.** The research of the dissertation was carried out in accordance with the plan of research of Fergana State University in the direction of “Problems of modern linguistics”.

**The aim of the research** is to analyze the phonetic and lexical tools that provide the artistry of the language of the poet's poetry from a linguopoetic point of view.

**The tasks of the research.** To achieve the goal of the research, the following tasks were set:

evaluating the state of study of the language of artistic works in Uzbek linguistics, summarizing them within the framework of linguopoetic research;

analysis of studies on the linguopoetics of poetic texts;

to determine the linguopoetic features of phonetic and lexical tools that provide artistry in the language of the author's poetry and have a poetic function;

to reveal the poetic possibilities of the lexical units, which are limited in use in the example of the author's poetry;

show the place of phonetic phenomena that ensure the artistry of poetic speech in expressiveness and expression of the creator's goal;

determination of the artistic features of the Uzbek language by determining the unique methodological skills of the author in using the linguopoetic possibilities of phonetic and lexical means.

**The object of the study.** Anvar Obidjan's books “Ona yer (Motherland)” (1974), “Baxromning hikoyalari (Bakhrom's Stories)” (1984), “Bezgakshamol (Malaria Winds)” (1985), “Juda qiziq voqea (Very Interesting Event)” (1987), “Bezgakshamol-2 (Malaria Winds-2)” (2003), “Tanlangan asarlar: 2-kitob (Selected Works: Book 2)” (2014), “Saylanma: she'rlar (Selected Works: Poems)” (2017), “G'alati maktublar (Strange letters)” (2017), “Polosonlik polaponlar (Baby birds from Poloson)” (2018), “Kichkintoylar quvonchi (The joy of kids)” (2019) and the poetic drama “Korinbotir (Big belly)” (1990) were taken as the object of the study.

**The subject of the research** is to study the phonopoetic and lexopoetic features of Anvar Obidjon's poetry.

**Methods of research.** To cover the topic of the dissertation system-structural, semantic-stylistic, dialectic, component analysis, comparison, description, pragmalinguistic and linguopoetic analysis methods are used.

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

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док...дисс. – Қўқон, 2022; Юнусова Х.Р. Визуал поэтик матнларнинг прагма-когнитив тадқиқи. Филол.фан. б.фалс. док... дисс. – Фарғона, 2022; Солижонов Й. Анвар Обиджон поэтик олами: Монография.-Тошкент: Янги аср авлоди, 2022; Ҳамроева Ҳ. Болалар адабиётининг реформатори. – Фарғона: Классик, 2023.

phonetic phenomena such as using more than one sound, lowering, increasing, changing, replacing, mispronouncing sounds, which ensure the artistry of poetic speech, are expressive and express the creative goal is proved on the basis of A.Obidjon's poetic works;

visual means based on sound repetition, alliteration, assonance, and sound repetitions in rhyme as a phonopoetic means of expressing expressiveness have been proven based on A.Obidjon's poetic works;

in the poetic works of A.Obidjon, words and phrases with opposite meanings, synonyms and similar forms used with a poetic purpose are identified, and their expressiveness as a lexopoetic tool in poetic speech is revealed;

the poetic features of lexical devices such as barbarism and dysphemism, which provide artistry in A. Obidjon's poems, have been identified and it has been proved that comic and satirical meaning can be expressed in poetic speech by means of them.

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

the scientific conclusions from the research are based on the formation of linguopoetics, which is being settled in Uzbek linguistics, as a material for the creation of manuals and textbooks on the stylistics of the Uzbek language, text linguistics and speech culture;

the results and conclusions obtained on the poetic tasks performed by phonetic and lexical units in the literary text, the materials that are the source of the dissertation provide important necessary scientific information for modern Uzbek linguistics, in particular, Uzbek linguopoetics, researches on linguopoetics it is shown that it serves as a source for creation, helps practically in the teaching of lexicology, semasiology, text linguistics, methodology.

it is recommended to teach as a special course in philology faculties of higher educational institutions;

also, it is recommended to use the comments about the development of the Uzbek poetry language in society, the characteristics of dependence on changes in it, in the creation of textbooks of history, cultural studies, aesthetics and spirituality.

**The reliability of the research results** is the clarity of the problem, the correspondence of the conclusions of the study of its methodology and methodology, the relevance of the problem in this field, the solution of new and important problems, the theoretical basis of linguistic interpretation. The defence of the study is explained by its introduction into practice.

**Scientific and practical significance of research results.** The scientific significance of the research: results of the dissertation, linguopoetic analysis of the works of art, study of the skills of writers, as well as all the research conducted to determine their contribution to the development of our language, have an impact on the development of our linguistics. The language of works of art, the linguopoetic study of artistic texts expands and perfects the available scientific information within such fields as psycholinguistics, pragmalinguistics and stylistics, which are considered relevant in Uzbek linguistics.

The practical significance of the results of the study can be used in the educational process of universities in the organization of lectures and seminars on linguistics, semiotics, cognitive linguistics, linguopoetics and linguoculturalology special courses, preparation of theses, monographs, textbooks and teaching manuals, explanatory, encyclopedic dictionaries.

**Implementation of the results of the study.** Theoretical recommendations, practical recommendations and conclusions of the study were apply in the following:

the conclusions regarding the opposite meaning, synonymous and formative words and phrases used with a poetic purpose in A.Obidjon's poetic works and their unique expression in poetic speech were used in the implementation of the scientific-practical project number FZ-2019081663 on the topic "Creation of a website and a collection of multimedia products dedicated to the promotion of the Uzbek national dance art" carried out at the State Academy of Choreography of Uzbekistan in 2020-2021. (The reference number 01/04-52 dated June 7, 2023 of the State Academy of Choreography of Uzbekistan) As a result, the website within the project is enriched with scientific conclusions;

the scientific results on the sound repetition of alliteration, assonance and rhyme as a phonopoetic means of expressing expressiveness, the visual means based on the repetition of sound proved on the basis of A.Obidjon's poetic works were used to write the script of the broadcasts "Awakening", "Pleasure of Creativity", "Education and Development", "Nation and Spirituality", and interviews with the author were organized, and the content of these broadcasts was enriched by the scientific views and conclusions. (The reference number OZ-R-1-78 dated June 10, 2023 of the State unitary enterprise of the Uzbek National Television and Radio Company "Uzbekistan" television and radio channel). As a result, the content perfection has been achieved of radio programs prepared on the basis of scientific-practical views on the individual characteristics of Anvar Obidjan's language, and the poetic possibilities of phonetic and lexical units left in the poetic texts;

the scientific results on lexical tools such as barbarism and dysphemism, which ensure the artistry identified in A.Obidjon's poems, and the expression of comic and satirical meaning in poetic speech by means of them; the special features of the Uzbek poetry language and the study of the individual stylistic skills of the poet were used to write the script of the radio broadcasts "Youth Diary" and the television shows "Good night", "Literary environment", "Spiritual confusion" of the Fergana regional television and radio company in 2023. Also, the materials prepared for these shows and broadcasts were expanded in content with the articles recommended by the doctoral candidate. were expanded in content with the articles recommended by the doctoral candidate. The use of the results of this dissertation in the programs of the regional television and radio company gave its positive results. (Reference No. 01-04/133 dated June 22, 2023 of the Fergana regional television and radio company) As a result, the content of the materials prepared for the shows and broadcasts was improved and enriched with the scientific results;

The scientific views and conclusions on phonetic phenomena such as using more than one sound, lowering, increasing, changing, replacing, mispronouncing

sounds, which ensure the artistry of poetic speech, are expressive and express the creative goal which is proved on the basis of A.Obidjon's poetic works were used in the "Uzbek language" textbooks created for 11th-grade students of comprehensive schools taught in the Uzbek language in Kazakhstan, in the promotional activities of the literary association "Creator" under the "Dostlik" community of Uzbeks of the Republic of Kazakhstan in 2022-2023, in particular, scientific and theoretical conferences held by the association, scientific and creative events of the cooperation of Uzbek and Kazakh scientists. (The reference number 41, dated July 12, 2023 of the "Dostlik" ethnocultural associations of the Uzbeks of the Republic of Kazakhstan) As a result, this textbook was enriched with new scientific conclusions and analyses.

**The approbation of the results of the research.** The results of the study were discussed at 9 international and 2 national scientific conferences.

**Publication of the research results.** On the topic of the dissertation 14 scientific papers, including 3 articles in scientific journals recommended for publication of the main scientific results of doctoral dissertations by the Higher Attestation Commission of the Republic of Uzbekistan, including 1 article in the foreign journal are published.

**The structure and scope of the dissertation.** The dissertation consists of an introduction, three main chapters, a conclusion, a list of references and an appendix, with a total volume of 154 pages.

## GENERAL CONTENTS OF THE DISSERTATION

The introductory part of the dissertation is based on the relevance and necessity of the topic, describes the goals and objectives, object and subject of research, its relevance to the priorities of science and technology development, describes the scientific novelty and practical results, reveals the scientific and practical significance of the results, and information on the structure of the dissertation.

In the first chapter of the dissertation entitled “**The history of the formation of the linguopoetic paradigm**”, states that linguopoetics, which is a new direction of linguistics, is formed by the combination of poetics and linguistics, and is a field that studies the stylistic and poetic features of the language of artistic works and various texts, its structure and content from an artistic point of view.

The first part of the chapter is called “Linguopoetics as a general philological direction”. In the periods when linguistics did not stand out as an independent science, the problems related to it were studied as a part of the science of philosophy. Poetics was considered only as a science of poetry and literature. The first ideas that the poetic meaning is understood by means of words, in general, language units, were formed in the views of ancient scientists, and linguistics and philosophy were studied as independent and related sciences. Linguistics, which was separated as an independent science by the 19th century, has maintained an integral connection with the sciences of philosophy, psychology, and logic. Until now, many studies have been conducted on the theoretical issues of linguopoetics in world linguistics. In particular, in Western and Russian linguistics, A.Kholodovich, V.Vinogradov,

G.Vinokur, B.Larin, Y.Stepanova, V.Zhirmunsky, V.Grigorev, V.Zadornova, V.Kukharenko, M.Gorelikova, A.Lipgart, N.Kupina and others. The theoretical issues of linguopoetics have been studied in the studies of many scientists. The problems of philosophy, literature and language, which were initially viewed by Aristotle and other ancient scholars as a whole, were later divided into these three areas and analyzed and researched separately. Later, during the fruitful discussions of the representatives of these three fields, extensive and fruitful researches were carried out in all fields. Finally, the field of linguopoetics, one of the anthropocentric directions of linguistics, which includes philosophical, literary and linguistic views, emerged. The linguopoetic analysis of the work of art allows us to imagine that the language is a reflection of theoretical aspects, social functions and human spirituality. Because linguopoetics, according to its essence, is aimed at embodying the branches of the field of philology and ensuring its integrity.

Linguopoetics is one of the directions of modern linguistics based on the anthropocentric theory, and studies general philological aspects that are part of the object and task of poetics and linguistics.

The second part of the chapter is called “Interpretation of the linguopoetic scientific paradigm”. The studies of the scientists like S.Mirzayev, Q.Samadov, Kh.Doniyorov, I.Kochkortoyev, B.Umurkulov, H.Abdurahmonov, I.Mirzayev, N.Mahmudov, M.Yoldoshev, D.Andaniyozova became of great importance in the development of linguopoetics in Uzbek linguistics. In the research works, the language of the artistic work from the point of view of its unique stylistic, artistic and aesthetic aspects, the skill of the authors in using words, their individual style, attitude to the literary language, methods of creating occasionalisms were analyzed.

When the field of linguopoetics was not yet formed in Uzbek linguistics, there were many scientific works that could be considered related to this field, but most of them are analyzes within the language and style of one author<sup>26</sup>; artistic works

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<sup>26</sup> Шомақсудов А. Ўзбек адабий тилининг ривожланишида Ҳамза ижодининг аҳамияти. // Шарқ юлдузи, 1954. №3; Шоабдурахмонов Ш. Ойбек романларининг тили ва стили. // Шарқ юлдузи, 1955. №10; Тўрабекова С. Ғафур Ғулом поэмаларининг тили ва стили ҳақида. Филол.фан. номз... дисс. автореф. – Тошкент, 1961; Чориев Б. Ғафур Ғулом поэзияси лексикасининг айрим масалалари. Филол.фан. номз...дисс. – Тошкент, 1972; Самадов Қ. Ойбек-сўз санъаткори. – Тошкент, 1965; Самадов Қ. Ойбек тил маҳоратининг баъзи масалалари. – Тошкент, 1967; Қўчқортоев И. Бадиий сўз устаси. – Тошкент, 1967; Султонова М. Абдулла Қаҳҳор услуби. – Тошкент, 1967; Ёриев Б. Язык поэзии М.Шайхзаде. Автореф. дисс...канд. филол.наук. – Ташкент, 1979; Махматмуродов Ш. Язык «Дивана» Хамза Хақимзаде Ниязи. Дисс...канд. филол. наук. – Тошкент, 1981; Насриддинов Ф. Адибнинг йўли. Абдулла Қодирий маҳорати. – Тошкент, 1971; Юлдашев Б. Язык и стиль произведений Саида Ахмада: НДА. – Тошкент, 1979; Турдалиев Б. Ҳамза ва ўзбек адабий тили. – Т.: Фан, 1981; Алиев А.Ю. Абдулла Қодирий «Обид кетмон» қиссасининг баъзи тил хусусиятлари // Ўзбек тилшунослигининг актуал масалалари. – Тошкент, 1985; Тўйчиев М. Шуҳрат прозасининг тили – Тошкент, 1986; Чориев Б. Ғафур Ғулом шеърининг тили. – Тошкент, 1990; Бўронов М. Ҳамза асарлари тилининг баъзи лексик-морфологик хусусиятлари. – Тошкент, 1991; Бобониёзов А.И. Абдулла Қодирийнинг «Ўтган кунлар» романида тасвирий воситалар ва тил бадиияти. Филол.фан. номз...дисс. автореф. – Тошкент, 1995; Нормуродов Р.У. Шукур Холмирзаев асарларининг тил хусусиятлари. Филол. фан. номз...дисс. автореф. – Тошкент, 2000; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи. Филол.фан. номз...дисс. автореф. – Самарқанд, 2004; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари. Филол.фан. номз...дисс. – Тошкент, 2007; Жалалова Л. Абдулла Қодирийнинг «Ўтган кунлар» романининг лингвистик тадқиқи. Филол.фан. номз...дисс. автореф. – Тошкент, 2007; Хасанов А. Абдулла Қаҳҳор ҳикоялари тилининг бадииятини таъминловчи лексик-стилистик воситалар. Филол. фан. номз... дисс. автореф. –Тошкент, 2010; Нормаматов С. Абдулла Авланий шеърининг лексикасининг маъновий-услубий хусусиятлари. Филол. фан. номз... дисс. автореф. – Тошкент, 2011.

and language units that provide artistry, their role in expressing the writer's or poet's goal are linguopoetically researched<sup>27</sup>; artistic style from the point of view of linguistics and literary studies, linguistic units related to artistic style are researched<sup>28</sup>; there are scientific works<sup>29</sup> in which the language of fiction is studied from a purely linguistic point of view.

In the linguopoetic research of a work of art, it is necessary to analyze it according to the poetic function performed by language units in different texts, to analyze and study the examples of artistic creations considered exemplary of mature artistry from the point of view of their linguopoetic characteristics, and to systematically carry out analyzes and interpretations in this direction. remains one of the important tasks ahead.

The task of linguopoetic research should be to identify and research linguistic tools that express artistry and poetics in artistic language.

The third part of the chapter is called “Principles of literary text and linguopoetic analysis”. The artistic text is created as a result of the figurative-

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<sup>27</sup>Якуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари. – Тошкент, 2005; Жуманазарова Г. Фозил Йўлдош ўғли дostonлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил). Филол. фан. д-ри...дисс. автореф. – Тошкент, 2017; Умркулов Б. Ўзбек бадий насрининг лингво-услубий шаклланиш асослари. Филол.фан. д-ри...дисс. автореф. – Тошкент, 2020; Абдупаттoев М.Т. Ўзбек тилининг поэтик синтаксиси. Филол. фан. д-ри...дисс. автореф. – Фарғона, 2021; Эгамов Х. Шеърлий асар тилини ўрганиш. – Тошкент, 1973; Умркулов Б. Поэтик нутқ лексикаси. – Тошкент, 1990; Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста. – Тошкент, 1992; Йўлдошев М. Чўлпоннинг бадий тил маҳорати. Филол.фан. номз...дисс. автореф. – Тошкент, 2000; Муҳаммаджoнова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи. Филол. фан. номз...дисс. автореф. – Т., 2004; Шадиева Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси. – Т., 2007; Б.Ўринбоев Фафур Фулом асарларининг лингвопоэтикаси. – Тошкент, 2008; Йўлдашев М. Бадий матн лингвопоэтикаси. – Тошкент: Фан, 2008; Йўлдошев М. Бадий матннинг лингвопоэтик тадқиқи. – Тошкент, 2009; Анданиязова Д. Ономастик бирликларнинг лингвопоэтик тадқиқи. – Тошкент: Турон замин-зиё, 2016; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси. Филол.фан. б.фалс. док...дисс. автореф. – Тошкент, 2017; Турсунова О. А. Ўзбек бадий нутқининг фонопоэтик тадқиқи (шеърлий асарлар мисолида). Филол.фан. б.фалс. док...дисс. автореф. – Фарғона, 2018; Қурбонова М.О. Мустақиллик даври дostonлари лингвопоэтикаси. Филол.фан. б.фалс. док...дисс. автореф. – Фарғона, 2019; Жамолиддинова Д. Бадий матнда терминларнинг лингвопоэтик ва лингвокультурологик хусусиятлари. – Тошкент, 2021; Саминов А.И. Оксюморон бадий нутқда лингвопоэтик восита сифатида.Филол.фан. б.фалс. док...дисс. автореф. – Фарғона, 2022.

<sup>28</sup>Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент, 1962; Самадов Қ. Ойбек – сўз санъаткори. – Тошкент, 1965; Қўчқортоев И. Бадий нутқ стилистикаси. – Тошкент, 1975; Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент, 1981; Йўлдошев Б. Бадий нутқ стилистикаси. – Самарқанд: СамДУ, 1982; Қиличев Э. Бадий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982; Умркулов Б. Поэтик нутқ лексикаси. – Тошкент, Фан, 1990; Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста. – Тошкент, 1992; Каримов С.А. Ўзбек тилининг бадий услуби. Филол. фан. док...дисс. – Тошкент, 1993; Яхшиева Г. Ўзбек тилида фонографик услубий воситалар. – Тошкент: Фан, 1996; Якуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари. – Тошкент, 2005; Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2006; Анданиязова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси. – Тошкент: Турон замин-зиё, 2016.

<sup>29</sup>Ахмедов А. Лексика поэзии Фурката. Автореф. дисс...канд. филол. наук. – Ташкент, 1960; Шомаксудов А. Язык сатиры Муками (Лексика и фразеология). Автореф. дисс...канд. филол. наук. – Тошкент, 1956; Хамидов З. Лексико-семантическое и лингвопоэтическое исследование языка “Лисан ат-тайр” Алишера Навои. Автореф. дисс...канд. филол.наук. – Ташкент, 1982; Бафоев Б. Навоий асарлари лексикаси. – Тошкент: Фан, 1983; Абдурахмонов Ғ., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент: Фан, 1984; Усманов Х. Лингвостилистические особенности языка Лютфи. Автореф. дисс...канд. филол. наук. – Тошкент, 1986; Рустамов М. Гадий девони тилининг лексикаси. Филол.фан. номз...дисс. – Тошкент, 1992.; Тожибоев М. Муҳаммад Шайбоний девони тилининг лексик-семантик хусусиятлари. Филол.фан. номз... дисс. автореф. – Тошкент, 2004.

aesthetic perception of the world and reality by the creator (author). Its creation and understanding and perception of the resulting artistic whole by the reader is a complex aesthetic activity. "...a specific model of linguopoetic analysis of the literary text has not been created. In the practice of linguistics and language education, specific principles and methods of investigation such as phonetic analysis and morphological analysis have been established. But in linguopoetics it has not yet reached this level."<sup>30</sup> In the artistic language, there is "...emotionality, multi-layeredness, imagery, musicality, colorfulness, conciseness"<sup>31</sup> ". According to these features, artistic language is a source of linguopoetic research. In linguopoetic research, it is necessary to follow the principles of exact analysis.

Phonetic-phonological, morphemic, lexical, morphological, syntactic and supersyntactic level units of the language can actively participate in artistic expression. Of course, all this depends on the artistic intention of the creator, and some of these language units will have a special function and color in a certain artistic text created by the creator at the level of his skill.

In the following years, the ideas and approaches put forward in world and Uzbek linguistics about what should be the source of research in the field of linguopoetics, the system of principles of linguopoetic analysis were classified. Based on the analysis and interpretations of these linguopoetic studies and theoretical data, the phonopoetic and lexopoetic features of Anvar Obidjon's poetry were selected as the object of the research, phonetic means considered expressive, pictorial means based on sound repetition, word form and meaning types (antonym, synonyms, homonymous words and phrases), limited lexicon (barbarism, dysphemism), lexical units with emotional-expressive coloring, the participation of the layer of own and assimilated words and to what extent they are in the poetic text issues such as being able to turn into poeticism are analyzed. For linguopoetic analysis: 1) approach based on unity of form and content; 2) coming from the unity of space and time; 3) assessment based on the relationship between the national language and the literary language; 4) approach to the artistic text as an artistic-aesthetic whole; 5) to identify poetically actualized language tools in the artistic text; 6) to determine the ratio of explicitness and implicitness in the artistic text; 7) the principles of determining the linguistic and semantic features of the mechanisms of intertextuality in the literary text were taken as a basis.

In the second chapter of the dissertation entitled **“Phonopoietic characteristics of the poetry of Anvar Obidjon”** the phonetic units, events and sound phenomena that appear in the text of A. Obidjon's poetic works with a poetic function, and the sound phenomena that contribute to the emergence of artistic image tools, are analyzed.

The first part of the chapter is called “Poetic features of multiple use of sounds”. The artistic language and all its linguistic units can be the object of study of linguopoetics according to the poetic tasks they express. Linguist M.Yoldashev states that “...phonopoetics is considered as a separate direction (level), it is

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<sup>30</sup>Йўлдошев М. Бадий матн лингвопоэтикаси. -Тошкент: Фан, 2008. Б.148.

<sup>31</sup>Иззат Султон. Адабиёт назарияси.– Тошкент,1980. Б.250.

important to determine its characteristics and research object.<sup>32</sup>” In fact, phonopoetics remains one of the areas that require special research today.

Visual means based on phonetic phenomena - such as alliteration, assonance, gemination, and phonetic phenomena such as sound reduction, sound gain, incorrect pronunciation of sounds, issues such as their expression, emotional-expressiveness in the context of an artistic text, and the poetic aspects of rhyming mainly refer to phonostylistics and phonosemantics<sup>33</sup> analyzed within the scope of research. Later, within the framework of phonopoetics, some phonetic features of the artistic text were studied as phonetic stylistic figures<sup>34</sup> and phonopoetic tools as phonographic stylistic tools<sup>35</sup>.

In the language of the author's poetic works, the lengthening of vowel sounds, that is, the expression of the excess of a sign by writing more than one:

“*Nelar haqda kuylar chigirtka,  
U ham ishqdan kuyganmi yohud?  
O‘tiribman cho‘mi-i-i-b sukutga,*

*Aytolmasdan dardim men noshud.*” (Saylanma. B.22) (“What does the grasshopper sing about, Is he also burned with love? I'm sitting in silence, I'm in pain without saying it.” (Selection works. P.22) The image of the hero drowning in pain, haunted by the chirping of locusts, is more vividly expressed by the vowels being written more than once in the word “chomi-i-ib”.

The use of more than one consonant. According to the orthoepic norms of the language, in some cases, words that should be pronounced as one consonant are deliberately pronounced in layers in order to ensure expressiveness. “...In order to "exactly" convey the speaker's inner mood (stress, happiness, etc.) and purpose to the reader, writers try to express this state in the literary text by writing more than one consonant.”<sup>36</sup> In the artistic text, through this phonopoetic method, that is,

<sup>32</sup> Ёўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2006. Б.27.

<sup>33</sup> Артюшков А. Стиховедение. Качественная фоника русского стиха. – М., 1927; Григорьев В.П. Поэтика слова – М.: Наука, 1979; Гальперин И.Р. Стилистика английского языка. – М., 1981; Шомаксудов А., Расулов И., Қўнғуров Р., Рустамов Х. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983; Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983; Қиличев Э. Ўзбек тилининг практик стилистикаси. – Тошкент: Ўқитувчи, 1985; Голуб И.Б. Стилистика современного русского языка. – М.: Высшая школа, 1986; Дониёров Х., Ёўлдошев Б. Адабий тил ва бадиий стиль. – Тошкент: Фан, 1988; Абдуазизов А. Ўзбек тили фонологияси ва морфонологияси. – Тошкент, 1992; Ҳайдаров А.А. Бадиий тасвирнинг фоностилистик воситалари. Филол. фан. номз...дисс. – Тошкент, 2008; Ҳакимов М.Ҳ. Ўзбек прагмалингвистикаси асослари. – Тошкент: Академнашр, 2013; Каримов С. Ўзбек тилининг фонетик стилистикаси. – Самарқанд, 2016.

<sup>34</sup> Ёўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент, Фан, 2006; Шодиева Д. Муҳаммад Юсуф шеърининг лингвопоэтикаси. Филол. фан. номз...дисс. – Тошкент, 2008; Турсунова О.А. Ўзбек бадиий нутқининг фонопоэтик тадқиқи (шеърининг асарлар мисолида). Филол. фан. б.фалс. док...дисс. автореф. – Фарғона, 2018; Турсунова О. Қофиянинг фонопоэтик тадқиқи. // Ўзбек тили ва адабиёти. 2013, № 4; Турсунова О. Аруз ва бармоқ вазнларининг баъзи фонопоэтик хусусиятлари. // Ўзбек тили ва адабиёти. 2009, № 5; Турсунова О. Қофиянинг фонопоэтик тадқиқи. // Ўзбек тили ва адабиёти. 2013, № 4; Турсунова О. Тилшуносликда фонопоэтика масаласи. // Ўзбек тили ва адабиёти. 2016, № 3; Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари. Филол. фан. б. фалс. док...дисс. автореф. – Фарғона, 2019.

<sup>35</sup> Яхшиева Г. Ўзбек тилида фонографик услубий воситалар – Тошкент: Фан, 1996; Қиличев Э., Қиличев Б. Нутқ маданияти ва услубий асослари. – Бухоро, 2002; Тўланова Д. Бадиий матнда фонографик воситаларнинг қўлланиши. – Андижон, 2014; Ҳайдаров А.А. Ёзув билан боғлиқ услубий хусусиятлар. // Илмий-амалий анжуман материаллари тўплами. – Бухоро, 2020; Юнусова Х.Р. Визуал поэтик матнларнинг прагма-когнитив тадқиқи. Филол. фан. б. фалс. док...дисс. автореф. – Фарғона, 2022.

<sup>36</sup> Ёўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2006. - Б.27.

through the high or low volume of the sound, meanings such as the duration of the movement or the fact that it happened at one time, the sign is more or less than the norm, repetition in order to create excitement can be expressed.

The use of more than one consonant indicates the redundancy of the sign. For example, in one of A.Obidjon's "Conifer Poems" consisting of only one line:

“*Qo ‘li is-s-siq, qarashi sovuq.*” (“*His hands are hot, his eyes are cold.*”)

Contrasting the words “cold-hot” to express the coldness of his gaze, by writing the letter “s” three times in it, the symbol is strengthened, and “s-s-s” - as if imitating the sound of a snake, a poetic image is created that serves the purpose of the poem, which consists of only one line.

In artistic works, authors effectively use the lengthening of consonants to fully reveal the mental state of the characters. Although it is used less often in poetic works than in prose works, skilled poets expressed strong expressive-emotional situations with the help of consonant stretching in their poems. For example, A. Obidjon's poem “Betayin (Unknown)” by the language of the lyrical hero:

“*..Ko ‘ksingga bosh qo ‘yganim zamon,*

*Tuyuladi ham-m-masi yolg ‘on.*” (“*..When I put my head on your chest, It seems that everything is a lie.*”) In fact, according to the spelling rules, the word “hammasi (everything)” has two “m” sounds, and by increasing the sound to one and using a hyphen between them, the consonant sound is lengthened, and the mental state of the lyrical hero is more clearly described. Such phonopoetic tools, used in the artistic image in accordance with the content and rhythm of the poem, have a strong impact on the reader's feelings. He puts himself in the place of the lyrical hero and falls into his situation.

Doubling of consonants (gemination). By double using of consonants, it is possible to clearly describe various figurative states in the psyche of the hero in the work of art. However, just as all the consonants that appear side by side in words for various reasons are not important from a linguopoetic point of view, it is also impossible to use the encountered sound in layers. For example:

“*Dilbarim, chekkanim jafolar haqqi,*

*Ibodati qilurman bir umr senga.*” (“*Dear, because of all my suffering, I pray to you forever.*”) (A.Obidjon “Selected Works” P.9) In this example, the combination of the sound “k” in the word “chekkanim” and the sound “q” in the word “haqqi” is not considered a gemination event. (“Chek + gan – chekkan”, a phonetic process resulting from the addition of a suffix to the root of the word and a change in sound is assimilation.)

It is possible to observe the important place of gemination in the literary text. In poetic speech (occasional) the melodiousness that expresses the stylistic purpose is gemination. Double consonants in the composition of words are used in poetic speech to fulfill a certain poetic task, to strengthen the goal, to influence the listener. For example:

“*Oyding tunda o ‘xshar Toshkent oyposhshoga,*

*Kelar olam yulduzlari tomoshshoga.*” (Saylanma. B.30) (“Tashkent on a moonlit night is like the moonshine lady, The stars of the world will come to watch.” (Selected works. P.30.)

The second part of the chapter is called “Poetic functions of sound combination”.

Mispronunciation of certain sounds. In literary texts, for various reasons, some words, in most cases, foreign words, are deliberately mispronounced by subordinating them to the pronunciation rules of the native language. “It can be explained that such a mistake occurs as a result of the speaker not correctly imagining the spelling of the acquired word, belonging to a different nationality, and not distinguishing paronyms.”<sup>37</sup>

*“Bo‘lib yurib kutubxona “sarbon”i,  
Goh kinochi, traktorchi, bo‘g‘oltir.  
Konda burg‘ilovchi, zavod bog‘boni,*

*Gap pullashni o‘rganganmish u oxir.*” (Saylanma. B.25) (“Being a “caravan leader” of a library, Sometimes he is a film presenter, a tractor driver, a accountant. Mine driller, plant gardener, After all, he learned to sell words.” (Selected works. P.25). In this example, the word “buhgalter (accountant)” is deliberately written incorrectly – “bo‘g‘oltir”. This word is a Russian word that has not been adopted into the Uzbek language, and the author could have used the Uzbek word “hisobchi (accountant)” instead. In that case, the humor and sarcasm in the nature of the poem may not match the irony of the verse “he learned to sell words” at the end of the stanza, and it may not rhyme with the word “oxir (after all)”.

In addition, it is possible to individualize the speech of the lyrical hero in poetic works using the method of incorrect pronunciation of sounds, to show speech defects used for the purpose of provoking laughter, sarcasm, and bringing the expression closer to oral - live speech.

An interchange or change of sounds. In the language, the phonetic change of a certain unit, that is, the words formed as a result of the exchange or change of some sounds in a word or morpheme, when they perform a poetic function in artistic speech, their orthoepic and orthographic dimensions the inconsistency becomes irrelevant.

*“O‘zim o‘nglab desam “hazil”, mani quvdi yamon qarg‘ab,*

*Hamon tinmas emish jog‘i, jog‘liqlig‘ingdin aynanay.*” (Bezgakshamol. B.24) (“When I corrected myself and said: “it was a joke”, he chased me and cursed me. Still has been swearing, I am fun of your swearing.” (Malaria Winds P.24). In these poetic passage, sound changes have different poetic meanings. For example, the words “mani (me)”, “jogi (her suckle)” reflect dialectal, that is, phonetic phenomena related to the dialect, which preserve the local color in the speech. And the word “Aynanay” performs an artistic and aesthetic task by expressing a subjective assessment in speech.

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<sup>37</sup> Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. –Тошкент: Фан, 2006. Б.28.

In addition, in A.Obidjon's poems, the phenomenon of sound exchange or change is used to describe historicity, social and local color, subjective assessment, resounding and solemn tone.

Muting (omission of sounds). In the language of artistic works, especially in the language of poetic and prose works written on historical themes, many phonetic changes perform a specific phonopoetic function in the context of artistic text. In poetic works, sometimes a vowel sound is dropped at the beginning or in the middle of a word (For example: *bo 'lmoq – o 'lmoq, so 'ramoq – so 'rmoq*).

The same phonopoetic phenomenon occurred in the following example:

*“...Mard elim –Turon ota  
Bo 'lماجay hech vaqt poda.  
Dushmanin etgay zada,*

***Chimrilsa*** *qoshlar birlashib.*”(Saylanma. B.23) (“...My valiant nation is Father Turon, It's never a herd. What the enemy will do If their eyebrows blush together.”(Selected works. P.23). In this passage “frowning” of the eyebrows when a person becomes serious and angry - their merging is compared to the unification of Turkish-speaking countries according to the idea of the poem. With the lowering of the sound “i”, tension is also achieved in the tone of pronunciation.

Gaining a sound (letter). The phenomenon of sound acquisition cannot always be a phonopoetic phenomenon. However, in cases where expressiveness is created by increasing sound in artistic texts, although this is considered a violation of the norm according to the requirements of the literary language, they should be considered as a phonopoetic tool. For example, pronouncing a consonant sound between words:

*“Doshqozonda **qovurtib** yeb qo 'yguday tikilgay,  
Nomi o 'tgan ayolga g 'ilay ko 'zi jalanglab.”* (Bezgakshamol. B.22) (“Stay as if you're going to fry it in a pot and eat it, His eyes widen at every woman that have been passed.” (Malaria Winds P.22) The increase in sound in this example “qovurib-qovurtib (frying)” does not belong to the phonetic phenomena that correspond to the norms of literary language pronunciation. By increasing the sound “t” in the word “qovurtib”, the author has achieved multiple meanings by bringing the word closer to the pronunciation of the word “qovurtirib (to make toasted)” (an accusative verb).

The third part of the chapter is called “**Poetic features of sound repetition**”. In this section, alliteration, assonance, rhyming based on sound repetition as phonopoetic tools that create pictorial means and the sound repetitions that make it up were analyzed in the context of poetic texts.

Alliteration is the repetition of consonant sounds. “Alliteration is considered as the art of repeating one sound for the purpose of providing melodiousness in speech.<sup>38</sup>”

*“Chaqchaqa qiz tamannolanib,*

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<sup>38</sup>Ҳомидий Ҳ. ва бошқ. Адабиётшунослик терминлари луғати. – Тошкент: Ўқитувчи, 1970. Б.23-24.

*Chiqdi chamanga orolanib.*” (Saylanma B.135) (“Cheerful girl flirting, Came to the flower garden all decorated.” (Selected works. P.135) In this example, the poetic melodiousness is achieved by repeating the sounds “ch” and “q” at the beginning and in the middle of the word.

Assonance - repetition of vowel sounds. “Assonance” found in poetry is the repetition of vowel sounds “...also called vocal alliteration<sup>39</sup>”.

*“Bu olamda qolmadi*

*Gunohimdan o ‘tguchi.*

*U – Siz, tashlab ketsam ham,*

*Kechirguchi, kutguchi.*” (“It didn’t stay in the world Who could forgive me. It is - You, even if I leave Forgives and waits.”) The repetition of the sounds “u” and “o” in the poetic passage “Kechirguchi, kutguchi” gives melodiousness to the poem by creating assonance and the repetition of the sounds “k” and “g” - alliteration.

Rhyme. Repetitions of sounds in rhyme. In fact, the rhyme, which is the research object of literary theory and characteristic of poetry, is being studied as a phonopoetic tool because it is based on melodiousness according to the nature of its formation. “Rhyme plays an important role in the sound structure, rhythmic structure, intonation, syntactic-semantic connection, clause structure of the poem, so rhyme serves to make the poetic speech melodious and effective, makes it easier to remember the verses<sup>40</sup>.” In an excerpt from the author's poem “Topishmoq” (“Riddle”):

*“Bolam, nechun mungli o ‘zbekning kuyi?*

*Gavjumdir ne bois o ‘zbekning to ‘yi?*

*“Alpomish”ni tug ‘di ne uchun o ‘yi?*

*Tagiga yetolsang odam bo ‘lasan.*” (Saylanma.B.15) (“My child, why is the song of the Uzbek so sad? Why is the wedding of an Uzbek so crowded? Why did his mind give birth to “Alpomish”? If you can reach the bottom, you will become a man.” (Selected works. P.15) Effectively using the possibility of the long and raised pronunciation of the sounds “u”, “o” and “i” in accordance with the tone of the question, write rhyming words such as “kuyi, toyi, oyi” with their participation used three times in a row at the end of a verse poem, turning it into a highly poetic means of expression.

In the comic poem “Wild gazelle, number 37” by A.Obidjon:

*“Ingliz otlig ‘ bir orolcha tarqatibdur qarang, pidbo ‘l,*

*O ‘ynar ermish emdi qo ‘rqmay Ro ‘siyo-la Farang pidbo ‘l.*” (“The small ireland called England created the game called football, So Russia and France are playing football without any fear.” (Malaria Winds.P.24)

The words “qarang” and “Farang” in the stanza and the words “tajang, jang, mazang, arang, garang” in the following stanzas form a rhyme system and the sound “a” at the end of the root words and two sounds “ng” are the narrator. In fact, the

<sup>39</sup>Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979.Б.26.

<sup>40</sup>Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979.Б.261-262.

repetition of the word “pidbol” as a radif in the second verse of all two-line stanzas, which are rhymed like ghazals, and the rhyming of the words that came before it, served the fluency of the expression. This poem is not composed like the ghazals of Aruz weight, and while it is a comic poem in terms of content, it is musical, melodious and resounding due to the choice of rhyming form of the ghazal.

All sound repetitions perform a phonopoetic function in one form or another. They reveal the expressive possibilities of poetic speech; figurativeness of expression, musicality, melodiousness, sonority, amplification of voice, emphasis; due to the fluency and tone of expression, ensuring the readability of the text and making it easier to remember. It was analyzed through poetic examples that it gives the reader emotional nourishment and enjoyment due to its artistic and aesthetic effect.

In the third chapter of the research entitled “**Poetics of lexical units in the poetry of Anvar Obidjan**”, the lexical units, including the form and meaning of words, which appear with a poetic function in the text of A. Obidjon's poetic works are studied. The word types (synonym, antonym, homonym), limited use and emotional-expressive lexical units are analyzed.

The first part of the chapter is called “The poetics of antonyms and synonyms”. In his poetic works, A. Abidjon used synonyms, homonyms and antonyms for poetic purposes in order to clearly form the character of the heroes and to strengthen the idea of the work.

The poetics of antonyms. Analyzing Anvar Obidjon's poetry in terms of the poetic actualization of lexemes with opposite meanings, it can be seen that the author skillfully uses these image methods. For example:

*“...Do ‘stlarim davlatmand bo ‘lsinlar doim,  
Ro ‘zg‘orin tebratsin dushmanlarim ham.  
... Ko ‘mmayin do ‘stimni o ‘rtanib, mahzun,  
Ko ‘msin meni do ‘stlar, dushmanlarim ham.  
...Yaxshilikdan, tangrim, in‘om et sharaf,  
Yomonlikdan asra ko ‘nglimni har dam.  
Nomimni eslasin do ‘stlarim yashnab,*

*Ta‘nador bo ‘lmasin dushmanlarim ham”.*(Saylanma.B.28) (“... May my friends always be rich, Good luck to my enemies. ...Don‘t bury my friend sadly, Let my friends and enemies bury me. ... Of goodness, my God, bestow honor, Always protect my heart from evil. Remember my name my friends, Don't be critical, even my enemies.” (Selected works. P.28) In the first two lines of this example, the antonyms “my friends - enemies” and the contextual antonyms “let them be in power - live well” are contrasted according to the image method of chiasmic parallelism, and with this, the poetic strong interpretation of the poem mystery and melodiousness have been achieved. In the next verses of the poem, a strong contrasting image is created by using the lexical antonyms “good – bad” and the affixed antonyms “kommayin – komsin” according to the image method of negative parallelism.

The poetics of synonyms. In A. Abidjon's poetry, it can be seen that synonymous words are skillfully used with poetic meaning and color.

*"Bu olamning jumbog 'i ko 'p,*

*Bu olamning so 'rog 'i ko 'p,*

*Bu olamda savol cheksiz,*

*Bu olamda xayol cheksiz..."* (Saylanma.B.61) ("There are many riddles in this world, This world has many questions, In this world, the question is endless, Imagination is limitless in this world..." (Selected works. P.61) Tagging the synonyms of "jumbog", "so'rog", "savol (puzzle, asking, question)" in the three lines of this poem, and at the end of the lines, a unique image and melodiousness is achieved by repeatedly using the synonyms "ko'p, cheksiz (many, endless)".

The second part of the chapter is called "Poetics of cognate lexical units". Similar words and phrases increase the effectiveness of speech in the language of poetic works. The homonyms, homographs and homophones in the sentences of the author's "Bezgakshamol" collection were subjected to linguopoetic analysis.

*"Ko 'p javrama, xotin, o 'chir uningni,*

*Ash 'or bitay, sen xamir qil uningni.*

*Bunda ilhom qiynar, unda -xotinim,*

*Ol, Xudoyim, buningni yo uningni!"* (Bezgakshamol. B.69) ("Don't worry too much, wife, turn it off, I'll write my poem, you make your dough. Inspiration is bothering me here, there - my wife, Oh my God, take this or that!" (Selected works. P.69) The words "un-ing" (flour), "un-ing" (your voice), and "u-ning" (his/her - personal pronoun 3rd person singular) which are completed, in the example are fully formative, homoforms. Concepts, symbols, situations, images are contradicted by using antonyms side by side - parallel in the poems of the author. By using synonymous words and phrases in poetic works for poetic purposes, the author had the privilege of expressing the subtlest states of his thoughts and ideas, all the nuances of his individual speech in an understandable and clear, fluent and attractive, juicy and impressive way. The author's mastery of words, the effective use of subtle meanings and forms of words (homonyms, homoforms, and homographs) can be seen in the example of tuyuks and other poems. He himself created individual author's homoforms.

The third part of the chapter is called "Poetic features of the lexicon of limited use". In this part of the work, barbarism, borrowed words and dysphemism (cacophemism), which are used for various poetic purposes in the poetry of A. Abidjon, are analyzed in the poetic texts.

Barbarisms are important in revealing the ideological and artistic purpose of the artistic work, the character of the hero, which shows the skill of using the language of the writer or poet in another artistic text. In the poetry of A. Abidjon, it can be seen that barbarism and appropriated words are used for poetic purposes. For example:

*"...Xudo onglarmu u o 'zni husnig 'a qilsalar sajda,*

*Sabr aylay, ketib husni, prasto 'y banda bo 'lg 'uncha."* (Bezgakshamol.B.9)

*("... Does she think she is The God, when they bow to her beauty, Be patient, go*

away, until she becomes simple servant.” (*Malaria Winds.P.9*) In the example revealing the comic situation of Gulmat, who fell in love with a beautiful woman who conceited, by using “prastoy (simple)” barbarism. Among the religious words like “God, worship, servant”, the only Russian word “prastoy”, which is pronounced incorrectly and becomes an adjective for the word “slave” - is a cause of laughter.

Poetic analysis of dysphemism (cacophemism). Cacophemisms, unlike vulgarisms, do not mean insults, swearing and cursing. By showing various connotative expressions, they form an emotional-expressive state and perceptions in the reader's imagination. At this point, cacophemes should be interpreted not as a lexical unit that does not belong to the literary language, but as a language and speech unit with an expressive-emotional color.

In A.Obidjon's poetic works, mainly in the text of his comic lyrics, one can find many cacophemisms, which are part of the lexicon with emotional-expressive color, which are effectively and appropriately used. Words with more negative meaning in one synonymous line, rougher words or words with a negative meaning are used in the context of insulting, humiliating, and insulting. For example:

“...Oningdek sullaning aftin umrbod ko ‘rmag ‘on yaxshi.”  
(*Bezgakshamol.B.6*) (“...It's better not to see the base person like him for the rest of your life.” (*Malaria Winds.P.6*);

“... Hayratni jamlab aftig ‘a.” (*Bezgakshamol.B.9*) “... Summarizing the admiration to his ugly face.” (*Malaria Winds.P.9*);

“Madaniy turxatda bordim baletga.” (*Bezgakshamol.B.113*) (“I went to the ballet on a cultural ugly look.” (*Malaria Winds.P.113*) The words “aft” and “turkhat” in the examples are synonyms of the words “yuz, bet, ko‘rinish (face,look)”, which have dominant connotations of ugliness and rudeness, and used for expressing rudeness in the artistic text. In addition, the contrast in the poem is enhanced through the oxymoron of "madaniy turxat"(cultural ugly look).

Cacophemisms are actively used in the poems of A. Abidjon, and with the help of these units, the author achieves the individualization of the speech of the heroes, emphasizes the national and social calorcity, shows their spiritual image, moral and moral level through the depiction of comic and satirical images. creates original forms of artistic possibilities in the Uzbek language by creating symbolic and allegorical movements. In the research, it was found that more than 150 cacophemisms were used in the poet's work and served to increase the artistry. They can be conditionally divided into the following 6 groups: 1) words with a rough meaning belonging to the same synonymous line; 2) cacophemisms that are artistic based on the epithet; 3) cacophemisms that created art based on analogy; 4) cacophemisms that created art based on metaphor; 5) kakoppheims in a stable combination; 6) cacophemisms based on nationality, race, body signs. These groups can be divided into internal subgroups. In addition, each of the cacophemisms has its own phonetic, morphological, semantic, and stylistic features.

In conclusion, it can be said that A. Abidjon's poetry revealed the rich artistic and pragmatic possibilities of the Uzbek language in the use of artistic tools.

## CONCLUSION

1. In the periods when linguopoetics did not stand out as an independent field of research, issues related to it were studied in the framework of linguistics, literary studies, and philosophy. The object of his research is artistic texts, and artistic texts belong to linguistics in terms of form and expression, to literary studies in terms of content and artistry, and to the science of philosophy in terms of logic. Lingvopoetics is engaged in the analysis of such complex issues. It is one of the directions of modern linguistics based on the anthropocentric theory, and studies general philological problems that are equally related to poetics and linguistics.

2. In Uzbek linguistics, the field of linguopoetics is not sufficiently scientifically based. In most studies that can be considered related to the field, artistic analyzes of the language and style of a certain creator; language units that provide artistry in the works, and the state of expression of the writer's or poet's goal by means of them is researched. The main task of lingupoetic research is to identify and research phenomena that serve a specific purpose in the language of a work of art.

3. Lingvopoetics has its own principles, which are formed on the basis of the following approaches: 1) approach based on unity of form and content; 2) approach based on space and time unity; 3) an approach based on the relationship between the national language and the literary language; 4) an approach based on viewing the artistic text as an artistic-aesthetic whole; 5) to identify poetically actualized language tools in the artistic text; 6) determining the ratio of explicitness and implicitness in the artistic text; 7) to determine the linguistic features of intertextuality mechanisms in the artistic text.

4. Phonopoetics occupies a special place among linguopoetic studies. It can be said that the study object, subject, and theoretical issues of phonopoetics have not yet been sufficiently scientifically substantiated. Phonopoetics studies the phonetic means that express certain poetic goals in the formation of an artistic text and the expressive meaning relations realized through them. Researches non-standard pronunciation situations based on alliteration, assonance, sound imitation, rhyme, rhythm and similar phenomena and forms related to the use of phonetic units. In contrast to oral speech, expressing emotional states in written text is relatively difficult. In particular, Anvar Obidjon revealed his individual strategy and the artistic possibilities of the Uzbek language through the effective and appropriate use of phonographic symbols and signs in expressing these situations.

5. Phonopoetic means writing vowels and consonants more than once in written texts; doubling of consonants (gemination); intentionally misspelling some words; replace or change the position of sounds; it is created by methods such as sound reduction and sound gain. In artistic texts, they are mainly happiness, sadness, inner excitement, begging, surprise, agreement, surprise, sarcasm, pity, curtsy, applause, questioning, emphasis, dissatisfaction, protest, in the psyche of the lyrical hero. it is used in the figurative description of situations such as wishes, support, for the purposes of giving sonority and solemnity to the text expression through the excess or, on the contrary, the weakness of the sign.

6. Not all sound repetitions in Anvar Obidjon's poems perform a phonopoetic function. In this sense, alliteration, assonance and sound repetitions that make up rhyme were analyzed as phonopoetic tools that create the poetic possibilities of pictorial means. It is possible to analyze the expressive possibilities of poetic speech through their sonority, harmony, systematic repetition of sounds or sound combinations in different places in the language of poetic works. Pictorial means such as alliteration and assonance and sound repetitions in rhyme are important phonopoetic means used in art, with the help of which the expressiveness of expression is enhanced in the process of organizing the flow of speech.

7. Lexopoetic methods are artistic expression through word forms. They occur in the text through lexical means. In the researches, it was found that synonyms, homonyms, antonyms and units belonging to a number of lexical-semantic paradigms were effectively used as lexopoetic tools in A. Obidjon's poems to clearly form the character of the characters, to strengthen the idea of the work. By using antonyms side by side in one line - in a parallel way, the creator has achieved the contrast and comparison of concepts, signs, situations and images based on poetic productivity, while by using synonyms for poetic purposes, the subtle thoughts and ideas implied they have managed to express their aspects in an original way that is easy to understand, clear and clear, simple and fluent, attractive and impressive.

8. The phenomenon of homonymy makes speech harmonious, harmonious, pleasant and impressive, and ensures that words and forms are understood in more than one sense. This, in turn, requires knowledge of the language from the author of the text and its recipient. A. Obidjon's works effectively used various forms of similarity (homonyms, omoforms and homographs). In his work, a number of idioms and occasional omoforms were created on the basis of homonymy relations, which further enriched the artistic possibilities of the Uzbek language.

9. Among the lexopoetic tools used in the works of A. Abidjon, barbarisms occupy a special place. Through them, the creator achieves the purpose of the text and fully reveals the emotional and expressive functions of the language. Barbarisms have a high artistic and pictorial value as a tool for depicting the inner image of the characters in the works of the creator.

10. Rough words and expressions with a negative connotation - cacopheisms individualize the language of the characters, embody the national and social calorificity, describe the image of the heroes, their spiritual and moral level, as well as create a comic, satirical image, symbolic, allegorical takes a special place in the formation of grasses. In particular, cacophemisms were effectively used in A. Abidjon's poems, which served to increase the level of originality in the artist's style.

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

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**ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**ОРТИКОВА НАРГИЗАХОН ЁКУБЖОНОВНА**

**ФОНОЛЕКСОПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ПОЭЗИИ  
АНВАРА ОБИДЖОНА**

**10.00.01 – Узбекский язык**

**АВТОРЕФЕРАТ**  
диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИХ наук

**Фергана – 2024**

Тема диссертации доктора философии (PhD) зарегистрирована Высшей аттестационной комиссией Республики Узбекистан за № В2023.2.PhD/Fil3290.

Диссертация выполнена в Ферганском государственном университете.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещен на сайте Ферганского государственного университета [www.fdu.uz](http://www.fdu.uz) и информационно-образовательном портале «ZiyoNet» [www.ziyo.net](http://www.ziyo.net)

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узбекского языка и литературы

Защита диссертации состоится «27» 04 2024 года в 11 часов на заседании Научного совета DSc.03/30.12.2019.Phil.05.02 при Ферганском государственном университете по адресу: 100151, г. Фергана, ул. Б Маргинони, 105. Тел.: (99873) 244-57-82; e-mail: [info@fdu.uz](mailto:info@fdu.uz).

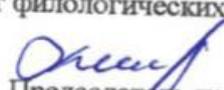
С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирован под № 339). Адрес: 100151, г. Фергана, улица Мураббия, 19. Тел.: (99873) 244-71-28.

Автореферат диссертации разослан «15» 04 2024 года.  
(Реестр протокола рассылки № 4 от «15» 04 2024 года)



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

**Цель исследования** - анализ фонетических и лексических средств, обеспечивающих художественность языка поэзии поэта с лингвопоэтической точки зрения.

**Объектом исследования** являются поэтические произведения Анвара Обиджона «Родина» (1974), «Рассказы Бахрома» (1984), «Малярийный ветер» (1985), «Очень интересное событие» (1987), «Малярийный ветер -2» (2003), «Избранные произведения: Книга 2» (2014 г.), «Избранные произведения: Стихи» (2017 г.), «Странные письма» (2017 г.), «Птенцы из Полосона» (2018 г.), «Радость младенцев» (2019 г.) и поэтическая драма «Пузатый борец» (1990 г.).

**Предметом исследования** является изучение фонопоэтических и лексопоэтических особенностей поэзии Анвара Обиджона.

**Научная новизна исследования.** На основе поэтических произведений А.Обиджона основанный на такие фонетические явления, как употребление более одного звука, пропуск, добавление, изменение, замена, неправильное произнесение звуков, которые обеспечивают художественность поэтической речи, являются выразительными и выражают творческую цель;

на основе поэтических произведений А.Обиджона доказаны изобразительные средства основанные на звуковом повторе такие как аллитерация, ассонанс, звуковые повторы в рифме как фонопоэтические средство выражения выразительности;

в поэтических произведениях А.Обиджона выявлены слова и выражения с противоположным значением, синонимы и омонимы, употребляемые с поэтической целью, и выявляется их выразительность как лексопоэтического средства в поэтической речи;

в стихотворениях А.Обиджона выявлены лексопоэтические средства, как варваризм и дисфемизм, обеспечивающие художественность, и доказано, что с их помощью в поэтической речи может быть выражен комический и сатирический смысл.

**Внедрение результатов исследования.** Теоретические предложения и практические рекомендации и выводы диссертации применяются в следующих местах:

Из выводов относительно слов и словосочетаний противоположного значения, синонимов и подобных форм, использованных с поэтической целью в поэтических произведениях А.Обиджона, и их уникального выражения в поэтической речи использовано при реализации научно-практического исследования проекта номер ФЗ-2019081663 на тему “Создание сайта и сборника мультимедийной продукции, посвященных пропаганде узбекского национального танцевального искусства” выполненный в Государственной академии хореографии Узбекистана в 2020-2021 гг. (Справка номер 01/04-52

от 7 июня 2023 года Государственной академии хореографии Узбекистана) В результате сайт в рамках проекта обогащен научными выводами;

Научные выводы на основе поэтических произведений А.Обиджона изобразительными средствами, основанными на звуковом повторе, такие как аллитерация, ассонанс и звуковой повтор в рифме как фонопоэтические средства выражения выразительности были использованы в сценариях радиовещания «Творчество», «Образование и развитие», «Нация и духовность» в 2022-2023 годах. Также организована интервью с автором, содержание которых обогащалось её научными взглядами и выводами. (Справка № УЗ-Р-1-78 от 10 июня 2023 года ГУП Узбекской национальной телерадиокомпании Телерадиоканал «Узбекистан»). В результате было достигнуто расширенное содержание радиопрограмм, подготовленное на основе научно-практических взглядов на индивидуальные особенности языка Анвара Обиджана, поэтические возможности фонетических и лексических единиц в поэтических текстах;

Научные результаты на примере поэзии Анвара Обиджона, особенностях узбекского поэтического языка и изучении индивидуальных стилистических способностей поэта; лексикопоэтические средства, как варваризмы и дисфемизм, обеспечивающие художественность стихотворений А.Обиджона, выражение через них комического и сатирического смысла в поэтической речи представлены в телевизионных шоу «Спокойной ночи», «Литературная среда», «Духовное смятение» и в радиопередаче «Дневник молодежи» Ферганской областной телерадиокомпании в 2023 году. Также материалы подготовленные для этих передач были расширены по содержанию статьями, рекомендованными диссертантом. Использование результатов данной диссертации в программах областной телерадиокомпании дало свои положительные результаты. (Справка № 01-04/133 от 22 июня 2023 года Ферганской областной телерадиокомпании) В результате содержание материалов подготовленных для передач было усовершенствовано и обогащено научными данными;

Научные взгляды и выводы на основе поэтических произведений А.Обиджона выразительные фонетические явления такие, как употребление более одного звука, пропуск, добавление, изменение, замена, неправильное произнесение звуков, которые обеспечивают художественность поэтической речи использовано в учебниках “Узбекский язык”, созданных для учащихся 11-классов общеобразовательных школ с преподаванием на узбекском языке, 2022-2023 годы в Казахстане. К пропагандистской деятельности привлечены узбеки Республики Казахстан литературного объединения “Творец” при сообществе “Достлик”, в частности, в проводимых объединением научно-теоретических конференциях, посвященных научно-творческому сотрудничеству узбекских и казахских ученых, используемых в научных и литературных мероприятиях. (Справка № 41 от 12 июля 2023 года этнокультурного объединения узбеков Республики Казахстан “Достлик”) В

результате данный учебник был обогащен новыми научными выводами и анализами.

**Апробация результатов исследования.** Результаты исследований обсуждались на 9 международных и 2 республиканских научно-практических конференциях.

**Публикация результатов исследования.** По теме диссертации опубликовано 14 научных работ, в том числе 3 статьи в научных изданиях, рекомендованных к публикации основных научных результатов докторских диссертаций ВАК РУз, из них 1 в зарубежном журнале.

**Структура и объем диссертации.** Общий объем диссертации составляет 154 страниц. Научная работа состоит из введения, трех основных глав, заключения и списка использованной литературы.

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

**I bo'lim (I часть; I part)**

1. Ortiqova N.Y. Fonetik hodisalar va tovush o'zgarishlarining badiiy-estetik vazifalari (Anvar Obidjon she'riyati misolida).//FarDU. ILMIY XABARLAR. – Научный вестник. ФерГУ, 2023. – №1. В.348-354 [10.00.00 №20].

2. Ortiqova N.Y. O'zbek tilida zidlanuvchi vositalar poetikasi (Anvar Obidjon she'riyati misolida).//FarDU. ILMIY XABARLAR. – Научный вестник. ФерГУ, 2023. – №3. В.415-420 [10.00.00 №20].

3. Ortiqova N.Y. Linguopoetic characteristics of homonyms (Based on the poem of A. Abidjan).// Web of Scientists: International Scientific Research journal. Volume 3, Issue 12, Dec., 2022. – № 3. ISSN:2776-0979. P.1065-1075. SJIF(2022)-5.949 (23).

4. Ortiqova N.Y. Kakofemizm badiiy ifoda vositasi sifatida.// Tashkent 2<sup>nd</sup> International Congress on Modern Sciences. Issued 28.12.2022. №2. В.891-902. ISBN: 978-625-8254-11-2.

5. Ortiqova N.Y. Paronamaziya – o'xshash tovushlar ohangdoshligi (Anvar Obidjon she'riyati misolida).// Alisher Navoiy xalqaro kongressi. 22-23-may, 2023, Toshkent. В.220-225. ISBN: 978-625-367-106-8.

6. Ortiqova N.Y. O'zlashgan va o'zlashmagan so'zlar badiiy ifoda vositasi sifatida.// Zamonaviy tilshunoslikning dolzarb masalalari mavzusidagi Respublika ilmiy-amaliy anjuman materiallari – Farg'ona, 2023. В.148-152.

7. Ortiqova N.Y. Badiiy matnda ma'nodosh leksemalar poetikasi. (Poetics of meaningful lexemas in artistic text).//Xalq ta'limi xodimlarining innovatsion faoliyatini rivojlantirish masalalari: muammo va yechimlar mavzusidagi Respublika onlayn ilmiy-amaliy konferensiyasi.- Farg'ona, 2023. В.223- 230.

**II bo'lim (II часть; II part)**

8. Ortiqova N.Y. Onomatopeya badiiy ifodaning fonetik vositasi sifatida.// Filologiyaning dolzarb masalalari mavzusidagi xalqaro ilmiy-amaliy anjuman. – Farg'ona, 2022. В.8-11.

9. Ortiqova N.Y. Anvar Obidjon she'riyatida badiiy ifoda vositasi sifatida fonopoetik vositalarning qo'llanilishi. (The use of phonopoeitic means as a means of artistic expression in Anvar Obidjan's poetry).// Ilmiy tadqiqotchilikning o'rni: muammo va yechimlari mavzusidagi xalqaro ilmiy-amaliy konferensiya maqolalar to'plami. - Samarqand, 2023. В.250-259.

10. Ortiqova N.Y., Hakimov M.X. Barbarisms in Artistic Texts (On the example of Anvar Obidjon's comic poems).English.// "Indo-Uzbek Strengthening Relationship" Special issue in New Delhi and Agra, India: Authors Press, 2023. P.204-207.

11. Ortiqova N.Y., Hakimov M.X. Anvar Obidjon she'riyatida individual nutq neologizmlari poetikasi.//I Xalqaro ilmiy-amaliy anjuman. – Farg‘ona, 2023. B.284-293.

12. Ortiqova N.Y., Hakimov M.X. Badiiy matnda varvarizmlar (A.Obidjonning hajviy she'rlari misolida). Hind tilida// “Indo-Uzbek Strengthening Relationship” Special issue in New Delhi and Agra, India: Authors Press, 2023. P.208-211.

13. Ortiqova N.Y., Hakimov M.X. Poetics of lexical units with limited usage in Anvar Obidjon's poetry.// “Uzbekistan-Indonesia: Scientific–Cultural Cooperation – The Basis of Innovative Development”. - Yogyakarta, Indonesia. July,2023. №2. P.57-60.

14. Ortiqova N.Y., Hakimov M.X. Puisi unit lexical dengan penggunaan terbatas dalam puisi Anvar Obidjon.// Universitas Islam Indonesia “Uzbekistan-Indonesia: Kerjasama ilmiah – budaya-dasar pembangunan inovatif” Sebuah Jurnal Ilmiah. - Yogyakarta, Indonesia. July,2023. №2. P.57-60.

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