

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

QO‘QON DAVLAT PEDAGOGIKA INSTITUTI

AKBAROVA MUNIRA SHAVKATOVNA

**BADIIY MATNDAGI G‘AYRIODATIY BIRIKMALARNING
LINGVOPOETIK XUSUSIYATLARI**

10.00.01 – O‘zbek tili

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

Toshkent – 2024

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2022.1.PhD/Fil2157 raqam bilan ro'yxatga olingan.

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Ilmiy rahbar:

Jamolitdinova Dilnoza Mirhojiddinovna
filologiya fanlari doktori, professor

Rasmiy opponentlar:

Iskandarova Sharifaxon Madaliyevna
filologiya fanlari doktori, professor

Yo'ldoshev Ma'rufjon Muhammadjonovich
filologiya fanlari doktori, professor

Yetakchi tashkilot:

Jizzax davlat pedagogika universiteti

Dissertatsiya himoyasi O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.02/30.12.2019.Fil.46.03 raqamli ilmiy kengashning 2024-yil «15» may soat 14:00 da majlisida bo'lib o'tadi. (Manzil: 100060, Toshkent shahri, Shahrishabz tor ko'chasi, 5-uy. Tel.: (871) 233-36-50, faks: (871) 233-71-44; e-mail: uztafi@academy.uz)

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining asosiy kutubxonasida tanishish mumkin (20 - raqam bilan ro'yxatga olingan). (Manzil: 700100, Toshkent shahri, Ziyolilar ko'chasi, 13-uy. Tel.: (99871) 262-74-58.)

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N.M. Mahmudov
Ilmiy darajalar beruvchi Ilmiy
kengash raisi, f.f.d., professor

G'.M. Ismoilov
Ilmiy darajalar beruvchi Ilmiy
kengash kotibi, f.f.n., katta ilmiy
xodim

D.S. Xudayberganova
Ilmiy darajalar beruvchi Ilmiy
kengash qoshidagi ilmiy seminar raisi
f.f.d., professor

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida badiiy asar tiliga ilmiy yondashuv va undagi til birliklarining asar matnidagi maqsadi, vazifasi, shuningdek, uning ifoda imkoniyatlari hamda kognitiv, lingvomadaniy xususiyatlariga alohida ahamiyat berib kelinmoqda. XX asr oxirlaridan boshlab, badiiy matnning pragmatolingvistik, lingvokognitiv, lingvomadaniy va lingvopoetik jihatlarini o'rganish tilshunoslikning dolzarb muammolardan biriga aylanmoqda. Buning natijasida til ilmida ijodkor shaxsning olamni idrok etishi, u haqidagi tasavvurlari, assotsiativ tafakkuri, voqelikka munosabatining badiiy nutqda namoyon bo'lishi kabi masalalar dolzarblik kasb etmoqda. Ayniqsa, bu borada badiiy asar tiliga antropotsentrik jihatdan yondashgan holda tildek murakkab hodisaning mohiyatini tugal va aniq anglash imkonini beruvchi lingvopoetika sohasi jadal rivojlanmoqda. Badiiy asarda tasvirlanayotgan voqelik bilan bog'liq holda yaratilgan birikmalarning badiiy matni yuzaga keltirishdagi o'rniga baho berish, shuningdek, badiiy til mahoratini belgilash orqali milliy tilning ifoda imkonlarini aniqlash dolzarb vazifalardan sanaladi.

Dunyo tilshunosligida badiiy asar tilini lingvopoetik jihatdan tadqiq etish matn ichidagi birliklarning o'zaro aloqasini, aloqadorliklar hosil qilishini va muayyan birlikning muayyan poetik maqsadda aktuallashuvini atroflicha o'rganishga alohida e'tibor qaratilmoqda. Bugungi kunda olib borilayotgan lingvopoetikaga oid tadqiqotlarda til birligi va uning badiiy matndagi ifoda shakllari, u yoki bu lisoniy birlikning poetik maqsadda aktuallashuvi, dialogik va monologik nutqda qo'llaniluvchi badiiy-tasviriy vositalarning lingvopoetik imkoniyatlari, matnlararo aloqadorliklarning funksional xususiyatlari, fanlararo integratsiyani ta'kidlovchi tadqiqot tamoyillari va ijodkor mahoratini belgilovchi hodisalar tadqiqiga ko'proq e'tibor qaratilayotganligi sezilmoqda. Bu boradagi tadqiqotlarga bo'lgan ehtiyoj lingvopoetikaga oid izlanishlarning maqsad va vazifalarini ham belgilamoqda. Shu bois dunyo tilshunosligida badiiy matn va ularning mohiyatini batafsil ochib berish lingvopoetika yo'nalishidagi muammoning dolzarbligini ko'rsatadi.

O'zbek tilshunosligida ham tilning sintaktik sath birliklari hamda lisoniy birliklarning kognitiv va lingvomadaniy tadqiqi borasida, shuningdek, g'ayriodatiy birikmalar ustida ham monografik aspektida tadqiqot olib borilmoqda. G'ayriodatiy birikmalarni o'rganish badiiy nutqdagi poetik aktuallashgan muayyan so'zlarning ijodkor badiiy tafakkuri bilan bog'liq holda ifoda etadigan ma'nolarini chuqur anglashga yordam beradi. "Bugungi globallashuv davrida har bir mustaqil davlat o'z milliy manfaatini ta'minlash, bu borada avvalo o'z madaniyatini, azaliy qadriyatlarini, ona tilini asrab-avaylash va rivojlantirish masalasiga ustuvor ahamiyat qaratishi tabiiydir"¹. Shu jihatdan qaraganda, tilshunoslikda badiiy matn va undagi lug'aviy birliklarni antroposentrik tamoyillarga asoslangan holda tadqiq etish, shuningdek, ularning fonopoetik va matnning lingvokognitiv xususiyatlarini

¹ Ўзбекистон Республикаси Президентининг 2019 йил 21 октябрдаги ПФ-5850-сонли "Ўзбек тилининг давлат тили сифатидаги нуфузи ва мавқенини тубдан ошириш чора-тадбирлари тўғрисида"ги Фармони // www.lex.uz.

ochib berish hamda matndagi madaniy konseptlarning mohiyatini monografik tarzda tadqiq etish ana shunday vazifalardab hisoblanadi. Shuningdek, badiiy matnni badiiy asar tilini lingvokognitiv aspektda tadqiq etib, uni kognitiv modellashtirish kabilar hozirgi tilshunosligimiz uchun yangi ilmiy xulosalar berish imkonini beradi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktyabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 20-oktyabrdagi PF-6084-son “Mamlakati-mizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 29-oktyabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi, 2018-yil 5-iyundagi PQ-3775-son “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”gi qarorlari, hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga mazkur tadqiqot ishi ma’lum darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Tilshunoslikda lingvopoetika yo‘nalishida qator tadqiqotlar amalga oshirilgan, monografiyalar chop etilgan. Lingvopoetikaga oid bu ishlarda ekspressiv sintaksis birliklari sifatida sintaktik parallelizm, inversiya, gradatsiya, oksyumoron kabi bir qator hodisalar tilga olinadi.

Jahon tilshunosligida oksyumoron termini bilan bir qatorda “individual-muallif birikmalari, okkazonal birikmalar, noodatiy birikmalar, atributiv birikmalar, epitet birikmalar”² termini ham qo‘llanadi.

O‘zbek tilshunosligida so‘nggi yillarda badiiy tasvir vositalarining lingvopoetik xususiyatlari, badiiy-sintaktik figuralar, troplar yuzasidan I.Mirzayev, M.Yo‘ldoshev, M.Yoqubbekova, S.Karimovlar, M.Abdupattoyevlarning doktorlik³ ishlari, D. Zaynutdinova, G. Muhammadjonova, M. Yo‘ldoshev, E.Ibragimova,

² Степанов Ю.С. Имена, предикаты, предложения. – М., 1981. – С. 250; Бабенко Н.Г. Оказиональное в художественном тексте. Структурно-семантический анализ: Учебное пособие. – Калининград: Калинингр. гос. ун-т, 1997. – С. 39; Цыганенко Г.П. Русский язык. Морфемика. Словообразование. Этимология. – Донецк, 1999. – С. 119; Жданович Н.В. Необычные сочетания в поэтической речи: индивидуально-авторский метафорический эпитет. Слово во времени и пространстве. – Минск, 1999. – С. 51; Маслова В.А. Филологический анализ поэтического текста. – Минск, 1999. – С. 72.

³ Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс.... д-ра филол. наук. – Ташкент, 1992. – 43 с; Йўлдошев М. Бадий матнинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 313 б; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2005. – 27 б; Каримов С. Ўзбек тилининг бадий услуги: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 292 б.

O.Mamaziyayev, D.Jamoliddinova, D.Shodiyeva, S.Umirova, O.Tursunova, A.Saminov, M.Xusanovalarning nomzodlik dissertatsiyalari⁴ amalga oshirilgan. A.Mamajonov, U.Mahmudovlarning “Uslubiy vositalar” nomli qo‘llanmasida⁵ esa antiteza, parallelizm, sanash usuli, gradatsiya, inversiya kabi bir qator uslubiy figuralar to‘g‘risida ilmiy fikrlar bayon etilgan. O‘zbek tilshunosligida badiiy matn doirasida olib borilayotgan tadqiqotlar salmoqli o‘rin tutayotganligining o‘zi ham tilning ekspressiv vazifasiga ko‘p e‘tibor berilayotganligidan dalolat beradi.

O‘zbek tilshunosligida *g‘ayriodatiy birikmalar* terminini qo‘llash yuzasidan fikrlar dastlab tilshunos olim, professor N.Mahmudovning X.Abdurahmonov bilan hammualliflikda chop etilgan “So‘z estetikasi”⁶ nomli qo‘llanmasida bayon qilingan. Mazkur qo‘llanma ushbu stilistik figuraga batafsil ta‘rif berilgan, ilmiy asoslangan va namunalar bilan izohlangan yagona salmoqli ilmiy manba hisoblanadi.

Ta‘kidlash joizki, bugunga qadar o‘zbek tilshunosligida lingvopoetika, badiiy stilistika, ekspressiv sintaksis bo‘yicha bir qancha ishlar amalga oshirilgan bo‘lsa-da, ko‘rib o‘tilgan ishlarning hech birida *g‘ayriodatiy birikmalar, ularning lingvopoetik xususiyatlari* asosiy ilmiy tadqiqot obyekti bo‘lgan emas.

Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Qo‘qon davlat pedagogika institutining ilmiy-tadqiqot rejasiga muvofiq “O‘zbek tilshunosligining dolzarb masalalari” mavzusidagi ilmiy yo‘nalish doirasida bajarilgan.

Tadqiqotning maqsadi badiiy matndagi *g‘ayriodatiy birikmalar*ning semantik, grammatik hamda lingvopoetik xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

- g‘ayriodatiy birikmalarning termin sifatidagi qamrovini aniqlash;
- g‘ayriodatiy birikmalarning ijtimoiy, lisoniy-badiiy qiymatini ochib berish;
- g‘ayriodatiy birikmalarning yondosh hodisalar bilan munosabatini ochib berish va tahlil qilish;
- g‘ayriodatiy birikmalarning semantik va grammatik jihatlarini aniqlash;
- g‘ayriodatiy birikmalarning lingvopoetik xususiyatlarini yoritish.

⁴ Зайнутдинова Д. Необычные словосочетания в русском и узбекском языках: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1990. – 21 с; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 25 б; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. – 26 б; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодалашнинг усул ҳамда воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001. – 25 б; Мамазияев О. Ўзбек поэтик нутқида хиазм ва градация: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2004. – 26 б; Жамолитдинова Д. Бадий нутқда парантез бирикларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009. – 26 б; Шадиёва Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – 26 б; Умирова С. Ўзбек шеърятининг лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида): Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Самарқанд, 2019. – 48 б; Турсунова О. Ўзбек тили фонетик бирикларининг поэтик имкониятлари: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Фарғона, 2019. – 132 б; Тошалиева С. Ўзбек тилида окказионал сўз ясалиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998. – 12 б; Саминов А. Оксюморон – бадий нутқда лингвопоэтик восита сифатида: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2022. – 50 б; Xusanova M. Farida Afro‘z poetik asarlarida ekspressivlik ifodalovchi lisoniy vositalar tadqiqi: Filol. fan. bo‘yicha falsafa d-ri (PhD)... diss. – Farg‘ona, 2022. – 132 b.

⁵ Мамажонов А., Махмудов У. Услубий воситалар. – Фарғона, 1996. – 47 б.

⁶ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – 59 б.

Tadqiqotning obyekti sifatida Cho'lpon, A.Qodiriy, A.Qahhor, S.Ahmad, T.Malik, O'.Hoshimov kabi mahoratli o'zbek yozuvchilarining asarlaridan olingan g'ayriodatiy birikmalar tanlangan.

Tadqiqotning predmeti sifatida o'zbek tilidagi badiiy matnlarda qo'llangan g'ayriodatiy birikmalarining semantik va lingvopoetik xususiyatlari belgilangan.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda tavsiflash, tasniflash, diskursiv, assotsiativ, qiyosiy-solishtirma, statistik usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

matnga lingvopoetik kuch beruvchi okkazonal birikmalar, oksyumoron va noodatiy birikmalarining muayyan badiiy maqsadni ifodalovchi hamda umumlashtiruvchi kabi belgilari aniqlanib, o'zbek tilshunosligiga "g'ayriodatiy birikmalar" yangi ilmiy termin sifatida olib kirildi;

g'ayriodatiy birikmalarni hosil qilishda til birliklarilarning birlamchi idrok etish vaqtida o'zida olib yuradigan semantik yuki uning urg'uli, alohida mantiqsizligi va g'ayritabiiyligi sababli semantik valentlikning qasddan buzilishi asosiy omil ekanligi dalillangan;

badiiy matnda sifat+ot *zaif tabassum*, sifat+fe'l *sovuq vishillamoq*, ot+fe'l *shamol o'kirar*, ot+ot *sukunat seli*, sifatdosh+ot *o'kirgan dengiz* kabi g'ayriodatiy birikmalarining yaratishda ot, sifat, fe'l so'z turkumlarining faol ishtiroki, shuningdek, son, ravish, olmosh so'z turkumlarining esa nofaol bo'lishi aniqlangan;

g'ayriodatiy birikmalar badiiy matnda **so'z birikmasi** *Xalqimizning eng kirlik kunlarini tasvirlamoqchiman*, **kengaytirilgan birikma** *Ot bu go'zal ovoznining shirin kuylari ostida boshini quyi solib, bo'ynini asta-asta likillatib bitta-bitta qadam bosardi*, **butun gap** *Oq zulmat orasidan qarg'alarning xosiyatsiz fig'oni eshitiladi* tarzlarida yuzaga chiqishi va shu orqali matnning badiiy-estetik qiymatini oshirishi ochib berilgan;

g'ayriodatiy birikmalar yozuvchining individual-badiiy uslubini shakllantiradigan va badiiy-estetik, ekspressiv-emotsional aktuallashuv xususiyatini namoyon etadigan sintaktik birliklar sifatida *shirin xotira*, *achchiq g'am* kabi birliklarda badiiy nutq birligidan o'zidagi "yangilik" belgisi orqali til birligi tomon siljishi hamda vaqt o'tishi bilan "yangilik" bo'yog'ini yo'qotib, og'zaki nutqqa *shirin xotira*, *achchiq g'am* kabi odatiy birikma sifatida ko'chishi aniqlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

tadqiqot natijalari oliy o'quv yurtlari magistratura bosqichining lingvistika yo'nalishida o'rganiladigan "Lingvistika nazariyasi va amaliy tilshunoslik", "Lingvopoetika", "Kognitiv tilshunoslik" va boshqa fanlar bo'yicha darsliklar, o'quv qo'llanmalari, uslubiy ko'rsatmalarni yaratishda amaliy ahamiyatga ega ekanligi asoslangan;

tadqiqot natijasida olingan xulosalar tilshunoslik faniga yangi ilmiy-nazariy ishlanmalar bilan hissa qo'shishi, shu bilan birga, lingvopoetika sohasining rivojlanishida muayyan ilmiy qarashlarni shakllantirishga xizmat qilishi dalillangan;

badiiy matn orqali voqea-hodisani o'quvchi shaxsiga yetkazib berishda, ijodkor badiiy olamini baholashda g'ayriodatiy birikmalarning alohida ahamiyat kasb etishi isbotlangan.

Tadqiqot natijalarining ishonchliligi olib chiqilayotgan muammoning aniqligi, g'oyalarning lingvistik qonuniyatlarga mos, to'g'ri qo'llanilganligi, tadqiqot jarayonida olib borilgan tahlillarning nazariy asosga ega ekanligi, muammoni tadqiq etishda ilmiy-nazariy manbalarga tayanilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati amalga oshirilgan tahlillar, ishlab chiqilgan ilmiy-nazariy qarashlar, xulosalar lingvopoetika sohasini boyitganligi, g'ayriodatiy birikmalarni semantik-grammatik, lingvopoetik jihatdan tahlil qilish usullarini ishlab chiqilganligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati badiiy matnning lingvopoetik xususiyatini o'rganishda muhim ilmiy-nazariy manba vazifasini o'taydi. Undan oliy o'quv yurtlari magistratura bosqichining o'zbek tili va adabiyoti, lingvistika yo'nalishlarida "Poetik matnning assotsiativ strukturasi", "Badiiy matnning lingvopoetik tahlili" mavzularida tanlov fanlaridan o'quv mashg'ulotlarini tashkil qilishda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Badiiy matnda qo'llanadigan g'ayriodatiy birikmalarning lingvopoetik xususiyatlari tadqiqi bo'yicha erishilgan ilmiy natijalar asosida:

o'zbek tilshunosligida "g'ayriodatiy birikmalar" terminini yangi termin sifatida turg'unlashtirish, ularning oksyumoron va okkazonalizm bilan o'zaro munosabatini aniqlash, oksyumoronni tilshunoslik nuqtayi nazaridan g'ayriodatiy birikmalar termini ostida tadqiq qilish mumkinligi hamda g'ayriodatiy birikmalarni hosil qilishda so'zlardagi semantik valentlikning qasddan buzilishi asosiy omil ekanligi haqidagi xulosalardan 2016-2017-yillarda olib borilgan JDPI-MUZ-2015-0725140051 "Boshlang'ich sinf o'quvchilarining nutqini boyitishda inglizcha-ruscha-o'zbekcha frazemalar lug'atini yaratish va amaliyotga tatbiq etish" innovatsion tadqiqot loyihasida foydalanilgan. (Jizzax davlat pedagogika institutining 2023-yil 2-dekabrda 04-1455-son ma'lumotnomasi) Natijada mazkur loyiha yangi ilmiy-nazariy ma'lumotlar bilan boyitilgan;

g'ayriodatiy birikmalarni hosil qilishda til birliklarilarning birlamchi idrok etish vaqtida o'zida olib yuradigan semantik yuki uning urg'uli, alohida mantiqsizligi va g'ayritabiiyligi sababli semantik valentlikning qasddan buzilishi asosiy omil ekanligi bo'yicha chiqarilgan xulosalardan O'zbekiston Respublikasi Qurolli Kuchlari Akademiyasida 2021-2022-yillarda "O'zbek harbiy san'ati tarixi" mavzusidagi fundamental loyihada foydalanilgan. (O'zbekiston Respublikasi Qurolli Kuchlari Akademiyasining 2023-yil 11-oktabrdagi 10/2025-son ma'lumotnomasi) Natijada mazkur loyiha yangi ilmiy-nazariy ma'lumotlar bilan boyitilgan;

g'ayriodatiy birikmalar yozuvchining individual-badiiy uslubini shakllantiradigan va badiiy-estetik, ekspressiv-emotsional aktuallashtiruvchi xususiyatini namoyon etadigan sintaktik birliklar sifatida *shirin xotira, achchiq g'am* kabi

birliklarda badiiy nutq birligidan o‘zidagi “yangilik” belgisi orqali til birligi tomon siljishi hamda vaqt o‘tishi bilan “yangilik” bo‘yog‘ini yo‘qotib, og‘zaki nutqqa *shirin xotira, achchiq g‘am* kabi odatiy birikma sifatida ko‘chishi mumkinligi haqidagi xulosalardan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali”da efirga uzatilgan “Ta’lim va taraqqiyot”, “Adabiy jarayon” nomli dasturlar ssenariysini tayyorlashda foydalanilgan. (O‘zbekiston Milliy teleradiokompaniyasining 2023-yil 7-avgustdagi 04-36-1178-sonli ma’lumotnomasi) Natijada dasturlar ssenariysi nazariy va amaliy jihatdan boyigan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya natijalari 8 ta ilmiy-amaliy konferensiya materiallarida, jumladan, 4 ta respublika hamda 4 ta xalqaro ilmiy-amaliy anjumanda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya natijalari jami 22 ta ilmiy maqolada o‘z aksini topgan. Shundan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 5 tasi respublika va 3 tasi xorijiy jurnalda nashr qilingan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa hamda foydalanilgan adabiyotlar ro‘yxatidan iborat. Ishning umumiy hajmi 137 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi, zarurati asoslangan, muammoning o‘rganilganlik darajasi oydinlashtirilgan, tadqiqotning maqsad va vazifalari, obykti va predmeti belgilangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari yoritilgan, olingan natijalarning ishonchliligi, ilmiy va amaliy ahamiyati asoslangan, natijalarning joriylanishi, e‘lon qilinganligi, ishning tuzilishi va hajmi bo‘yicha ma’lumotlar berilgan.

Dissertatsiyaning birinchi bobi “**G‘ayriodatiy birikmalar va ularning o‘rganilishi**” deb nomlangan. Ushbu bobda jahon va o‘zbek tilshunosligida g‘ayriodatiy birikmalar va ularning o‘rganilishi hamda yondosh hodisalar bilan o‘xshashlik va farqli jihatlari, g‘ayriodatiy birikmalarning badiiy matn lingvopoetikasida tutgan o‘rni kabi masalalar yoritilgan.

Ushbu bobning “**Tilshunoslikda g‘ayriodatiy birikmalar muammosi**” deb nomlangan birinchi faslida g‘ayriodatiy birikmalarning o‘rganilishi haqida so‘z boradi.

Tilshunoslikning eng dolzarb sanaladigan masalalaridan biri til va nutq hodisalarining nutqiy kommunikatsiya jarayonida harakatga kelishi va o‘zaro munosabati hamda aloqadorligini o‘rganish masalasidir. Til birliklarining eng muhim elementi hisoblanmish so‘z tilda o‘zga qiyofa va vazifani, nutqda esa o‘ziga xos bo‘lgan boshqa qiyofa va vazifani ado etadi. Bundan ko‘rinadiki, til va nutq o‘zaro farqli jarayon, shu bilan bir qatorda biri ikkinchisi bilan chambarchas bog‘liq va biri ikkinchisini taqozo etadi. Nutq birliklari nutqiy jarayonda hosil

bo'ladi, shuningdek, nutq jarayoni til birliklarining o'zlarini namoyon etish, turlicha qo'llanish xususiyatlari, o'zgacha bir ma'no va qiyofa kashf etishi uchun zarur bo'lgan kommunikativ maydon sanaladi. Shunga ko'ra, so'zlardagi ma'no qirralarini ochiq ifodalash, ularni ro'yobga chiqarish uchun nutq jarayoni kerakli shart-sharoitlarni yaratadi.

Jahon filologiyasida shu kunga qadar badiiy asar tilini o'rganish bo'yicha ko'plab tadqiqotlardan kelib chiqadigan asosiy to'xtamga ko'ra, badiiy asarlarning estetik ta'sirchanlik kuchini va qimmatini belgilash lingvopoetik tadqiqotlarning asosiy bosh maqsadlaridandir. Shu bois lingvopoetikada badiiy asar tilini har tomonlama o'rganish, obrazli nutqning yuzaga chiqishida badiiy tilning ahamiyatini ochib berish muhim ahamiyat kasb etadi.

Biz tadqiq etayotgan g'ayriodatiy birikmalar jahon tilshunosligida uzoq vaqt davomida oksyumoron, ba'zan noodatiy birikmalar, okkazional birikmalar, atributiv birikmalar, oraliq birikmalar terminlari ostida o'rganib kelingan.

Rus tilshunosligida ham bunday stilistik figuralar turlicha talqin qilinadi. Bu hodisani Yu.S.Stepanov "semantik muvofiqlashtirish"⁷ deb ataydi. U bu birikmalardagi ikki komponentning birikma shaklini xosil qilishida semantik uyg'unlikning yuzaga kelishi sabab ekanligiga ishora qiladi. N.G. Babenko ham yuqoridagi kabi fikrni ilgari suradi: "...bunday leksemalarning odatiy birikishi mumkin emas, chunki bu ularning leksik ma'nolarida umumiy semalarning yo'qligi sababli semantik kelishik qonuniga ziddir. Tobe komponentda kontekst-semantik siljishlar paydo bo'lishi tufayligina iboralarda umumiy semalar paydo bo'ladi"⁸. G'ayriodatiy birikmalarning shakllanishida leksemalarning umumiy sema hosil qilishi, kontekst bilan bog'liq holda ro'yobga chiqishi asosiy omil ekanligi yuqoridagi fikrlardan ham anglashiladi.

Ayrim tilshunoslar tomonidan okkazional birikmalar termini qo'llanilishi ham kuzatiladi: "Okkazional birikmalar har doim ifodali va nominativ jihatdan ixtiyoriy bo'ladi, chunki ular faoliyatga qarab, aniq holat bilan bog'langan okkazionalizm mahsulidir"⁹.

Ba'zan esa atributiv birikmalar terminiga murojaat qilinadi: "Nostandart atributiv birikmalarning aksariyati leksemalardan metaforik foydalanish natijasida yuzaga keladi. Avvalo, poetik nutqda u yoki bu taqsimot uchun noodatiy birikmalarning paydo bo'lish mexanizmlari qiziqish uyg'otadi va bu mexanizmlardan biri qarash, rag'batlantiruvchi tasvirning mavjudligi. Alohida muallifning metaforik epiteti, ehtimol, bizning dunyo haqidagi g'oyalarimizni majoziy shaklda ifodalashning asosiy vositalaridan biri va badiiy matnning boy assotsiativ imkoniyatlaridir. Birikmalarning sintagmatik xususiyatlari semantik jihatdan g'ayrioddiy, kutilmagan hodisalarning paydo bo'lishiga yordam beradi"¹⁰.

⁷ Степанов Ю.С. Имена, предикаты, предложения. – М., 1981. – С. 250.

⁸ Бабенко Н.Г. Окказиональное в художественном тексте. Структурно-семантический анализ: Учебное пособие. – Калининград: Калинингр. гос. ун-т, 1997. – С. 39.

⁹ Цыганенко Г.П. Русский язык. Морфемика. Словообразование. Этимология. – Донецк, 1999. – С. 119.

¹⁰ Жданович Н.В. Необычные сочетания в поэтической речи: индивидуально-авторский метафорический эпитет. Слово во времени и пространстве. – Минск, 1999. – С. 51.

Ko‘rinadiki, tilshunoslikda mazkur hodisani nomlash uchun ma‘lum bir termindan foydalanish qoida tusiga kirmagan.

O‘zbek tilshunoslik olamida so‘z san’atkorlarining badiiy matnlarda so‘z qo‘llash usullari, matnning badiiy-estetik qiymatini sezilarli darajada oshiruvchi til birliklari, ularning o‘ziga xos xususiyatlari hamda badiiy nutqda tutgan o‘rni haqida bayon etilgan qimmatli manba bu o‘zbek tilshunosligining ardoqli vakillari bo‘lgan X.Abdurahmonov va N.Mahmudovlar qalamiga mansub bo‘lgan “So‘z estetikasi” nomli qo‘llanma hisoblanadi. Mualliflar ushbu qo‘llanmada “g‘ayriodatiy birikmalar” terminini qo‘llaydilar va unga shunday ta’rif keltiradilar: “...Yirik rus shoirlaridan biri shunday yozgan edi: “Men “yulduz uchdi”, “uchar yulduzlar” iboralaridan jahllangan bir kishini uchratdim. – Nahotki, – dedi u, – yulduzlar emas, meteoritlar uchishini bilmasangiz? – Yo‘q, yulduzlar uchadi, deyman men. Narsalarning qat’iy, yalang‘och mohiyati bilangina fikrlay boshlasak: ha, meteoritlar uchadi; ha, marvaridgul – bor-yo‘g‘i zaharli yoki, aytaylik, dorivor o‘simlik; ha, soy so‘zlamaydi, faqat suv oddiy shildiraydi; ha, biz dengiz emas, balki bor-yo‘g‘i suv ombori yaratamiz; ha, bizda bog‘lar emas, balki mevali daraxtlar o‘tqazilgan yoki mevali butalar bilan qoplangan bir qism yer bor; ha, muhabbat – muhabbat emas, balki naslni davom ettirishga bo‘lgan oddiy instinktiv fiziologik intilishdir. Estetik butunlik bo‘lgan badiiy asar ijodkori uchun esa “narsalarning qat’iy, yalang‘och mohiyati” emas, balki ularning yuksak badiiy ifodasi, yaxlit obrazi ahamiyatlidir. Ijodkor ana shu maqsad bilan tildan yangi-yangi imkoniyatlar izlaydi. Bunday imkoniyatlardan biri badiiy nutqda o‘zaro bog‘lanishi chegaralangan so‘zlarni bog‘lash orqali turli ma‘no nozikliklari, ekspressivlik, emotsionallik va shu kabilarni yuzaga keltirishdir. Badiiy nutqdagi bunday birikmalarni shartli ravishda *g‘ayriodatiy birikmalar* deb ataymiz”¹¹. Professor N.Mahmudov o‘zining “So‘z shayxining mo‘jizalari” nomli maqolasida “g‘ayriodatiy birikmalar” terminini yana shunday izohlaydi: “...Muallif bunday birikmalarni tuzar ekan, u til qonuniyatlariga nopisandlik yoki zo‘rluk qilmaydi. Hassos so‘zchi sifatida u tilning botinida, tub qatlamlarida yashiringan so‘z qo‘shilishi imkoniyatlarini badiiy niyatiga muvofiq tarzda ishga soladi. Buning natijasida kutilmagan so‘z qo‘shilmalari yuzaga keladi, ular o‘quvchi diqqatini o‘ziga jalb qiladi va uni o‘ylashga chorlaydi, alal-oqibat u bu qo‘shilmalarda pinhon bo‘lgan ma‘no injaliklarini kashf etadi”¹². Badiiy so‘z ijodkori tasvirlanayotgan voqea-hodisani o‘quvchiga noodatiy tarzda ifodalashni ixtiyor etgan holda ko‘rinishidan mantiqsizdek tuyulgan ma‘lum bir vositalar orqali ma‘no nozikliklarini, nutqning jarangdor va takrorsiz ko‘rinishlarini yuzaga chiqaradi, hissiy-ta’sirchanlikni o‘zida aks ettiruvchi g‘ayritabiiy til birliklarini vujudga keltiradi. Bu borada Aristotelning “Poetika” asarida quyidagi fikrlarni uchratish mumkin: “Aqlga to‘g‘ri kelmaydigan narsa hamisha ham aqlga nomuvofiq bo‘lavermaydi: axir, mumkin bo‘lmagan narsalar ham ko‘p sodir bo‘lishi mumkin”¹³. Bu fikri orqali Aristotel bir qarashda inson ongi qabul qilmaydigan voqeliklar ham hayotda ko‘plab topilishi, lekin ularni mantiqsizlikda ayblamaslik,

¹¹ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 38.

¹² Махмудов Н. Сўз шайхининг мўжизалари // Ўзбекистон адабиёти ва санъати. – 2009-йил, 7-сон. – Б. 6.

¹³ Аристотель. Поэтика. – Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти, 1980. – Б. 57.

aksincha, yangi bir hodisaning voqelanishi ekanligini ta'kidlaydi. Shu bois nutqda mavjud bo'lgan, til uchun noodatiy tasvirlarni mantiqning yo'qligi yoki xato deb emas, nutqiy jarayondagi yangicha qarash, yangi bir mantiqning ifodasi sifatida qabul qilish lozim. Masalan, *haqorat balchig'i, bulutlar qitmirligi, shovullagan sukunat, mardona chiroy, achchiq shamol, sovuq shovqin, soqov cho'l, qora qatlamlar, qing'ir-qiyshiq ulfatlar, alamlar tikanzori, tashvish choyshabi, pishqirgan shamol, maymoq supurgi, sovuq olov, injiq bulutlar, irkit oy, tiriklar go'ristoni, qo'lansa gap, suyuq hayajon, yashil shabboda* kabi birikmalarni chinakam g'ayriodatiy birikmalar deb aytilish mumkin.

So'nggi yillarda o'zbek tilshunosligida, aynan g'ayriodatiy birikmalar tadqiqiga bag'ishlanmagan bo'lsa-da, badiiy matnda tasvir vositalarining lingvopoetik xususiyatlari, badiiy-sintaktik figuralar, troplar yuzasidan amalga oshirilgan ishlar sifatida I.Mirzayev, M.Yo'ldoshev, M.Yoqubbekova, S.Karimov, M.Abdupattoyevlarning doktorlik ishlarini¹⁴, D.Zaynutdinova, G.Muhammadjonova, M.Yo'ldoshev, E.Ibragimova, O.Mamaziyayev, D.Jamolitdinova, D.Shodiyeva, S.Umirova, O.Tursunovalarning nomzodlik dissertatsiyalarini¹⁵, bundan tashqari, oksyumoron hodisasi haqida X.Abdurahmonov, N.Mahmudov, A.Mamajonov, A.Nurmonov, U.Mahmudov, M.Abdupattoyev, M.Yo'ldoshev, M.Qurbonovalarning monografiya, darslik va o'quv qo'llanmalarini¹⁶, A.Mamajonov, A.Nurmonov, G.Roziqova, D.O'rayeva, V.Kamoliddinova, H.Do'smatov, N.Bazarbayeva N.Sadinova, U.Nosirova, J.Matnazarovlarning ilmiy maqolalarini¹⁷ e'tirof etish mumkin.

¹⁴ Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс.... д-ра филол. наук. – Ташкент, 1992. – 40 с; Йўлдошев М. Бадий матнинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 313 б; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2005. – 27 б; Каримов С. Ўзбек тилининг бадий услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 292 б.

¹⁵ Зайнутдинова Д. Рус ва ўзбек тилларида ғайриодатий бирикмалар: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1990. – 21 б; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 25 б; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. – 26 б; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодалашнинг усул ҳамда воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001. – 25 б; Мамазияев О. Ўзбек поэтик нутқида хиазм ва градация: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2004. – 26 б; Жамолиддинова Д. Бадий нутқда парантез бирикларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009. – 26 б; Шадиева Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – 26 б; Умирова С. Ўзбек шеърятининг лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида): Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарқанд, 2019. – 48 б; Турсунова О. Ўзбек тили фонетик бирикларининг поэтик имкониятлари: Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. – Фарғона, 2019 – 132 б; Тошалиева С. Ўзбек тилида окказионал сўз ясашиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998. – 12 б.

¹⁶ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – 59 б; Мамажонов А. Кўшма гап стилистикаси. – Тошкент: Фан, 1990. – 31 б; Нурмонов А. Танланган асарлар. 3 Жилдли. 3-жилд. – Тошкент: Академнашр, 2012. – 156 б; Мамажонов А., Махмудов У. Услубий воситалар. – Фарғона, 1994. – Б. 48; Мамажонов А., Addupattoyev М. О'zbek matnining semantik, sintaktik va stilistik aspekti: Monografiya. – Farg'ona: Classic, 2021. – В. 105-112; Йўлдошев М. Бадий матнинг лисоний таҳлили. Ўқув қўлланма. – Тошкент, 2008; Курбонова М., Йўлдашев М. Матн тилшунослиги. – Тошкент: Университет, 2014. – Б. 78-79.

¹⁷ Нурмонов А. Лексеманинг мазмуний мундарижаси / Фан, таълим, жамият. Тўплам. II чиқиш. – Андижон, 2007. – Б. 10-11; Розикова Г. Ноодатий боғланиш – услубий восита сифатида / ФарДУ Илмий хабарлари, 2018. – 3-сон. – Б. 116-117; Ўраева Д., Камолиддинова В. Ўзбек шоирларининг оксюморондан фойдаланиш маҳорати. – Тошкент: Ўзбекистон Миллий ахборот агентлиги. – ЎЗА Илм-фан бўлими (электрон журнал). 2021 йил апрель сони – 82 б; Дўсматов Х., Базарбаева Н. Зебо Мирзонинг оксюморондан фойдаланиш

Ushbu ilmiy ishlarda aynan g'ayriodatiy birikmalar emas, umuman, noodatiy birikishlar xususida ba'zi fikr-mulohazalar keltiriladi, g'ayriodatiy hamda allofronik bog'lanmalarining bir ko'rinishi sifatida oksyumoron ham o'rganiladi. Shuningdek, ayrim tilshunoslar har qaysi til qonuniyatlariga nisbatan anomal holatda g'ayriodatiy birikishni noodatiy birikma sifatida talqin etadilar, oksyumoroni g'ayriodatiy birikmalarining tarkibida baholaydilar.

O'zbek va rus tillaridagi g'ayriodatiy birikmalar ustida o'zbek tilshunosligida dastlab D.Zaynutdinova¹⁸ tadqiqot ishini olib borgan. U o'z ishini nomlashda g'ayriodatiy birikmalar terminidan foydalangan bo'lsa-da, asosan, dissertatsiyada oksyumoron termini ustunlik qiladi hamda tadqiqot doirasida har qanday noodatiy bog'lanishlarni shu termin atrofida birlashtiradi. Uzoq muddatdan so'ng A.Saminov¹⁹ "Oksyumoron – badiiy nutqda lingvopoetik vosita sifatida" mavzusidagi tadqiqotida oksyumoron termini ostida ayrim g'ayriodatiy birikmalarni ham tahlilga tortadi.

M.Xusanova o'zining "Farida Afro'z poetik asarlarida ekspressivlik ifodalovchi lisoniy vositalar tadqiqi"²⁰ mavzusidagi dissertatsiyasida g'ayriodatiy birikmalarni "noodatiy birikmalar" tarzida ataydi va unga ba'zi namunalar keltiradi.

Yuqorida qayd etilgan tadqiqotlarning barchasida, garchi ular barmoq bilan sanarli bo'lsa-da, g'ayriodatiy birikmalar oksyumoron bilan chalkashtirib yuborilganligini ko'rish mumkin.

Bizningcha, bunday birikmalarining oksyumoron bilan munosabatini aniqlash, ularni tilshunoslikda alohida termin sifatida ajratib ko'rsatish, terminlarning o'zbek tilshunosligida "o'z mavqeyini tiklashi"ga erishish zarur. Tilshunoslikda "g'ayriodatiy birikmalar" terminini qo'llash esa, bizningcha, shu kabi qator muammoli masalalarni hal etishga oydinlik kiritadi.

Tadqiqotning **"G'ayriodatiy birikmalarining oksyumoron va okkazionalizm bilan munosabati"** deb nomlangan ikkinchi faslida g'ayriodatiy birikmalarining oksyumoron va okkazionalizm bilan o'xshashlik va farqli jihatlari ochib berilgan.

Tilshunoslikda g'ayriodatiy birikmalar "okkazionalizm", "okkazional birikmalar", "oksyumoron", ba'zan esa "atributiv birikmalar" terminlari bilan yuritiladi. Okkazional terminini rus tilshunosligida ilk bor N.I.Feldman qo'llagan. U "...okkazional so'zlarni so'z yasalishining mahsuldor bo'lmagan tiplari asosida vujudga keladigan va ma'lum matnga xos ma'no ifodasiga ega bo'lgan lisoniy

махорати / Профессор Акбаржон Матғозиев таваллудининг 80 йиллигига бағишланган "Ўзбек тилшунослигининг долзарб муаммолари" мавзусидаги илмий-амалий анжуман материаллари. I қисм. – Фарғона, 2014. – Б. 62; Садинова Н. Оксуморон ва унга прагматик ёндашув // Ўзбек тили ва адабиёти. – Тошкент, 2018. – 5-сон. – Б. 105; Носирова У. Оксуморон ва унинг услубий-семантик хусусиятлари // Тил ва адабиёт таълими - Тошкент, 2013. – 1-сон. – Б. 39; Матназаров Ж. Матназар Абдулҳаким шеърлятида оксуморонларнинг бадий матн ҳосил қилишдаги ўрни / Ўзбек филологиясида матншунослик ва манбашунослик муаммолари. Халқаро илмий-амалий анжуман материаллари. 2-китоб. – Тошкент: Tamaddun, 2021. – 268 б.

¹⁸ Зайнутдинова Д. Необычные словосочетания в русском и узбекском языках: Дисс. ... канд. филол. наук. – Ташкент, 1990. – 135 б.

¹⁹ Саминов А. Оксуморон – бадий нутқда лингвopoэтик восита сифатида: Филол. фан. бўйича фалсафа д-ри (Phd) ... дисс. автореф. – Фарғона, 2022. – 50 б.

²⁰ Xusanova M. Farida Afro'z poetik asarlarida ekspressivlik ifodalovchi lisoniy vositalar tadqiqi: Filol. fan. bo'yicha falsafa d-ri ... diss. – Farg'ona, 2022. – 132 б.

birliklar”²¹ sifatida izohlaydi. A.G.Likov, E.Xanpira, V.V.Lopatinlar²² ham mazkur atamani o‘z ishlarida qo‘llaganlar. O‘tgan asrning 70-yillarida okkazionalizm muammosi yuzasidan rus tilshunosligida bir qancha ishlar yuzaga keldi. Okkazionalizmlarning ayrim xususiyatlari o‘zbek tilshunosligida A.Madrahimov, S.To‘ra-bekova, Q.Samadov, B.Choriyev, M.Mirtojiyev, I.Mirzayev, B.Yuldashev, B.Nazarov, N.Mahmudov, B.Umurqulov, B.Yoriyev, I.Toshaliyev va M.Jo‘ra-boyevalarning ishlarida²³ o‘rganilgan. O‘zbek tilshunosligida 90-yillarning oxirida “O‘zbek tilida okkazional so‘z yasalihi” mavzusida S.Toshaliyeva²⁴ nomzodlik dissertatsiyasini himoya qildi. U o‘z ishida okkazionalizmlarning yasalihi, o‘ziga xos turlari, okkazional so‘z yasalihi usullarini atroflicha yoritib berdi.

Lingvistik terminlarning izohli lug‘atida okkazionalizmga quyidagicha ta’rif keltiriladi: “Mahsuldor bo‘lmagan model asosida yasalgan va faqat shu nutqiy matnning o‘zida qo‘llangan so‘z, individual-uslubiy neologizm.”²⁵

Bizningcha, g‘ayriodatiy birikmalarga yuqorida aytilgan bu xususiyatlarning hammasi ham xos emas, g‘ayriodatiy birikmalar matn nuqtayi nazari bilan yaratilishi tabiiy, lekin ular faqatgina shu matnga va nutqqa xos bo‘lib qolmasdan, tilga ham ko‘chishi, takror qo‘llanish xususiyatlarini o‘zida namoyon etishi mumkin (*shirin so‘z, achchiq haqiqat, shirin muomala* kabi).

“O‘zbek tilida leksik okkazionalizmlar va ularning badiiy-estetik xususiyatlari” mavzusidagi leksik okkazionalizmga bag‘ishlangan tadqiqotida O.To‘xtasinova leksik okkazionalizmlarning yasalihi, so‘z turkumlariga ko‘ra tasnifi, okkazionalizmlarning badiiy-estetik vazifasi haqida keng va atroflicha fikr yuritadi. Jumladan, u bu termin haqida o‘zining quyidagi mulohazasini bildiradi: “Okkazionalizmlar o‘quvchi yoki tinglovchilarning hissiyotiga ta’sir etib, ularda yangilanish, ta’sirchanlik yoki qo‘zg‘alishni vujudga keltirar ekan, bu estetik vazifaning namoyon bo‘lishidir”²⁶.

²¹ Фельдман Н.И. Окказиональные слова и лексикография // Вопросы языкознания. – Москва, 1957. – №4. – С. 66.

²² Лыков А.Г. Окказиональные слова как лексическая единица речи // Филологические науки. – Москва, 1971. – №5. – С. 70-81; Ханпира Э. Окказиональное словообразование В.В. Маяковского: Автореф. дисс. ... канд. филол. наук. – М., 1956. – С. 16; Лопатин В.В. Рождение слова / Неологизмы и окказиональное словообразование. – М.: Наука, 1973. – С. 150-152.

²³ Мадрахимов А. Прилагательные новообразования в современном узбекском языке: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1955 – С. 13; Тўрабекова С. Тил ва услуб. – Тошкент: Ўздабий нашр, 1963. – Б. 98; Саматов Қ. Ойбек – сўз санъаткори. – Тошкент: Ўзбекистон КП МКнинг бирлашган нашриёти, 1965. – Б. 32; Миртожиев М. Окказионал маъно / Ўзбек тилшунослиги масалалари. ТошДУ Илмий ишлар тўп. – Тошкент: 1973. – Б. 90-98; Мирзаев И. Жулқунбой сатирасида тил ва услуб / А.Қодирий ижодий эволюцияси. – Тошкент: Ўқитувчи, 1977. – Б. 30-39; Назаров Б. Ҳ.Ҳ.Ниёзий поэтикасига доир / Ҳ.Ҳақимзода ижоди проблемалари. – Ташкент: Фан, 1988 – Б. 320; Маҳмудов Н. Сўз масъулияти // Ўзбекистон адабиёти ва санъати. – Тошкент, 1985. – 18 январь; Умурқулов Б. Шеърятда окказионал сўзлар / Ўзбек тилининг лексик-грамматик хусусиятлари. – Тошкент: Фан, 1988. – Б. 89-93; Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 51; Ёриев Б. Шайхзода поэзиясида окказионализмлар / Ўзбек тили стилистикасидан кузатишлар. – Самарқанд, 1981. – Б. 77-80; Тошалиев И., Жўрабоева М. Ҳозирги ўзбек тилида окказионал сўз ясалиши / Ўзбек тили стилистикасининг актуал масалалари. – Тошкент: Ўқитувчи, 1983. – Б. 29-49.

²⁴ Тошалиева С.И. Ўзбек тилида окказионал сўз ясалиши: Филол. фан. номз. ... дисс. – Тошкент, 1998. – 170 б.

²⁵ Хожиев А. Лингвистик терминларнинг изоҳли луғати. – Тошкент: ЎЗМЭ, 2002. – Б. 74.

²⁶ Тўхтасинова О. Ўзбек тилида лексик окказионализмлар ва уларнинг бадий-эстетик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007. – Б. 135.

Bizningcha, bu xususiyati jihatidan okkazonalizmlar g'ayriodatiy birikmalarga yaqin turadi, ammo ulardagi yasalish xususiyati eng asosiy o'rinni egallashi, bir marta ishlatish uchun mo'ljallanganligi, faqatgina matnga xoslik belgilari g'ayriodatiy birikmalar bilan farqli ekanliklarini namoyon etadi.

Ayrim tilshunoslar okkazonalizmlarning vujudga kelish sabablaridan biri "...nutqning emotsional-ekspressivligini ta'minlash maqsadida til normalarining buzilishidir"²⁷, deb ta'kidlasa, ayrimlari esa "...okkazonalizmlarning yuzaga kelishida noqonuniylik mavjud"²⁸ deb hisoblaydi. Aytish mumkinki, har xil turdagi hissiy-ekspressiv va semantik-stilistik konstruksiyalar, so'zlardagi semantik og'ish va o'zgarishlar badiiy matnda so'zning o'ziga xos xususiyatlarini belgilaydi, buning oqibatida muallif fikrlari, his-tuyg'ularining eng yaxshi ko'rinishlari ifodalanadi.

Badiiy adabiyotda yozuvchilar nutqning majoziy, ifodali, kuchaytiruvchi vositasi sifatida ishlaydigan semantik burilishlardan foydalanadilar. Nutqning ko'plab bunday shakllari mavjud. Shulardan biri oksyumoron (oksimoron) dir. Bu adabiy atama yunon tilidan kelib chiqqan. Oksyumoron so'zi so'zma-so'z "aqli-ahmoq" degan ma'noni anglatadi. Oksyumoron hodisasi keskin qarama-qarshilik, ichki qarama-qarshilik ma'no belgilarining birikmasidan iborat nutqiy tuzilmadir.

Ayrim tilshunoslar g'ayriodatiy birikma termini ostida aynan oksyumoronni tushunadilar. Zabardast o'zbek tilshunos olimlaridan biri A.Nurmonovning bu boradagi quyidagi fikrini keltirish mumkin: "O'zaro sintagmatik munosabatga kirishayotgan leksemalar o'rtasida semik uyg'unlik, mazmuniy muvofiqlik bo'lmasa, bunday bog'lanish noodatiy bog'lanishni vujudga keltiradi va u oksyumoron deyiladi. Oksyumoronlar badiiy asarlarda obrazlilikni ta'minlash, ta'sirchanlikni oshirish uchun adibning individual nutqi sifatida yuzaga chiqadi. Masalan, *shirin o'lim, yashil sabo, qizil qor, yalpizga suyanmoq, kiprikka o'tirmoq* (M.Yusuf)"²⁹ kabilar. U o'zining qarashlarida mazkur sintaktik figura yuzasidan yuqoridagi ma'lumot hamda lisoniy dalillarni keltiradi. Bu bilan olim leksemalar o'rtasida hosil bo'luvchi semantik munosabatning asosiy vazifasiga urg'u beradi. U oksyumoron hodisasiga juda keng qamrovda baho beradi hamda so'zlarning har ikki qismi o'zaro semantik mos kelganlarini odatiy, bir-biriga semantik mos kelmaganlarini esa noodatiy hisoblab, ularni oksyumoron termini bilan ifodalaydi. Shuningdek, tadqiqotchi M.Abdupattoyev "Noodatiy bog'lanishlar ham muallif idiostilini belgilovchi bir vosita bo'lib, poetik nutqni shakllantirishda faol ishtirok etadi, shu bilan birga, badiiy nutq obrazlilik va ta'sirchanligini ta'minlovchi vosita sanaladi"³⁰ tarzidagi qarashlarini bayon etadi.

Masalan, quyidagi iboralarni oksyumoron deb ataymiz: *achchiq quvonch; jiringlash sukunati; baqirgan sukunat; issiq muz; shirin og'riq; haqiqiy yolg'on; samimiy yolg'onchi; qichqiriq jimlik*. Keltirilgan misollarda ma'no jihatdan

²⁷ Земская Е.А Современный русский язык. Словообразование. – М.: Просвещение, 1973. – С. 228.

²⁸ Хохлачаева В.Н. Индивидуальное словообразование в русском литературном языке XIX века // Материалы и исследования по истории русского языка. – М.: АН СССР, 1972. – С. 298.

²⁹ Нурмонов А. Танланган асарлар. 3 жилдли. 3-жилд – Тошкент: Академнашр, 2012. – Б. 156; Нурмонов А. Лексеманинг мазмуний мундарижаси / Фан, таълим, жамият. Тўплам. II чикиш. – Андижон, 2007. – Б. 10-11.

³⁰ Абдулаттоев М. Ўзбек тилининг поэтик синтаксиси: Филол. фан. д-ри ... дисс. – Фарғона, 2021. – Б. 132.

qarama-qarshi bo'lgan hodisalarning ta'riflari yoki xususiyatlari birlashtiriladi, buning natijasida yangi semantik sifat paydo bo'lib, ifodali badiiy tasvirni yaratishga yordam beradi. Oksyumoron, antiteza kabi, qarama-qarshiliklar ustiga qurilgan, ammo bu stilistik figuraning bir qismi sifatida ular qarama-qarshi emas, balki bir butunlikni hosil qiladi.

Har bir aniq vaziyatda biz tilning o'ziga xos holatiga – barqaror munosabatlar bilan bog'langan til birliklari to'plamiga duch kelamiz. Qimmatbaho tosh kabi, til ham tabiatan ko'p qirrali bo'lib, yangi ranglar bilan “jilolanishi” mumkin. To'satdan so'z yoki jumlada mutlaqo yangi ma'no qirralari paydo bo'lishi, chuqur assotsiatsiyalarni qo'zg'atishi va yangi, chuqur ma'noni tug'dirishi mumkin.

Ko'plab yozuvchilar asarlarida oksyumoron asosida birikmalar tuzishga murojaat qiladilar. Professor N.Mahmudov oksyumoron haqida shunday fikr yuritadi: “Ayrim hollarda esa ma'nolari bir-biriga mutlaqo zid bo'lgan so'zlarni o'zaro bog'lash bilan g'ayriodatiy birikmalar hosil qilinadi. Bunda birikma juda yuqori ekspressivlik va emotsionallik kasb etadi, kuchli empatik intonatsiyaga ega bo'ladi. Adabiyotshunoslikda bu oksyumoron nomi bilan yuritiladi”³¹. Anglashiladiki, oksyumoron ko'plab olimlar tomonidan adabiyotshunoslik termini sifatida baholanadi.

G'ayriodatiy birikmalarning ajralib turadigan o'ziga xos ustuvor xususiyatlaridan biri – bu so'zlardagi semantikaning g'ayriodatiy, noodatiy munosabat hosil qilishidir. Bizningcha, oksyumoronda ham bu xususiyat yaqqol ko'zga tashlanadi. Shu bois oksyumoronni ham tilshunoslik nuqtayi nazaridan g'ayriodatiy birikmalar termini ostida tadqiq qilish mumkin.

Birinchi bobning uchinchi fasli “**Badiiy matn lingvopoetikasida g'ayriodatiy birikmalar**” deb nomlanadi. Ishning bu qismida g'ayriodatiy birikmalarning badiiy matni lingvopoetik tahlil qilishda, uning lingvopoetik qiymatini aniqlashdagi ahamiyati haqida fikr yuritiladi.

Lingvopoetikaning asosiy o'rganish obyekti badiiy matn hisoblanadi. Biroq badiiy matn nobadiiy matn bilan solishtirilganda, uning o'ziga xos xususiyatlari yaqqolroq ko'rinadi. Badiiy matn badiiy-estetik yaxlitlik sifatida benihoya serqatlam va murakkab hodisadir. Badiiy matn ifodalayotgan asosiy fikrni anglab yetish, tushunish shunchaki oddiy ish emas, balki o'ziga xos qiyin va murakkab jarayondir. Badiiy asar mazmunini to'g'ri tushuna bilish insondagi ma'naviy-madaniy, aqliy-lisoniy, hissiy-estetik faoliyat sabab amalga oshadi.

Lingvopoetikaning konseptual apparati ushbu yo'nalishning o'ziga xos xususiyatlarini aks ettirish imkonini beradi. Lingvistik stilistika bilan solishtirganda tadqiqot adabiyot va lingvopoetik tahlilning mavjud usullari badiiy matnga xos alohida elementlarga ham, matnni bir butun sifatida ko'rib chiqishga ham tegishlidir. Biroq lingvopoetikaning turli jihatlarini nisbatan ishlab chiqilganiga qaramay, ba'zi masalalar hali ham aniqlanishi kerak: boshqa yo'nalishlar qatori bu nasrni o'rganish usullari masalasidir. Bugungi kunda lingvopoetika yo'nalishida ham she'riy asarlar tahliliga qaraganda nasriy asarlar tahliliga tortilgan ishlar kamchilikni tashkil etadi. Shu boisdan ham biz tadqiqotimizni ko'proq nasriy

³¹ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 45.

asarlar ustida olib borishga qaror qildik. Yozuvchi o‘zi his qilayotgan tuyg‘ularni o‘quvchiga badiiy, obrazli tarzda yetkazib berish, o‘quvchining o‘z hissiy olamida bemaol sayr qila olishini ta‘minlash, uni ham xuddi o‘zidek fikrlar ummoni oldida yolg‘iz qoldirib, ulardan turli ma‘no injaliklarini tera olishlariga imkon yaratish maqsadida ham o‘zi yaratayotgan badiiy asarida turfa xil ko‘rinishda g‘ayriodatiy birikmalarni yuzaga keltiradi va tilning estetik vazifasini namoyon etishi uchun ajib bir qulayliklar hadya etadi. Bunday birikmalarni tuza olish yozuvchidan o‘ziga xos katta mahorat, so‘zlar bilan so‘zlasha olish, so‘zlarning “tilini topa bilish” kabi iqtidor, aqliy salohiyat, badiiy ustamonlikni talab etadi. Har qaysi ijodkor ham bu kabi birikmalarni yangidan yarata olmasligi mumkin. Lekin shunday g‘ayriodatiy birikmalar ham bo‘ladiki, ular bir muallif tomonidan yaratilib, keyinchalik boshqa bir yozuvchi tomonidan qo‘llanilishi, bora-bora bu birikmalar iste‘molga ko‘proq aralashishi natijasida badiiy nutqdan tilga ko‘chib qoladi. Shunday bo‘lsa-da, u baribir g‘ayriodatiy birikmaligicha qoladi, faqat o‘zidagi estetiklik darajasini biroz kamaytiradi. Bizningcha, badiiy matnda g‘ayriodatiy birikmalarga yuklatiladigan vazifa shundan iboratki, eng avvalo, ular asardagi estetiklik yukini oladi, matnning lingvopoetik jihatdan qimmatini oshiradi, o‘quvchiga hissiy-emotsional ta‘sir ko‘rsatish bilan birga asarning badiiy ekspressivligi va emotsionalligining ham ma‘lum darajada o‘sishiga sabab bo‘ladi. Fikrimizning isboti o‘laroq, quyida shunday g‘ayriodatiy birikmalar ishtirok etgan badiiy nutq parchalaridan namunalar keltiramiz.

Asadbek darg‘azab edi. – Asadbek tahdidning libosini kiyib olgan edi. (T.Malik, «Shaytanat»). Keltirilgan ikki gapga diqqat qilaylik. Birinchi gapda so‘zlar o‘z ma‘nolarida, o‘quvchi bir qarashdayoq gapning mazmunini to‘liq tushunadigan holda aniq va qisqa gap shaklini ko‘ramiz, ya‘ni Asadbekning g‘azablangani haqidagi axborotni to‘g‘ridan to‘g‘ri qabul qilamiz. Ikkinchi gapda esa, yuzaki o‘qilganda, Asadbek qandaydir libos kiyib olgani bilan tanishamiz, yanada chuqurroq e‘tibor bersak, bu libos tahdidning libosi ekanligini bilamiz, ana shu yerda bizning tafakkurimizda uyg‘onish sodir bo‘ladiki, bunga “tahdidning libosi” birikmasi sabab bo‘ladi. Shundan so‘ng anglash bosqichiga o‘tamiz: tahdid – bu “qo‘rqitish, do‘q-po‘pisa”³² kabi ma‘nolarni bildiruvchi mavhum ot sanalgani holda uning qanday libosi bo‘lishi mumkin, degan savol tug‘iladi; *libos* so‘zi ongimizda “kiyim, ust-bosh”³³ni anglatuvchi so‘z sifatida namoyon bo‘ladi. Muallif so‘zlardagi o‘z va ko‘chma ma‘nolarini ifodalay olish imkoniyatlarini bilgani holda, *libos* so‘zining badiiy tasvirda o‘ragan, qoplagan narsa ma‘nosiga nisbatan ko‘chma ma‘noda qo‘llanishini asos qilib oladi va uni *tahdid* so‘zi bilan birga qo‘llash orqali qahramon tashqi qiyofasining badiiy tasvirini berishda o‘rinli foydalanadi. *Libos* so‘zi bilan bu xilda birikma hosil qilish boshqa bir asarda ham uchraydi: *Qishloq ustida kuzning atlas libosi lovullab yonadi* (O‘.Hoshimov, “Bahor qaytmaydi”).

Ba‘zan g‘ayriodatiy birikma butun bir gapni egallaydi, uyushiq bo‘laklar holatida uchraydi: *Yaqin ikki haftadan beri ko‘z ochirmayotgan kuzak shamoli*

³² Ўзбек тилининг изоҳли луғати. 5 жилдди. 4-жилд. – Тошкент: “ЎзМЭ”, 2006. – Б. 41.

³³ Ўзбек тилининг изоҳли луғати. 5 жилдди. 2-жилд. – Тошкент: “ЎзМЭ”, 2006. – Б. 496.

yaydoq daraxtlar shoxida chiyillaydi, g'uvullaydi, tomlarda vishillaydi, yopiq eshik va darchalarga bosh urib uf tortadi (A.Qahhor, "Dahshat"). Ushbu parchadagi g'ayriodatiy birikmalar – *shamol chiyillaydi, g'uvullaydi, vishillaydi, uf tortadi*. Yozuvchining bu o'rinda uyushiq bo'laklardan foydalanishining sababi tabiat hodisasi sanalmish shamol uzoq vaqt davom etayotgani, ikki haftadan buyon to'xtovsiz esayotgani, shu bilan birga, kishiga yoqimsiz ekani, shamol esaverib hammani zeriktirganini obrazli tarzda ifoda etmoqda. Shamol daraxt shoxlarini u yoqdan bu yoqqa qayirgani, buning oqibatida u chiyillashi, g'uvullashi, tomlarda esa vishillagan ovoz chiqarishi, yopiq eshiklarga boshini urib, go'yoki ichkariga kirolmagani uchun uf tortishi juda katta badiiy mahorat bilan tasvirlangan. Xuddi shu gapni yozuvchi *Ikki haftadan buyon shamol tinmay esyapti, daraxtlar shoxini tinmasdan qimirlatyapti, tomlarda ovoz chiqaryapti, yopiq eshiklarni esa qimirlatib yuboryapti* ko'rinishida tuzishi mumkin edi, lekin bunda badiiylilik, obrazlilik, estetik ta'sir kuchi yo'qolgan bo'lardi.

Muallif gap tuzishni, gapda fikr ifodalashning ajib bir usulini tanlaganki, pirovardida matnni o'qigan kishida asarni o'qishga bo'lgan ishtiyoq yanada ortadi, sodir bo'layotgan voqea-hodisalarni chuqurroq his etishni boshlaydi. Badiiy matnning o'quvchini o'ziga ana shunday ipsiz bog'lashi, turfa xil g'ayriodatiy birikmalardan foydalanish orqali matndan yuksak estetik zavq olishiga erishishi, albatta, yozuvchining badiiy mahorati, yuksak badiiy tafakkuri, so'zlarga estetik vazifa yukini yuklay olishi bilan sodir bo'ladi. Bu esa badiiy matn lingvopoetikasining asosiy bosh masalalaridandir.

Dissertasiyaning **"G'ayriodatiy birikmalarning semantik-grammatik xususiyatlari"** deb nomlangan ikkinchi bobi g'ayriodatiy birikmalarning semantik, morfologik hamda sintaktik xususiyatlari tadqiqiga bag'ishlangan.

Bobning **"G'ayriodatiy birikmalarning semantik xususiyatlari"** deb nomlangan birinchi faslida g'ayriodatiy birikmalardagi so'zlarning semantik jihatdan birikish usullari va ularning semantik xususiyatlari xususida so'z boradi.

Professor M.Hakimov "O'zbek pragmalinqvistikasi asoslari" nomli kitobida rus tilshunos olimi V.V.Petrovning quyidagi fikrlarini keltiradi: "...inson qaysidir tilga xos semantik bilimlarsiz so'zlashi yoki anglashi mumkin emas, ammo o'sha tilga xos semantik bilimlar egasi bo'lishning o'zi ushbu tilda so'zlash va anglash uchun kifoya qiladi degani emas, masalan, musiqali pyesa mazmunidan ogohlik uning ijrosi uchun yetarli bo'lmaydi, buning uchun, eng asosiysi, ijro mahorati, layoqatiga ham ega bo'lishi lozim"³⁴. Shuningdek, so'zlash va anglash jarayoni ham xuddi shunday. G'ayriodatiy birikmalar o'ziga xos hissiy-ekspressiv stilistik rangga ega bo'lgan va ona tilida mos keladigan ekvivalentlarga ega bo'lmagan asl ma'nolaridan chekinish hosil qilgan so'zlar birikmalari hisoblanadi. Muallifning yaratgan g'ayriodatiy birikma shakllarini maqsadli til vositalaridan foydalangan holda talqin qilishda ma'lum kognitiv harakatlar va nostandart fikrlashdan foydalanish alohida ahamiyatga ega.

G'ayriodatiy birikmalarni tuzishda so'zlardagi turli ma'no ko'chishlaridan, ular anglatadigan ko'chma ma'nolardan foydalanilar ekan, shu o'rinda bu

³⁴ Qarang: Hakimov M. Ўзбек прагмалингвистикаси асослари. – Тошкент: Академнашр, 2013. – Б. 8.

birikmalarni ana shu ma'no ko'chishi yuzasidan tahlilga tortamiz:

1. Metaforik yo'l bilan hosil qilingan birikmalar: *Muz tagida loyqalanib oqqan suvlarning g'amli yuzlari kuldi* (Cho'lpon, "Kecha va kunduz"). *Farhod otaliq kabi o'tkir bu odamning bajara olmagan bu ishini men qanday bajararman?* (Fitrat, "Abulfayzxon").

2. Birikma tarkibidagi so'zlardan birini avval mavjud bo'lgan so'zning sinonimi bilan almashtirish natijasida yaratilgan g'ayriodatiy birikmalar: *Uning ko'ziga bu ish og'zining yeli bilan bitadiganday ko'ringan edi...* (A.Qahhor, "Muhabbat"). *Yosh qizning ko'ngil shishasiga bir tosh kelib tegganday bo'ldi* (T.Murod, "Yulduzlar mangu yonadi").

3. Sifatlash asosida tuzilgan, ya'ni epitet sifatida qo'llangan birikmalar: *Osmonda xoin oy kezar, behayo iljaygancha harom nurini sochar. Xiyonatkor shamol xoinona qiqir-qiqir kular edi* (O'.Hoshimov, "Dunyoning ishlari"). *Hamma jim qoldi. Har kim o'z oldida bir narsa topib shunga ko'z tikkan va u narsada Zebi – o'z otasini, Qurvonbibi – o'z erini, Salti esa qovog'idan doim qor yog'ib turadigan sovuq bir so'fni ko'rardi* (Cho'lpon, "Kecha va kunduz").

G'ayriodatiy birikmalarning badiiy matnda turli semantik xususiyatlarni ifodalashini, so'zlarni izohlayotgan ma'nosiga ko'ra turlarini ham misollar yordamida tahlil qilamiz.

1. Birikmalardagi tobe so'z hokim so'z bilan g'ayriodatiy qiyoslash hosil qiladi: *olov qizlar: Bu yerning olov qizlari butun vodiya mashhur edi* (A.Muxtor, "Chinor"); *o'kirgan dengiz: Xalq guvullab qasamyod qildi. Mingboshining keng hovlisida tiqilib yotgan olomon, dahshatli to'lqinlarini gulduros bilan yumalatib o'kirgan dengiz kabi to'lqinlanib hayqirdi* (M.Ismoilov, "Farg'ona tong otguncha"); *dard teggan terak yaprog'i: Har ikkimizning yuragimiz dard teggan terak yaprog'iday qaltirab turibdi* (G'.G'ulom, "Shum bola");

2. G'ayriodatiy birikmalar ostida allaqanday yashirin ma'no saqlanadi: *Tiriklar go'ristoni bo'lgan bu dargohning dahshati oldida o'liklar go'ristonining dahshati unga dahshat ko'rinmas edi* (A.Qahhor, "Dahshat"); *Ammo bu shafqatsiz siyosatning sovuq izg'iridan o'zim to'ng'ib keturmen* (P.Qodirov, "Yulduzli tunlar").

3. Biror narsa, voqea-hodisani ta'riflash maqsadida ishlatilgan g'ayriodatiy birikmalar: *Xira, irkit oy nurida ko'zlari vahshat bilan yonar, tishlari g'ijirlar, mo'ylovi qiyshayib ketganga o'xshardi* (O'.Hoshimov, "Ikki eshik orasi"); *Bu xunuk yig'i, erkak yig'isi orani ochiq qildi* (A.Muxtor, "Chinor");

4. Biror narsa yoki tushunchani nomlash mazmunini ifoda etadigan g'ayriodatiy birikmalar: *Sening hukumatining butun mamlakat ustiga temir parda tortgan! – dedi* (A.Qahhor, "Dumli odamlar"); *O'ylagan sari qora qatlamlar ochilib ketaverardi* (S.Ahmad, "Jimjitlik").

5. Insondagi his-tuyg'ularni o'zgacha tarzda ifodalaydigan g'ayriodatiy birikmalar: ... *So'ng chekda xo'rlangan va favqulodda chayqalg'an yuragi bilan ixtiyorsiz: "Makkor, insofsiz!" – dedi* (A.Qodiriy, "O'tgan kunlar"); *Nafasi buncha issiq, muncha mazalik!* (Cho'lpon, "Kecha va kunduz"); *Muhayyoga bu gap kalaka bo'lib tuyuldi shekilli, rangi bo'zarib kotibga ayiq qarash qildi...* (A.Qahhor, "Muhabbat" qissasi).

6. Tabiat hodisalari bilan bog‘liq bo‘lgan tasvirni ifoda etish mazmunidagi g‘ayriodatiy birikmalar: *Shamol terak barglarini beayov yulib xiralik qilardi* (T.Malik, “Alvido... bolalik”); *Paxtazor, yo‘l chetidagi daraxtlar lip-lip o‘tadi. Hammasi oymomonning yumshoq belanchagida orom olib tebranadi* (O‘.Hoshimov, “Ikki eshik orasi”); *Hamon shamol o‘kirar, osmonning goh-u goh bu burchida, chaqmoq yaraqlab, yong‘oq shoxlari shubhali g‘iyqillar, ammo endi bular uni qo‘rqitmas edi.* (A.Qahhor, “Dahshat”); *Pishqirayotgan shamol har xuruj qilganda unsiz titraydi* (A.Qahhor, “Dahshat”).

Bobning ikkinchi fasli **“G‘ayriodatiy birikmalarning morfologik xususiyatlari”** deb nomlanib, bu bo‘limda g‘ayriodatiy birikmalar so‘z turkumlari bilan ifodalanishi jihatidan tahlilga tortilgan.

Morfologik vositalar matn qismlarining sintagmatik munosabatlarini vujudga keltirishda va sintagmatik munosabatlarni ta‘minlashda o‘zining asosiy vazifasini bevosita bajaradi. Bizga ma‘lumki, sintagmatik aloqalar va sintagmatik munosabatlar matnni shakllantirishdagi eng muhim omillardan hisoblanadi. Badiiy matnning uzvlari orasidagi sintagmatik munosabatlarsiz yaxlit butunlikni namoyon etuvchi matnning, ayniqsa, badiiy matnning integratsiyasini ham tasavvur etib bo‘lmaydi. Shuningdek, morfologik vositalar ham mana shu integrativ munosabatlar asosida estetik vazifa bajaradi, ayni paytda ma‘lum bir badiiy ma‘noning ifodalanishi uchun xizmat qiladi. Shu sabab badiiy matn lingvopoetik jihatdan tahlilga tortilganda morfologik birliklarning matnni tashkil etishdagi ahamiyatiga ham alohida e‘tibor berish lozim. Badiiy matnda morfologik vositalar jiddiy lingvopoetik qiymatga ega bo‘ladi, umumiy estetik butunlikning ajratib bo‘lmas unsurlariga aylanadi. Shu bois ham badiiy matnga lingvopoetik jihatdan qarashning shakllanishiga birinchilardan bo‘lib qo‘l urgan taniqli tadqiqotchilar “grammatika va poeziya o‘rtasidagi mutanosiblik masalasi”³⁵ga alohida e‘tibor qaratish zaruriligini ko‘p bor ta‘kidlaganlar.

Badiiy matnda morfologik vositalarning estetik vazifani namoyon etish usullari turfa xildir. “Maxsus so‘z formalari vositasida, shuningdek, ma‘lum bir grammatik ma‘no va funksiyaga ega bo‘lgan so‘z formasini maxsus qo‘llash orqali ekspressivlik-emotsionallik ifodalanishi”³⁶, shubhasiz, mana shu vazifaning yuzaga chiqishidir.

Badiiy matnda g‘ayriodatiy birikmalar o‘rganilar ekan, ularning so‘z turkumlariga ko‘ra qo‘llanilishi, birikmalar tarkibidagi so‘zlarning qaysi so‘z turkumlari bilan ko‘proq ifodalanishini ham e‘tibordan chetda qoldirib bo‘lmaydi. Shu sabab quyida badiiy matnlarda qo‘llangan g‘ayriodatiy birikmalarning so‘z turkumlariga ko‘ra birikish usullarini tahlil qilamiz:

1. Sifat + ot ko‘rinishidagi g‘ayriodatiy birikmalar. Bizga ma‘lumki, so‘z birikmalarining birikish usullaridan eng ko‘p duch keladigan aniqlovchi+aniqlanmish, sifatlovchi+sifatlanmish ko‘rinishidagi birikmalar juda ko‘pchilikni tashkil qiladi, shuningdek, biz tadqiq qilayotgan g‘ayriodatiy birikmalarda ham shu narsa yaqqol namoyon bo‘lmoqda. Misol uchun: *xashaki*

³⁵ Якобсон Р. Поэзия грамматики и грамматика поэзии / Семиотика. – М.: Радуга, 1983. – С. 462.

³⁶ Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983. – Б. 41.

shamol, qing'ir-qiyshiq ulfatlar, to'ng'ich hikoyalar, qo'lansa gap, zaif tabassum, o'tkir odam, toza shabada, suyuq hayajon, yumaloq sevgi, qora uyqu, yashil shabboda kabilar.

2. Sifat + fe'l ko'rinishidagi g'ayriodatiy birikmalar: *sovuq vishillamoq, uzun so'ylashmoq, sovuq yonmoq, xomush nur sochmoq* kabi.

3. Ot + fe'l ko'rinishidagi g'ayriodatiy birikmalar: *shamol o'kirar, shamol chiyillaydi, g'uvullaydi, vishillaydi, uf tortadi* kabi.

4. Ot + ot ko'rinishidagi g'ayriodatiy birikmalar: *umr fasllari, sukunat seli, xayot to'lqini, alam shamoli, kulgu qanotlari, g'azab nayzasi, alam matosi, haqorat balchig'i, alvasti mish-mish, hayot asari, sukunat pardasi, ko'ngil shishasi, uvada bulutlar, qor ko'rpalari, vaqt daryosi* kabilar.

5. Yasama sifat + ot ko'rinishidagi g'ayriodatiy birikmalar: *asabiy poshna sadolari, beozor tanbeh, horg'in nola, kasalmand xazon, olovli bulutlar* kabilar.

6. Sifatdosh + ot ko'rinishidagi birikmalar: *o'kirgan dengiz, chayqalg'an yurak, mudragan tog'* kabilar.

Tahlillardan ma'lum bo'ladiki, so'zlarning birikish usullari xilma-xil, morfologik jihatdan g'ayriodatiy birikmalar hosil qilish imkoniyati turfa xildir. Bunday birikmalarni yaratishda ot, sifat, fe'l so'z turkumlari orasida nisbatan ustunlik qiladi, son, olmosh, ravish kabi so'z turkumlari bu jihatdan nafaol hisoblanadi.

Ushbu bobning **“G'ayriodatiy birikmalarning sintaktik xususiyatlari”** deb nomlangan ikkinchi faslida g'ayriodatiy birikmalar sintaktik jihatdan tahlilga tortilgan, ularning so'z birikmalari, kengaytirilgan birikma, butun gap shaklida ifodalanishi aniqlangan.

G'ayriodatiy birikmalar so'zlardagi semantikaning noodatiy birikish hosil qilishi natijasida tuzilgan birikmalardir. So'zlar ma'no talabi hamda shakliy muvofiqligi bilan muayyan doiradagi so'zlarning qurshovida bo'ladi. Ikki va undan ortiq so'zlarning birikma hosil qilishi uchun ma'lum bir grammatik bog'lanish lozim. So'zlarning o'zaro ham semantik, ham sintaktik jihatdan aloqaga kirishuvi ana shu grammatik bog'lanish sabab ro'y beradi. So'z birikmasi tarkibiy qismlarining semantik munosabati ichki tuzilishini ifodalasa, qismlarining tobelanish asosidagi shakliy munosabati uning tashqi tuzilishini ifodalaydi.

Quyida so'z birikmalarining birikish usullari andozasi bo'yicha yaratilgan g'ayriodatiy birikmalarni tahlilga tortamiz:

1. Ekspressivlikni yuqori darajada namoyon etadigan, kishini o'qiganda hayrat va tafakkurga undaydigan, o'quvchiga estetik zavq bera oladigan, bitishuv yo'li bilan hosil qilingan g'ayriodatiy birikmalar: *o'tli kuy, adolatsiz osmon, berahm tun, bebosh xohish, olov qizlar, kirlik kunlar, xunuk haqoratlar, achchiq qor uchqunlari, yashil sabo, sovuq shovqin* kabi.

2. Moslashuvli birikma qolipida tuzilgan g'ayriodatiy birikmalar: *urushning qora qanoti, tog'ning eskirgan to'ni, mag'lublikning tamg'asi, tahdidning libosi, gapning erkagi, og'zining yeli* kabilar.

So'z birikmalari nutq tizimida leksik, sintaktik va grammatik sath birliklari bilan uzviy munosabat hosil qiladi va matn yaratilishining eng asosiy uzvlaridan hisoblanadi. Ta'kidlash o'rinliki, matnning grammatik hamda lug'aviy

shakllanishida, uni mazmunan boyitishda, semantik jihatdan kengaytirishda, fikrning to'liq, ekspressiv bo'lishida, matnning emotsional-hissiy, badiiy-obrazli ta'sir kuchini olishida eng muhim asosiy vazifani bajaruvchi til birligi – so'z birikmalaridir. Xuddi mana shu vazifalarni badiiy matnlarda, ayniqsa, g'ayriodatiy birikmalar qoyilmaqom tarzda bajaradilar. Avval gapga, keyin esa butun bir matnga o'zining ta'sir kuchini o'tkaza oladigan so'z birikmalari aynan shu – g'ayriodatiy birikmalardir.

Ba'zan g'ayriodatiy birikmalar kengaytirilgan birikma, ibora ko'rinishida, sodda gap va qo'shma gap ko'rinishlarida ham voqelanadi:

1. Kengaytirilgan birikma ko'rinishida namoyon bo'ladigan g'ayriodatiy birikmalar: *Xalq guvullab qasamyod qildi. Mingboshining keng hovlisida tiqilib yotgan olomon, dahshatli to'lqinlarini gulduros bilan yumalatib o'kirgan dengiz kabi to'lqinlanib hayqirdi* (M.Ismoilij, "Farg'ona tong otguncha"); *Tog' shamoli o't-o'lanlarni yulqib o'ynayotgan, kuni bilan qizigan toshlarni yalab sovutayotgan zavol mahali Tolibjon uzoqdagi xotinini esladi* (S.Ahmad, "Jimjitlik");

2. Iboralardagi ba'zi so'zlarni almashtirish yoki unga o'zgartirish kiritish orqali yuzaga kelgan g'ayriodatiy birikmalar: *Sherali daromad qilgani gap topolmay, Shahrinisoning qo'lini ushladi* (A.Qahhor, "Anor"); *Otni topsang, topding, topmasang o'z o'pkang o'zing bilan bo'lsin* (T.Murod, "Ot kishnagan oqshom").

3. Butun gap holidagi g'ayriodatiy birikmalar: *Oq zulmat orasidan qarg'alarning xosiyatsiz fig'oni eshitiladi* (O'.Hoshimov, "Tushda kechgan umrlar"); *Zebi yana past toifa oldida muborak og'zini ochib, aziz tilini qaldiratmoqqa majbur bo'ldi* (Cho'lpon, "Kecha va kunduz").

Bu kabi g'ayriodatiy birikmalar har qanday holatda ham badiiy matnga o'zgacha semantik bezak beruvchi, hissiy-emotsional ta'sirni kuchaytiruvchi badiiy-estetik vazifani a'lo darajada bajaradi.

Dissertatsiyaning uchinchi bobi **"Badiiy matnda g'ayriodatiy birikmalarining lingvopoetik aktuallashuvi"** deb nomlangan bo'lib, unda g'ayriodatiy birikmalarining badiiy-estetik vazifasi, ularning ekspressiv sintaksisdagi o'rni, ijodkorning badiiy tafakkur mahsuli ekanligi hamda sinesteziya bilan munosabati yuzasidan bildirilgan fikr-mulohazalar o'rin egallagan.

Uchinchi bobning **"G'ayriodatiy birikmalarining badiiy-estetik vazifasi"** deb nomlangan birinchi faslida badiiy matnlarda g'ayriodatiy birikmalarga yuklatilgan badiiy-estetik vazifa yuzasidan fikrlar bayon qilingan.

G'ayriodatiy birikmalar qaysi turdagi nutq jarayonida yuzaga kelishiga ko'ra, shu nutq jarayoni taqozo etgan vazifani ado etadi, shu bilan bir qatorda, nutqning ma'noviy-nominativ va kommunikativ ehtiyojini qondiradi. Misol uchun, yangilik bo'yog'ini yo'qotgan g'ayriodatiy birikmalar oddiy, neytral nutqda nisbatan oddiy kommunikativ vazifani bajarishi mumkin, ya'ni kishiga u qadar badiiy ta'sir etolmasligi mumkin, biroq badiiy nutq talabi bilan yaratilgan g'ayriodatiy birikmalar o'ziga xos badiiy-estetik vazifa bajaradi hamda shu matnga badiiylik bo'yog'ini olib kiradi.

Badiiy matnlarda qo'llanadigan g'ayriodatiy birikmalarni o'rganishdan shu narsa ma'lum bo'ldiki, ular turfa xil vazifalarni bajarish xususiyatlariga ega. Ularni

bajaradigan vazifalariga ko‘ra quyidagicha tasniflash mumkin:

1. G‘ayriodatiy birikmalarning nutqiy vazifasi. Avvalo tildagi barcha so‘zlar nominativ vazifa bajaradi, shuningdek, ayrim g‘ayriodatiy birikmalarda ham shu xususiyat namoyon bo‘ladi. Badiiy ijodkor g‘ayriodatiy birikmalarni tuzar ekan, borliqdagi biror narsa yoki hodisani, biror tushunchani aniq, jozibali ifodalashga intiladi. Bunda u yoki bu narsa yoxud tushunchani juda aniq nomlash maqsadida yoki nutq maqsadini to‘la yetkazib berish uchun tilda mavjud so‘zlardan favqulodda, g‘ayriodatiy birikmalar yaratiladi. Masalan, *O‘ylagan sari qora qatlamlar ochilib ketaverardi* (S.Ahmad, “Jimjitlik”). (*qora qatlamlar – yomon xotiralar*)

G‘ayriodatiy birikmalar ba‘zan yaxlit bir tushunchaning poetik obrazi ham bo‘lishi mumkin: *Ilk tong nuri kiprigingga qo‘nar, Ko‘zdan yuvib ketar qora uyquni* (A.Muxtor, “Bolalik”) parchasidagi *qora uyqu* birikmasi tun tushunchasi ifodasidir.

2. G‘ayriodatiy birikmalar tinglovchi yoki o‘quvchiga kutilmagan yangi xabar, ma‘lumot berish vazifasini ham bajaradi. Bunda voqea-hodisalar, kishilar xatti-harakatlarining belgilari, shaxs faoliyati haqida xabar beradi: *Berahm tun qa‘rini yorib o‘tib, uning qoshida paydo bo‘lgim kelmasdi* (Ch.Aytmatov, “Qiyomat”). – *Bolani qarg‘ama, Qumri! – dedi Oqsoqol beozor tanbeh berib* (O‘.Hoshimov, “Ikki eshik orasi”). *Xashaki shamol nima edi u insonning ko‘rganlari oldida* (T. Malik, “Alvido... bolalik”).

3. G‘ayriodatiy birikmalarning baholash vazifasi. G‘ayriodatiy birikmalar faqatgina insonning aqliy salohiyati – fikrlash qobiliyatigagina emas, balki uning hissiy olamiga, dunyoni, voqelikni qay darajada estetik qabul qilish jihatiga bog‘liq holda dunyoga keladi. Har bir ijodkor turli maqsadlarda g‘ayriodatiy birikmalar tuzar ekan, bu birikmalar orqali voqelikka o‘zining salbiy yoki ijobiy munosabatini ham ifodalaydi: a) neytral ma‘no ifodalovchi birikmalar: *og‘ir-bosiq gaplar, toza shabada, mavsumiy gap, temir parda, loqayd tomchilar, shom yegan oy*; b) salbiy bo‘yoqqa ega bo‘lgan birikmalar: *dahshatli to‘lqinlar, o‘kirgan dengiz, alvasti mish-mish, haqorat balchig‘i, qora qatlamlar, xira, irkit oy, pishqirayotgan shamol, xiyonatkor yulduzlar, tajang qichqiriq*; d) ijobiy bo‘yoqqa ega bo‘lgan birikmalar: *nurli tuyg‘ular, g‘olib kulgu, toza odam, issiq bir iftixor tuyg‘usi, mayin iliqlik, kulgi toshib chiqayotgan lablar, shirin tuyg‘ular* kabi.

Ayrim g‘ayriodatiy birikmalar o‘quvchi tasavvurida o‘ta mavhum, tushunarsiz gavdalanadi. Ularning mazmuni matndagina ro‘yobga chiqishi mumkinligi kuzatiladi. Matn bilan tanishgandagina ularning qanday maqsad bilan yaratilganligi va aniq ma‘nolari ravshanlashadi.

4. G‘ayriodatiy birikmalarning badiiy-estetik vazifasi:

a) tilda mavjud bo‘lgan tushunchalarni o‘zgacha ko‘rinishda ifodalash uchun xizmat qiladi. *Yurak* so‘ziga nisbatan *to‘lqinlanmoq, hayajonlanmoq* so‘zi o‘rniga *chayqalmoq* so‘zining ishlatilishi, *osmono‘par* so‘zi o‘rniga *osmonteshar* so‘zining, *osma ko‘priklar* o‘rniga *osma ko‘chalar* tarzida ishlatilishiga e‘tibor beraylik: ... *So‘ng chekda xo‘rlangan va favqulodda chayqalg‘an yuragi bilan ixtiyorsiz: “Makkor, insofsiz!” – dedi* (A.Qodiriy, “O‘tkan kunlar”); *Amerikaning*

ta'rifini ko'p eshitganman: ana osmonteshar imoralar-u, ana osma ko'chalar-u...(A.Qahhor, "Dumli odamlar");

b) ayrim g'ayriodatiy birikmalar so'zlarning yashirin ichki semalarini yuzaga chiqarish orqali tuziladi va matnga yangi semantik ma'no yuklash uchun ishlatiladi: *Eshon o'zining qora qilmishlarini eldan yashirish uchun qo'rg'onini baland devor bilan o'rab olgan, o'g'lim!* (O'.Hoshimov, "Tushda kechgan umrlar"). Bu gapda *qilmish* so'zidagi "nojo'ya harakat", "qilg'ilik" ma'nolari *qora* so'zidagi (narsalarning rangini bildiruvchi so'z bo'lsa-da), salbiy belgiga egalikni bildiruvchi – yomon ma'nosi bilan umumiylikni hosil qilgani holda, *qora qilmishlar* – yomon ishlar ma'nosini ifodalash birikmaning asosiy vazifasi sanaladi, ya'ni go'yoki qo'rg'onning devori baland qilib ko'tarilsa, Eshonning sodir etadigan yomon ishlari ko'rinmasdek;

d) ba'zan bir tushunchani ifodalashda umuman shu so'zga aloqador bo'lmagan so'zlarni birlashtirish orqali g'ayriodatiy birikmalar tuzilganiga guvoh bo'lamiz: misol uchun hayot yoki taqdir tushunchalarini ifoda etishda muallif uni *alamlar tikonzori* yoxud *tashvish choyshabi* ko'rinishidagi g'ayriodatiy birikmalarni yaratadi: *Birovlarning onalari dur-u gavhar ustida tug'ib, zarhal choyshablarga yo'rgaklaydi. Sharif esa, o'zining nazarida, alamlar tikonzori ustida tug'ilib, tashvish choyshabiga yo'rgaklangan. Birovlar bu dunyo ne'matlaridan to'yib bahramand bo'lish uchun tug'ilgan bo'lsa, Sharif, o'zining nazarida, bu dunyodan nafratlanish uchungina tug'ilgan* (T.Malik, "Shaytanat").

5. G'ayriodatiy birikmalarning obrazlilikni ifodalash vazifasi estetik vazifa bilan qorishib ketadi, natijada yaratilgan holat kishida estetik tuyg'uning paydo bo'lishiga sabab bo'ladi: *"Yomon ko'zdan asrasin, bunaqa husnni xudoyim har kimga ham beravermaydi, suygan bandasiga beradi. Bu zaifona chiroy emas, mardona chiroy", degan edi. Bugun "hasadgo'y" taqdir shu mardona chiroyni kemtik qilmoqchi bo'ldi. Ammo eplolmadi* (S.Ahmad, "Kiprikda qolgan tong").

Bobning "**G'ayriodatiy birikmalarning ekspressiv sintaksisdagi o'rni**" deb nomlangan ikkinchi faslida g'ayriodatiy birikmalarning ekspressiv-emotsionallikni ifoda etishi, ularning ekspressiv sintaksisdagi o'rni yoritilgan.

M.Yo'ldoshev o'zining doktorlik dissertatsiyasida o'rinli ko'rsatib o'tganidek, "...badiiy matnda barcha birliklar, vositalar aynan teng badiiy-estetik qimmatga ega bo'lmaydi. Badiiy matnda muayyan til birliklari, til vositalari alohida, ayri-ayri poetik qimmat kasb etadi, boshqalari esa tasvirda ishtirok etsa ham, poetik jihatdan passivroq bo'ladi. Yaxlit badiiy matn yoki muayyan badiiy kontekstga ko'ra, muayyan til birligi estetik jihatdan birinchi planga chiqadi va qo'shimcha, yangi badiiy ma'nolar ifodachisiga aylanadi"³⁷. Gapda odatiy so'zlar va ularning birikmalarini qo'llash o'rniga g'ayriodatiy tarzda tuzilgan birikmalarni qo'llash ekspressiv-emotsionallikni ifoda etishning eng muhim vositalaridandir. Bizning fikrimizcha, maxsus stilistik figuralardan biri bo'lgan g'ayriodatiy birikmalar ekspressivlik ifodalashning sintaktik usulini tashkil etadi. Ekspressivlik ifodalanishini bir sistema sifatida ko'rib chiqish, uning tilshunoslikda hali maxsus o'rganilmagani nuqtayi nazaridan qaralganda ham, katta nazariy va amaliy

³⁷ Ўйлошев М. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри... дисс. – Тошкент, 2009. – Б. 313.

ahamiyatga ega. *Ma'sumaning ko'nglini g'ashlik buluti chirmab turardi* gapida *g'ashlik buluti* birikmasi o'rinda "xafalik" so'zini ishlatib, *Ma'sumaning ko'nglida xafalik bor edi* tarzidagi gap tuzilishi; *Har nechuk Xolidiy temirdan emas, barcha bandalar kabi "loydan yasalgan" ekan. Ko'kragida uyg'ongan g'azab ummoni to'lqinlarining mavjini vujudi sig'dirolmay portladi. – Yo'qol! – dedi tishlarini g'ijirlatib. Tishlar g'azab vulqonini to'sib qolmoq qasdida g'ijirlar edi* (T.Malik, "Shaytanat"). *G'azab ummoni* birikmasi keltirilgan gapni butunligicha g'ayriodatiy deb hisoblash mumkin, aslida. Yozuvchi shu o'rinda soddaroq qilib *Xolidiy ko'p g'azabladi, u g'azablanganidan o'zini tuta olmadi* ko'rinishidagi jummalarni ham keltirishi mumkin edi. Lekin badiiy asar ijodkori o'quvchining asarni o'qishga bo'lgan ishtiyoqini oshirish, asar bilan ishlashga qiziqishini orttirish, asardagi voqealar ustida atroflicha fikr yurita olishga undash maqsadida shu ko'rinishdagi g'ayriodatiy birikmalardan mohirona foydalana olgan.

Mahallaga alvasti mish-mish bosh tiqdi (A.Qahhor, "Muhabbat"). Ushbu gapdagi *alvasti mish-mish* birikmasini o'qish bilan o'quvchi yuzida nim tabassum zohir bo'ladi. Adib bu birikmada so'zlarni tanlashga nihoyatda zargarona yondashadi. Birikmada urg'u *alvasti* so'ziga tushadi, "*alvasti* – go'yo har xil qiyofada ko'rinadigan afsonaviy maxluq, jin, ajina; nihoyatda ko'rimsiz badbashara odam kabi ma'nolarni ifodalaydi"³⁸. Yozuvchi *alvasti* so'zini *mish-mish* so'ziga bog'lashda uning yashirin ma'no qirralariga e'tibor qaratadi va bu bilan xalq orasida tez tarqaluvchi mish-mishlarning nechog'lik yoqimsiz ekanligiga ham ishora beriladi.

"Sinesteziya va g'ayriodatiy birikmalar" deb nomlangan uchinchi faslda sinestetik metaforalar hamda g'ayriodatiy birikmalar o'rtasidagi bog'liqliklar haqida so'z boradi.

Ko'p yillardan buyon dunyo tilshunosligida metaforaga ko'chimning bir turi sifatida qaralayotgan bo'lsa-da, uni o'rganishga, asosan, adabiyot, notiqlik, uslubiyat jihatidan yondashildi. Til hodisalarini antropotsentrik yondashuv asosida tadqiq qilish XX asrga kelib shakllana bordi, natijada metaforani yangicha talqin qilish yuzaga keldi va metaforani o'rganish keng ko'lamda amalga oshirila boshlandi.

Bizni o'rab turgan olamdagi mavjud o'xshashliklarni oydinlashtirishda, ularni ilmiy o'rganishda ham metafora muhim o'rin tutadi. X.Ortega-i-Gasset metaforaga "tafakkurning, ilmiy bilishning zaruriy va muhim quroli" deya baho beradi. U "metaforaning ikkinchi holatdagi qo'llanilishi ko'proq psixik tushunchalarni ifodalashga asoslanadi, psixik obyektlarni nomlashgina emas, hatto tasavvur qilishning o'zi ham mushkuldir, ya'ni bunday obyektlarning ma'lum bir o'lchovga ega bo'lmasligi masalaning muhim jihati"³⁹ ekanligiga e'tibor qaratadi. Masalan, *deraza oynasi* birikmasida *oyna* so'zi ifodalayotgan ma'no tushunarli, albatta. Biroq *qalb oynasi* birikmasida *oyna* so'zi ifoda etayotgan ma'noni tasavvur qilish biroz mushkul. Ushbu tahlildan ayon bo'ladiki, metafora inson tasavvur olami imkoniyatlarini ma'lum ma'noda kengaytiradi. Bu jarayon orqali

³⁸ Ўзбек тилининг изоҳли луғати. 5 жилдди. 1-жилд – Тошкент: "ЎзМЭ", 2006. – Б. 68.

³⁹ Ортега –и – Гассет Х. Две великие метафоры / Теория метафоры. – М.: Прогресс, 1990. – С. 68-81.

metaforaning nechog‘lik ahamiyatli ekanligi oydinlashadi. Demak, metafora nafaqat nomlash, ifodalash vositasi, balki inson tafakkur olamining qudratli quroli hamdir. Professor N.Mahmudov “...metafora mohiyatidagi ikkiyoqlamalikka ko‘ra bu hodisaning ikki asosiy turi: lisoniy metafora va poetik (badiiy) metafora”⁴⁰ni farqlaydi. F.Usmonov ham lingvistik va badiiy metaforani farqlar ekan, “...lingvistik metafora ekspressiv emas, badiiy metafora esa ekspressiv xususiyatga ega”⁴¹ligini qayd etadi. R.Suvonova ham “...metafora natijasida hosil bo‘lgan ko‘chma ma‘noning ba‘zi hollarda ekspressiv-stilistik bo‘yoqqa ega, ayrim hollarda bunday bo‘yoqqa ega emas”⁴²ligini ko‘rsatadi.

Ta‘riflardan anglashiladiki, turli jabhada metaforani mohiyatan farqlash mumkin bo‘ladi. Shunday bo‘lsa-da, metaforaning bosh vazifasi so‘z ifodalashi mumkin bo‘lgan barcha ma‘nolarini yuzaga chiqarishdan iboratdir.

Oddiy metaforik ma‘no ko‘chishida narsa-hodisalarning belgilariga ko‘ra oddiy o‘xshatish, personifikatsiyada narsa va hodisalardagi belgini jonlantirish orqali o‘xshatish, subyektiv holatdagi qiyoslash esa sinesteziyaning asosi hisoblanadi.

Ma‘lumki, tilshunoslik terminlari shu sohaga oid ilmiy bilimlarni bir tizimga solishda sezilarli ahamiyat kasb etadi. Terminlar ifoda etadigan nominativlik va ma‘no ko‘chishi, ma‘nodoshlik kabi hodisalar orqali ular badiiy matnda o‘rinli qo‘llaniladi. Matndagi voqea-hodisalarni tasvirlashdagi badiiy obrazlilikni, estetik ta‘sirchanlikni yanada oshirish uchun bu kabi terminlarning o‘rni beqiyos. G‘ayriodatiy birikmalar ham shular jumlasidandir. Professor N.Mahmudov “...metaforiklik tilning doimiy xususiyati, turli obyektlarning xususiyatlari, belgilari yoki munosabatlari o‘xshashlikka asoslanadi va ana shu o‘xshashlikka ko‘ra bir obyekt haqidagi ma‘lumotni ikkinchi obyektga ko‘chirishdagi kognitiv jarayon metafora hodisasining mohiyatini tashkil etadi, shuningdek, metafora inson kognitiv faoliyatining, idrok quvvatining eng qudratli qurollaridan biri sifatida aqliy va lisoniy jarayonlarni harakatga keltiruvchi kuch”⁴³ ekanligini alohida e‘tirof etadi.

G‘ayriodatiy birikmalarning sinestetik-metafora usulida noodatiy o‘ziga xos qo‘llanilish holatlarini ko‘plab o‘zbek yozuvchilarining badiiy asarlarida uchratamiz: *Ularning bir qanchasi qaynoq va achchiq tuhmatlarga chidolmay o‘zini o‘ldirdi* (O‘.Hoshimov, “Daftar hoshiyasidagi bitiklar”); *Derazalar lang ochiq, tashqaridan Shodasoyning muzdek shovullashi quloqqa chalinadi... Tog‘ shabadasi Shodasoyning sovuq shovqinini daralarga tarqatmoqda* (A.Muxtor, “Chinor”); *Havo sovuq, osmonda zahardek achchiq qor uchqunlari erinchoq kezadi* (O‘.Hoshimov, “Tushda kechgan umrlar”).

Uchinchi bobning to‘rtinchi fasli “**G‘ayriodatiy birikmalar - yuksak badiiy tafakkur mahsuli**” deb nomlanadi. Bu bo‘limdan turli ijodkorlar tomonidan yuksak tafakkur bilan badiiylik yuki yuklanib yaratilgan g‘ayriodatiy birikmalar xususida fikr-mulohazalar joy olgan.

⁴⁰ Махмудов Н. Термин, образли сўз ва метафора // Ўзбек тили ва адабиёти. – Тошкент, 2013. – № 4. – Б. 3-4.

⁴¹ Усмонов Ф. Термин, метафора ва синонимия / Нутқ маданияти ва ўзбек тилшунослигининг долзарб масалалари. Республика илмий-амалий анжумани материаллари. – Андижон, 2015. – Б. 35.

⁴² Сувонова Р. Метафоралар таснифига доир // Ўзбек тили ва адабиёти. – Тошкент, 2010. – № 6. – Б. 111-112.

⁴³ Махмудов Н., Одилов Ё. Сўз маъно таракқиётида зиддият. – Тошкент: Академнашр, 2014. – Б. 7-9.

Badiiy matnni hosil qiluvchi soʻzlar ekspressivlik va emotsionallikni vujudga keltirishga xizmat qiladi, soʻzlar bilan minglab assotsiativ aloqalar hosil qiladi. Ammo badiiy matnda barcha soʻzlar teng huquqli va barcha soʻzlar tasviriy vosita deyish, bizningcha, nooʻrin. Bu borada bir misol tahliliga toʻxtalaylik: *Muhayyoga bu gap boshqacha tuyuldi shekilli, rangi oqarib kotibga qaradi; Muhayyoga bu gap kalaka boʻlib tuyuldi shekilli, rangi boʻzarib kotibga ayiq qarash qildi...* (A.Qahhor, “Muhabbat”).

Keltirilgan birinchi parchada badiiy mazmuni ifodalashdan koʻra obyektiv mazmuni ifodalash ustunlik qilmoqda. Ikkinchi gapda esa soʻzlar chinakam badiiy tasvir vositasi – tasviriy vosita sifatida faollashmoqda. *Muhayyoga gapning kalaka boʻlib tuyulishini* ifodalash fikrning yanada tushunarli boʻlishiga sabab boʻlmoqda, *ayiq qarash qilishi* esa oʻsha vaziyatdagi Muhayyoning hissiyoti, tashqi qiyofasini ifodalashda yanada badiiy-estetik qiymat kasb etmoqda.

Aytish mumkinki, gʻayriodatiy birikmalar gap yoki matnning semantik qurilishiga oʻzgartirish kiritadi. Gap yoki matndagi sintaktik-semantik strukturaning bir xilligi oʻquvchida zerikish hosil qiladi, mazmun idrok etilishining susayishiga, matnning estetik taʼsir quvvati pasayishiga sabab boʻladi. Gʻayriodatiy birikmalar tabiiy holda gapning yoki matnning “...semantik strukturasi buzishi, ulardagi gorizontal sintaktik aloqalarni yiqitishi”⁴⁴ barobarida matnga kutilmagan bir taʼkid, ekspressivlik baxsh etadi. Masalan, *Bu haqoratlar menga yomon taʼsir qildi* gapiga qaraganda *Xuddi haqorat balchigʻi orasida qolgandekman* (A.Qahhor, “Dahshat”) jumlasidagi gʻayriodatiy birikmali gap emotsional-ekspressivroq va tegishlicha semantik taʼkid olgan boʻlib, unda badiiy-poetik taʼkid miqdori sezilarli ortgan. Gapda muallif tomonidan qoʻllanilgan *haqorat balchigʻi* birikmasi haqiqatan gʻayriodatiydir. Bu birikmani tuzishda yozuvchidagi soʻzlarning tub va koʻchma maʼnolarini bilish, ularda semantik mushtaraklikni hosil qila olish, badiiy obrazlilikni kashf eta olish mahoratlari namoyon boʻlmoqda. Aslida ijodkor hissiy olamini, oʻz fikrini ifodalash uchun asosiy gap tuzilishini tanlar ekan, badiiy niyatiga mos ravishda gʻayriodatiy birikmalarni yaratadi va unga matndan mos oʻrinni tanlaydi.

Achomlashgan uzun kipriklar pastki qovogʻiga soya tashlagan, bejirim lablari qimtilgan, qaldirgʻoch qanotidan nusxa olgan qoshlari esa taranglashgan. U hozir xotining na kiprigiga, na qoshiga qaraydi (T.Malik, “Shaytanat”). Keltirilgan ushbu misoldagi *achomlashgan uzun kipriklar* birikmasidagi *achomlashmoq* soʻzi tirik jonzotlarga taalluqli xatti-harakatni ifoda etuvchi soʻz boʻlsa-da, muallif undan oʻzining ichki his-tuygʻularini oʻquvchiga yetkazib berishda ustalik bilan foydalangan. Ayolning koʻzlari endi ochilmas boʻlib, shunchalik qattiq yumilganki, kipriklar shunchalik qattiq achomlashganki, endi ular bir-birini hech qachon qoʻyib yubormasligi, shu bilan birga, bu uzun kipriklar ayolning husnini yanada goʻzallashtirib, unga koʻrk baxsh etib turuvchi omil ekanligi taʼkidlanmoqda.

Gʻayriodatiy birikmalarning badiiy qimmati matndagi boshqa soʻzlar bilan har doim ham teng emas, ularning lingvopoetik qimmati badiiy matnda sezilarli

⁴⁴ Александрова О.В. Проблемы экспрессивного синтаксиса. – М.: Высшая школа, 1984. – С. 30.

darajada ortadi. Yozuvchi o'z asarida bu kabi birikmalarni har safar o'z badiiy niyatiga muvofiq xilma-xil ma'no-mazmunlarni ifodalash uchun yangidan tuzadi. Shuning uchun ham yozuvchining badiiy mahoratini baholashda bunday g'ayriodatiy birikmalar lingvopoetikasi alohida ahamiyatga egadir.

XULOSA

O'zbek tilidagi badiiy matnlarda g'ayriodatiy birikmalarning semantik-grammatik va lingvopoetik xususiyatlari muammosini tadqiq etish quyidagi umumiy xulosalarni chiqarishga imkon beradi:

1. Badiiy nutqning semantik-sintaktik mexanizmlarini o'rganuvchi kommunikativ sintaksis muammolari orasida g'ayriodatiy birikmalar alohida muhim o'rin tutadi. Ular badiiy matnda alohida kommunikativ, semantik-struktur va ayni damda lingvopoetik xususiyatlari bilan xarakterlanadiki, bu birikmalarni o'rganish kommunikativ hamda poetik sintaksisning bir qator muammolariga aniqlik kiritish imkonini beradi.

2. Hozirga qadar o'zbek tilshunosligida matnga lingvopoetik kuch beruvchi okkazional birikmalar, oksyumoron hamda noodatiy birikmalarni umumlashtiruvchi yoki o'zaro farqlovchi termin mavjud emas. O'zbek tilshunosligida bu kabi hodisalarni to'g'ri talqin qilish, terminlarning o'z mo'tadil qiymatini aniqlashtirish uchun "g'ayriodatiy birikmalar" terminini qo'llash maqsadga muvofiqdir.

3. G'ayriodatiy birikmalar o'zbek tili taraqqiyotida azaldan mavjud bo'lgan hodisadir, faqat ularning turli terminlar bilan nomlanishi, aynan o'ziga xos belgilar bilan ma'lum termin ostida ajratilmagani ularning yuzaga chiqmasligi uchun sabab bo'lgan. Hozirgi o'zbek tilida g'ayriodatiy birikmalar ancha faol qo'llanadigan va axborotning estetik jihatdan ta'sirli, badiiy-obrazli ifodalanishiga yordam beruvchi sintaktik vositalardan biri sifatida semantik-grammatik jihatdan ham, lingvopoetik jihatdan ham alohida ahamiyatga ega. Matn sintaksisi va lingvopoetikasini mukammal tasvirlash va tavsiflashda g'ayriodatiy birikmalarning o'rni beqiyos.

4. Kuzatishlarimiz natijasida shu narsa ayon bo'ldiki, o'zbek tilidagi g'ayriodatiy birikmalar, ularning shakllanishi va birikish usullari sanoqli ishlardagina tilga olingan, ushbu sintaktik birlikning unga yondosh bo'lgan hodisalardan farqi, badiiy-estetik vazifalari, semantik-grammatik hamda lingvopoetik xususiyatlari alohida tadqiq qilingan emas.

5. G'ayriodatiy birikmalar nutqdagi ifoda vositalaridan biri bo'lib, muallifning muayyan maqsadini obrazli ifoda etishi uchun, so'zlardagi semantik valentlikni qasddan buzib, ularni o'zaro birikishga undab, yangicha umumiylik kasb etishiga erishish uchun yaratiladigan birikmalardir.

6. G'ayriodatiy birikmalarning oksyumoron va okkazional so'z birikmalari bilan munosabatini taqqoslash shuni ko'rsatdiki, keltirilgan birliklarning barchasi – nutq birligi. G'ayriodatiy birikmalar va oksyumoronning bajaradigan vazifasi, birikish usulidagi g'ayritabiiylik xususiyatlarini tilshunoslik nuqtayi nazaridan yondosh hodisa deb hisoblash mumkin. Biroq okkazional so'zlarda ham bu

xususiyatlar mavjud bo'lsa-da, ulardagi yasalish xususiyati, ayni matnga xosligi, bir marta ishlatilishi, aynan muallifga xosligi bilan g'ayriodatiy birikmalardan farq qiladi. Badiiy adabiyotdagi okkazionalizmlar boshqa maqsadlarga mo'ljallangan bo'lib, ular tilga kirishga intilmaydi, ular faqat o'zi yaratilgan matnda "yashaydi", leksikografik manbalarda mustahkamlanmaydi va badiiy niyatni ifodalovchi obrazli vosita bo'lib xizmat qiladi.

7. G'ayriodatiy birikmalarning so'z turkumlari bilan qo'llanishini tahlil qilish shuni ko'rsatdiki, badiiy nutqda sifat+ot hamda ot+ot ko'rinishidagi birikmalar eng faol, sifat+fe'l, ot+fe'l ko'rinishi esa biroz kam, undan ham ozroq miqdorni sifatdosh+fe'l hamda ravish+fe'l ko'rinishidagi birikmalar tashkil etadi. Birikmalarni o'rganish jarayonida shunga guvoh bo'ldikki, g'ayriodatiy birikmalarning son va olmosh bilan ifodalanishi deyarli uchramadi. Bunga sabab son va olmosh turkumidagi so'zlarning badiiy-estetik vazifa yukini deyarli olmasligidir.

8. G'ayriodatiy birikmalar quyidagicha vazifalarni bajaradi: nutqiy-nominativ vazifa bajaradi (*qora qatlamlar* – xotiralar; *qora uyqu* - tun); xabar, ma'lumot berish vazifasi (*xashaki shamol*; *asabiy poshna sadolari*); baholash vazifasi (*temir parda* – neytral; *haqorat balchig'i* – salbiy; *shirin tuyg'ular* – ijobiy); badiiy-estetik vazifa (*qora qilmishlar*, *tashvish choyshabi*); obrazlilikni ifodalash vazifasi (*zaifona chiroy*, *hasadgo'y taqdir*) va hokazo.

9. G'ayriodatiy birikmalarning semantik-struktur, kommunikativ va lingvopoetik mohiyati matn doirasida to'liq namoyon bo'ladi. Hatto ularning ayrim ko'rinishlari faqat gap emas, balki yaxlit kontekstga taalluqli bo'ladi. Shuning uchun ham g'ayriodatiy birikmalarni matn ichida, matnning o'ziga xos unsuri sifatida o'rganish maqsadga muvofiq.

10. Turli sintaktik ko'rinishdagi g'ayriodatiy birikmalar badiiy matnda gap va mikromatn bilan bevosita bog'lanadi. Bunda xilma-xil ma'no va mazmunlar poetik ta'kid oladi. G'ayriodatiy birikmalar ekspressiv-emotsional sintaksis birligidir. Ular bevosita aloqalangan birliklar, matndagi mazmuniy va mantiqiy daxldor bo'lgan unsurlar bilan integrativ munosabatlarda lingvopoetik qimmat kasb etadi.

11. G'ayriodatiy birikmalarni tadqiq qilish so'zlarning nutqda voqelanishi, nutqda so'z bajaruvchi nominativ, semantik ko'pqirralilik, badiiy-estetik hamda lingvopoetik vazifalarning namoyon bo'lish xususiyatlarini ochishga imkon beradi.

12. Ijodkorlarning badiiy-estetik tasavvur bilan boyitilgan xayolot dunyosi mahsulini kitobxonga yetkazuvchi g'ayriodatiy birikmalar asarning badiiy-estetik qimmatini sezilarli darajada oshirishi bilan birga, muallifning so'z qo'llash mahoratini, his-tuyg'ularni ifodalashdagi qobiliyatini belgilab berishda, ijodkor va kitobxon o'rtasida amalga oshadigan anglash-tushunish jarayonining yengil kechishida, tamoman begona bo'lgan vaziyatlarni yanada yaxshiroq va estetik did bilan sodir bo'lishida tom ma'noda ko'prik vazifasini o'taydi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.02/30.12.2019.Fil.46.03 AT THE INSTITUTE OF UZBEK LANGUAGE,
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KOKAND STATE PEDAGOGICAL INSTITUTE

AKBAROVA MUNIRA SHAVKATOVNA

**LINGUOPOETIC FEATURES OF UNUSUAL COMPOUNDS IN
LITERARY TEXT**

10.00.01 – Uzbek language

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES**

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Scientific supervisor:	Jamoliddinova Dilnoza Mirhajiddinovna Doctor of Philological Sciences, Professor
Official opponents:	Iskandarova Sharifaxon Madaliyevna Doctor of Philological Sciences, Professor
	Yuldashev Marufjan Muhammadjanovich Doctor of Philological Sciences, Professor
Lead organization:	Jizzakh State Pedagogical University

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N.M. Mahmudov
Chairman of the Scientific Council
awarding scientific degrees,
Doctor of Sciences on Philology, Professor


G.M. Ismailov
Secretary of the Scientific Council
awarding scientific degrees,
Candidate of Sciences on Philology, Professor

D.S. Xudayberganova
Chairman of the academic seminar under the
Scientific Council awarding scientific degrees,
Doctor of Sciences on Philology, Professor

INTRODUCTION

(Abstract of the dissertation of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. Since the mid-20th century, the ways in which linguists approach the study of literary texts have evolved. During this time, there was an increased interest in analyzing artistic texts through various linguistic lenses, such as sociolinguistics, pragmalinguistics, linguocognition, linguoculture, and linguopoetics. The trend towards anthropocentric linguistics has led to the study and appreciation of various aspects in linguistic science. These aspects include the author's worldview, his imaginative perception of the world, associative intelligence, personal experience, attitude towards reality, of course, how these elements manifest in artistic expression. Studying the exceptional thinking of poets and writers and evaluating the significance of the units and phrases they use to describe reality in their artistic works is highly relevant in the field of linguistics today.

The analysis of poetic speech in terms of linguopoetic issues has become a central concern of world linguistics. When it comes to literary texts, poetry stands out due to its high level of emotionality and imagery. Through thrilling expression, the author conveys own inner feelings to the reader, affecting his emotions. Also, it allows the reader to see reality through the author's perspective. The object, purpose, and objectives of linguopoetic research are determined by the need to study the process, resulting in the formation of stylistic fields. In world linguistics, issues like this are considered crucial matters of linguopoetics.

Although Uzbek linguistics has made progress in studying syntactic units, monographic studies of unusual compounds have not been conducted. Studying unusual compounds of words helps to gain a deeper understanding of the meanings expressed in artistic speech. This is particularly relevant in connection with creative artistic thinking. "In today's era of globalization, it is natural for each independent country to prioritize ensuring its national interests. Therefore, preserving and developing its culture, ancient values, and native language should be the foremost concern."¹ From this perspective, certain tasks involve clarifying the meaning of unique word compounds in the Uzbek language, identifying their semantic, grammatical, and motivational features, as well as analyzing their methodological, structural, and linguopoetic characteristics. Within Uzbek linguistics, the lack of monographic studies on the semantic and grammatical aspects of these unusual word compounds, as well as their linguistic and poetic implementation, indicates the relevance of this subject area. Furthermore, scientific and theoretical generalizations regarding their artistic and aesthetic significance have not yet been made.

This dissertation serves for the implementation of tasks outlined in decisions and other regulatory legal documents related to this activity such as the decree of the President of the Republic of Uzbekistan dated April 20, 2017, No. PQ-

¹ Ўзбекистон Республикаси Президентининг 2019 йил 21 октябрдаги ПФ-5850-сонли "Ўзбек тилининг давлат тили сифатидаги нуфузи ва мавқеини тубдан ошириш чора-тадбирлари тўғрисида"ги Фармони // www.lex.uz.

2909 “On the Strategy of further development of the Republic of Uzbekistan”, the Resolution No. PQ-3775 dated June 5, 2018 “On additional measures to improve the quality of education in higher education institutions and ensure their active participation in comprehensive reforms implemented in the country”, No. PF-5850 of October 21, 2019 “On measures to fundamentally increase the prestige and position of the Uzbek language as a state language”, No. PF-6084 of October 20, 2020 “In our country Decree No. PF-6097 dated October 29, 2020 “On measures to further develop the Uzbek language and improve language policy.”

The accordance of research with the priorities of the development of science and technology of the Republic. The dissertation was completed in accordance with the priority direction of the republican scientific, technical and innovative development I. “Socio-legal, economic, cultural, spiritual, and educational development of the information society and a democratic state, development of an innovative economy.”

The extent of study of the problem. In linguistics, a number of studies have been carried out in the field of linguopoetics, and monographs have been published. A number of phenomena such as syntactic parallelism, inversion, gradation, and oxymoron are mentioned as expressive syntactic units in these works on linguopoetics.

Along with the term oxymoron in world linguistics, the term “individual-author compounds, occasional compounds, unusual compounds, attributive compounds, epithet compounds”² is also used in world linguistics.

In Uzbek linguistics, in recent years, the linguopoetic features of artistic images, artistic-syntactic figures, tropes were conducted the doctoral theses³ of I. Mirzayev, M. Yoldoshev, M. Yaqubbekova, S. Karimov and candidate theses of Abdupattoyev, D. Zaynutdinova, G. Muhammadjonova, M. Yoldoshev, E. Ibrahimova, O. Mamaziyaev, D. Jamoliddinova, D. Shodieva, S. Umirova, O. Tursunova, A. Saminov, M. Khusanova⁴. A. Mamajonov, U. Mahmudov's

² Степанов Ю.С. Имена, предикаты, предложения. – М., 1981. – С. 250; Бабенко Н.Г. Окаzionale в художественном тексте. Структурно-семантический анализ: Учебное пособие. – Калининград: Калинингр. гос. ун-т, 1997. – С. 39; Цыганенко Г.П. Русский язык. Морфемика. Словообразование. Этимология. – Донецк, 1999. – С. 119; Жданович Н.В. Необычные сочетания в поэтической речи: индивидуально-авторский метафорический эпитет. Слово во времени и пространстве. – Минск, 1999. – С. 51; Маслова В.А. Филологический анализ поэтического текста. – Минск, 1999. – С. 72.

³ Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс.... д-ра филол. наук. – Ташкент, 1992. – 43 с; Йўлдошев М. Бадиий матнинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 313 б; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2005. – 27 б; Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 292 б.

⁴ Зайнутдинова Д. Необычные словосочетания в русском и узбекском языках: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1990. – 21 с; Мухаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 25 б; Йўлдошев М. Чўлпоннинг бадиий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. – 26 б; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодалашнинг усул ҳамда воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001. – 25 б; Мамазияев О. Ўзбек поэтик нутқида хиазм ва градация: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2004. – 26 б; Жамолитдинова Д. Бадиий нутқда парантез бирликларининг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009. – 26 б; Шадиёва Д. Мухаммад Юсуф шеърятининг лингвопоэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – 26 б; Умирова С. Ўзбек шеърятининг лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида): Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф.

manual entitled “*Methodological tools*”⁵ contains scientific opinions about a number of stylistic figures such as antithesis, parallelism, counting method, gradation, inversion. The fact that the researches carried out within the framework of artistic text in Uzbek linguistics have a significant place indicates that a lot of attention is paid to the expressive function of the language.

Opinions on the use of the term *unusual compounds* in Uzbek linguistics were initially expressed in the manual “Word Aesthetics”⁶ published by the linguist scientist, professor N. Mahmudov in co-authorship with H. Abdurahmanov. This manual is the only important scientific source with a detailed description of this stylistic figure, scientifically based and explained with examples.

It should be noted that although several works on linguopoetics, artistic stylistics, and expressive syntax have been carried out in Uzbek linguistics, none of the reviewed works focused on *unusual compounds* and *their main linguopoetic features* was not an object of scientific research.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was completed as part of the research plan for the Kokand State Pedagogical Institute’s “Current Issues in Uzbek Linguistics” topic.

The purpose of the research is to analyze unique compounds in literary texts and study their semantic, grammatical, and linguistic features.

The tasks of the research:

- to define the scope of unusual compounds as the terms;
- to uncover the social, linguistic and artistic significance of unusual compounds;
- to analyze the relationship between unusual compounds and related events;
- to reveal the relationship between unusual compounds and related events;
- to identify the semantic and grammatical aspects of unusual compounds;
- to elucidate the linguopoetic features of unusual compounds.

The object of the study is on the unique compounds found in Uzbek language literary texts. The dissertation analyzes examples from the works of accomplished Uzbek writers including Cholpon, A. Qadiri, A. Qahhor, S. Ahmad, T. Malik, and O. Hoshimov.

The subject of the study is determined semantic and linguopoetic features of unusual compounds in Uzbek artistic texts.

The methods of research. Description, classification, discursive, associative, comparative and statistical methods were used to cover the topic of the dissertation.

– Самарқанд, 2019. – 48 б; Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Фарғона, 2019. – 132 б; Тошалиева С. Ўзбек тилида окказионал сўз ясалиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998. – 12 б; Саминов А. Оксюморон – бадий нутқда лингвопоэтик восита сифатида: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2022. – 50 б; Xusanova M. Farida Afro‘z poetik asarlarida ekspressivlik ifodalovchi lisoniy vositalar tadqiqi: Filol. fan. bo‘yicha falsafa d-ri (PhD)... diss. – Farg‘ona, 2022. – 132 b.

⁵ Мамажонов А., Махмудов У. Услубий воситалар. – Фарғона, 1996. – 47 б.

⁶ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – 59 б.

The scientific novelty of the research is as follows:

Occasional compounds that provide linguistic and poetic power in text, such as oxymorons and unusual compounds, are introduced into Uzbek linguistics as a new scientific term for expressing and generalizing artistic purposes;

It has been proven that intentionally violating the semantic valence of language units during primary perception can lead to the formation of unusual compounds. This is due to the emphasis, illogicality, and abnormality of the semantic load carried by the language units;

It was found that the active participation of noun, adjective, and verb word groups in the creation of unusual compounds such as adjective+noun *weak smile*, adjective+verb *cold whisper*, noun+verb *wind howls*, noun+noun *flood of silence*, participle+noun *roaring sea*, as well as the inactive participation of the numerals, adverb, and pronoun word groups in the artistic text;

In the artistic text, there are unusual **compounds of words**, for example, “*I am going to describe the dirtiest days of our people*”, “*Alimardon’s hands move easily from curtain to curtain, while the sounds of the flood fly straight through the air*”; **the whole sentence**: “*In the white darkness, the unpleasant cries of crows can be heard.*” These unique compounds of phrases increase the artistic and aesthetic value of the text.

Unusual compounds in writing can form the basis of an individual’s artistic style, and convey artistic and aesthetic expressions in an emotionally expressive way, for instance, the compounds of *sweet memory* and *bitter sadness* demonstrate a shift from artistic language to more common speech, while also conveying a “sense of novelty”. However, over time, this compound may lose its novelty and become a common phrase in everyday language, such as in the phrase *sweet memory* and *bitter sadness*.”

Practical results of the research:

The research results include textbooks, training manuals, and methodical training for subjects such as “Theory of Linguistics and Applied Linguistics”, “Linguopoetics”, “Cognitive Linguistics”, and other topics studied in the field of linguistics at the master’s level of higher educational institutions. The practical importance of these results can be seen in their application to create instructions.

The conclusions drawn from the research will contribute to the science of linguistics with new scientific and theoretical developments. They will also help to form certain scientific views in the development of the field of linguopoetics.

The research has shown that unusual compounds are especially important in conveying events to the reader’s personality through artistic texts. These compounds also play a significant role in evaluating the artist’s artistic world.

The reliability of the research results depends on several factors, such as the clarity of the problem statement, the correct use of ideas in accordance with linguistic laws, the analysis carried out in the research process being based on a theoretical foundation, and the problem being researched relying on scientific and theoretical sources.

Scientific and practical significance of research results. The dissertation has great scientific significance as it enriches the field of linguopoetics with its

thorough analysis, development of scientific-theoretical views, conclusions, and methods of semantic-grammatical and linguopoetic analysis of unusual compounds.

The research serves as an important resource for the study of the linguopoetic nature of an artistic text. It can be utilized in the organization of elective courses on topics such as “Associative structure of poetic text” and “Linguopoetic analysis of artistic text” in the areas of Uzbek language and literature, and linguistics at the master’s level of higher educational institutions.

Implementation of research results. After studying the linguopoetic properties of the unusual compounds used in the literary text, we have arrived at scientific conclusions:

A research project was conducted in 2016-2017 to stabilize the term “unusual compounds” as a new term in Uzbek linguistics, determine their relationship with oxymorons and occasionalisms, research oxymorons under the term of unusual compounds from the point of view of linguistics, and form unusual compounds JDPI-MUZ-2015-0725140051. The project, “Creation and practical application of the English-Russian-Uzbek idiom dictionary for enriching the speech of elementary school students,” was used in this innovative research (The Jizzakh State Pedagogical Institute issued Reference No. 04-1455 on December 2, 2023). As result, the project is now enriched with new scientific and theoretical information;

In the Academy of the Armed Forces of the Republic of Uzbekistan, the main factor is the intentional violation of the semantic valence due to its emphasis, special illogicality and abnormality, which is the main factor in the formation of unusual combinations. It was used in the fundamental project “History of Uzbek military art” in 2021-2022. (Reference No. 10/2025 of the Academy of the Armed Forces of the Republic of Uzbekistan dated October 11, 2023) As a result, this project is enriched with new scientific and theoretical information;

Unusual compounds of words can be considered as syntactic units that form an individual artistic style of writing and convey artistic, aesthetic, and expressive emotions. These compounds can include phrases such as “sweet memory” or “bitter sorrow.” Over time, some of these innovative phrases can lose their “novelty” and become more commonly used in everyday language. For example, the phrases “sweet memory, bitter sorrow” were used in the scripts for the “Education and Development” and “Literary Process” broadcast programs (“Reference number 04-36-1178 of the National Broadcasting Company of Uzbekistan dated August 7, 2023). As a result, the scripts of the programs are theoretically and practically enriched.

Approval of research results. The dissertation results were discussed at 8 scientific-practical conferences, including 4 national and 4 international ones.

Publication of research results. As part of the dissertation, 22 scientific papers have been published on the relevant topic. Out of these, 8 articles have been published in scientific journals recommended by the Higher Attestation Commission for publishing the main scientific findings of dissertations. Among these, 5 were published in national and 3 in international scientific journals.

The structure and scope of the dissertation. The dissertation is composed of an introduction, three chapters, conclusions, references, and appendices. The total volume of the work is 137 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction of a dissertation was given a clear explanation of the topic's relevance and necessity. It also explains the research relates to the development of science and technology in the Republic and provides an overview of the level of research on the topic. In addition, it clarified the connection of the research with the higher educational institution where the dissertation was completed. It contains a lot of relevant information on the research's purpose and tasks, as well as the object and subject of the research. There can be seen the crucial data about the methods used, scientific innovation and practical results, implementation, approval, published works, structure, and volume of the dissertation.

The dissertation's first chapter is titled **“Unusual Compounds and their study.”** This chapter covers various issues related to unusual compounds, such as their study, similarities and differences with related phenomena, and the role of these compounds in the linguopoetics of artistic texts. The first part of it, titled **“The problem of unusual Compounds in linguistics”**, focuses on the study of unusual compounds. In the field of linguistics, the interaction and relation between language and speech are important factors in the process of speech communication. The word, being the most important element of language units, has a different function in the language and speech. It is clear that language and speech are two different but closely connected processes, where one depends on the other. Speech units can only be formed during the process of speaking. This process is considered as a communication square necessary for the manifestation of language units, their various uses, and the discovery of unique meanings and images. The speech process creates the necessary conditions for the open expression of meaning in words and their realization.

Based on numerous studies conducted in the field of world linguistics, the main conclusion that emerges is that linguopoetic research aims to determine the aesthetic impact and value of artistic works. This is the primary purpose of this field of study. Therefore, it is important to study the language of artistic works comprehensively in linguopoetics. This will reveal the importance of artistic language in the emergence of figurative speech.

The compounds we are studying have been analyzed in linguistic studies for a long time. They are known as oxymorons, unusual compounds, occasional compounds, attributive compounds, and intermediate compounds.

Such stylistic figures are also interpreted differently in Russian linguistics. Y.S. Stepanov called this phenomenon “semantic coordination”.⁷ He pointed out that the formation of the compound form of the two components in these compounds is caused by the emergence of semantic harmony. N.G. Babenko also

⁷ Степанов Ю.С. Имена, предикаты, предложения. – М., 1981. – С. 250.

puts forward the same opinion as above: "...the usual combination of such lexemes is impossible, because it is contrary to the law of semantic agreement due to the absence of common semes in their lexical meanings"⁸. Common semes appear in expressions only due to the occurrence of context-semantic shifts in the subordinate component. It is also understood from the above that the main factor in the formation of unusual combinations is the formation of a common theme of lexemes, their realization in connection with the context.

The term "occasional compounds" is also observed by some linguists: "Occasional compounds are always expressive and nominatively optional, because they are the product of occasionalism, depending on the activity, connected with a specific situation."⁹

Sometimes the term attributive compounds is referred to: "Most of the non-standard attributive compounds result from the metaphorical use of lexemes. First of all, the mechanisms of emergence of unusual combinations for one or another distribution in poetic speech are of interest, and one of these mechanisms is the presence of a look, a stimulating image. The metaphorical epithet of a particular author is probably one of the main means of figuratively expressing our ideas about the world and the rich associative possibilities of an artistic text. The syntagmatic terms of the compounds contribute to the emergence of semantically unusual, unexpected phenomena."¹⁰

It seems that in linguistics it is not a rule to use a certain term to name this phenomenon.

In the field of Uzbek linguistics, there exists a valuable source that describes the techniques used by word artists in their artistic texts. This source describes language units that significantly add to the artistic-aesthetic value of the text, their specific characteristics, and their role in artistic speech. The source is a manual called "Word aesthetics" written by H. Abdurakhmanov and N. Mahmudov, who are respected representatives of Uzbek linguistics. In this guide, the authors provide a definition of the term "unusual compounds". They are so interesting examples. The author gave several examples: "...One of the great Russian poets wrote in his article like this: "I saw a man who got angry from the phrases "a star has flown" or "flying stars." That man said, "Don't you know that meteorites fly, not stars?" However I answered: "No, stars fly." If we begin to think only with the strict and direct essence of notions: yes, meteorites fly. Yes, the marigold is just a poisonous or, let's say, a healing plant; yes, the stream does not speak like people, but water makes sound; yes, we are not able to create a sea, but only a reservoir; yes, we have not gardens, but a piece of land planted with fruit trees or covered with fruit bushes; yes, love is not love, but a simple instinctive physiological drive to procreate." For the creator of an artistic work, which is an aesthetic whole, it is not the "strict or direct essence of notions" but their high artistic expression, a

⁸ Бабенко Н.Г. Оказиональное в художественном тексте. Структурно-семантический анализ: Учебное пособие. – Калининград: Калинингр. гос. ун-т, 1997. – С. 39.

⁹ Цыганенко Г.П. Русский язык. Морфемика. Словообразование. Этимология. – Донецк, 1999. – С. 119.

¹⁰ Жданович Н.В. Необычные сочетания в поэтической речи: индивидуально-авторский метафорический эпитет. Слово во времени и пространстве. – Минск, 1999. – С. 51.

holistic image that is important. With this goal, the creator seeks new opportunities from the language. One of these opportunities is to create different subtleties of meaning, expressiveness, emotionality, etc. We conditionally call such compounds in artistic speech unusual compounds.”¹¹ Professor N. Mahmudov explains the term “unusual compounds” in his article “Miracles of the sheikh of Words” in the following way: “... When the author creates such compounds, he does not disrespect or force the rules of the language. As a devoted creator, he uses the possibilities of adding words hidden in the depths of the language in accordance with his artistic intention. As a result, unexpected compounds of words appear, which attract the attention of the reader and invite him to think, and eventually, he will discover the secret meaning hidden in these compounds.¹² As an artist, one often desires to convey a reality to reader in a unique and expressive way. This can be achieved by using seemingly illogical means to create nuanced and impactful expressions of speech, which resonate with the reader’s emotions. By creating unnatural language units, the artist can achieve this effect. Aristotle’s “Poetics” acknowledges this, stating that “what may seem unreasonable at first glance can still be used to convey a powerful message, as many impossible things can happen in art.”¹³ Aristotle believed that there are many realities in life that may not be immediately accepted by the human mind. However, such new phenomena should not be dismissed as illogical or mistaken. Instead, they should be seen as a new perspective on the speech process and an expression of a new logic.

For example, seemingly unusual compounds such as “*the mud of insult*,” “*the trickery of clouds*,” “*the noisy of silence*,” “*the brave beauty*,” “*the bitter wind*,” “*the cold noise*,” “*the dump desert*,” “*the black layers*,” “*the crooked friends*,” “*capricious clouds*”, “*anxiety sheet*”, “*cemetery of the living*”, “*the stinky sentence*,” should not be seen as lacking in logic or as mistakes. These unusual compounds have been studied in linguistics for a long time under the term “oxymoron” or sometimes “unusual compounds” or “occasional compounds.”

In recent years, Uzbek linguistics has not been dedicated to the study of unusual compounds, but it can be said that the works carried out on the linguopoetic features of image means, artistic-syntactic figures, and tropes in the artistic text I. Mirzayev, M. Yoldoshev, M. Yakubbekova, S. Karimov, M. Abdupattoyev’s doctoral theses,¹⁴ D. Zaynutdinova, G. Muhammadjonova, M. Yoldoshev, E. Ibragimova, and O. Mamaziyaev, D. Jamoliddinova, D. Shodieva, S. Umirova, O. Tursunova’s candidate dissertations¹⁵, in addition,

¹¹ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 38.

¹² Махмудов Н. Сўз шайхнинг мўжизалари // Ўзбекистон адабиёти ва санъати. – Тошкент, 2009. – 7-сон. – Б. 6.

¹³ Аристотель. Поэтика. – Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти, 1980. – Б. 57.

¹⁴ Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дис... д-ра филол. наук. – Ташкент, 1992. – 40 с; Йўлдошев М. Бадий матнинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 313 б; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2005. – 27 б; Каримов С. Ўзбек тилининг бадий услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 292 б.

¹⁵ Зайнутдинова Д. Рус ва ўзбек тилларида ғайриодатий бирикмалар: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1990. – 21 б; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 25 б; Йўлдошев М.

monographs, textbooks and training manuals by H. Abdurakhmonov, N. Mahmudov, A. Mamajonov, A. Nurmonov, U. Mahmudov, M. Abdupattoyev, M. Yoldoshev, M. Qurbanova¹⁶ about the oxymoron phenomenon, scientific articles by A. Mamajonov, A. Nurmonov, G. Rozikova, D. Oraeva, V. Kamoliddinova, H. Dosmatov, N. Bazarbayeva, N. Sadinova, U. Nosirova, J. Matnazarov can be cited.

In these scientific works, certain opinions are presented about uncommon and non-standard compounds of words, including the study of oxymorons as a form of such anomalous compounds. Some linguists consider an unusual compound as one that is anomalous or not in accordance with the rules of any language, and they evaluate oxymorons as a composition of such unusual compounds.

Dilnoza Zaynutdinova¹⁷ was the first to conduct research in Uzbek linguistics on unusual compounds in Uzbek and Russian languages. Although she used the term “unusual conjunctions” in the title of her work, the term oxymoron dominated her thesis and she gathered all the unusual conjunctions around this term. After a long period of time, Akmal Saminov¹⁸ analyzed some unusual compounds under the term oxymoron in his research on “Oxymoron as a linguopoetic tool in artistic speech”.

Meanwhile, Munira Khusanova, in her dissertation on the topic “Research of linguistic Means of expressiveness in the poetic works of Farida Afruz”¹⁹, called these unusual compounds “unusual compounds” and gave some examples. Although there are very few studies on the topic, it can be seen that unusual compounds are often confused with oxymorons.

In our opinion, it is necessary to determine the relationship of such compounds with oxymoron, to distinguish them as a separate term in linguistics, and to restore the term’s position in Uzbek linguistics. The use of the term

Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. – 26 б; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодалашнинг усул ҳамда воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001. – 25 б; Мамазияев О. Ўзбек поэтик нутқида хиазм ва градация: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2004. – 26 б; Жамолитдинова Д. Бадий нутқда парантез бирикларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009. – 26 б; Шадиева Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – 26 б; Умирова С. Ўзбек шеърятининг лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида): Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарқанд, 2019. – 48 б; Турсунова О. Ўзбек тили фонетик бирикларининг поэтик имкониятлари: Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. – Фарғона, 2019 – 132 б; Тошалиева С. Ўзбек тилида окказионал сўз ясалиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998. – 12 б.

¹⁶ Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – 58 б.; Мамажонов А. Кўшма гап стилистикаси. – Тошкент: Фан, 1990. – 31 б; Нурмонов А. Танланган асарлар. 3 Жилдли. 3-жилд. – Тошкент: Академнашр, 2012. – 156 б; Мамажонов А., Маҳмудов У. Услубий воситалар. – Фарғона, 1994. – Б. 48; Mamajonov A., Abdupattoyev M. O'zbek matnining semantik, sintaktik va stilistik aspekti: Monografiya. – Farg'ona: Classic, 2021. – B. 105-112; Йўлдошев М. Бадий матннинг лисоний таҳлили: Ўқув қўлланма. – Тошкент, 2008; Қурбонова М., Йўлдашев М. Матн тилшунослиги. – Тошкент: Университет, 2014. – Б. 78-79.

¹⁷ Зайнутдинова Д. Необычные словосочетания в русском и узбекском языках: Дисс. ... канд. филол. наук. – Ташкент, 1990. – 21 б.

¹⁸ Саминов А. Оксюморон – бадий нутқда лингвопоэтик восита сифатида: Филол. фан. бўйича фалсафа д-ри (Phd) ... дисс. автореф. – Фарғона, 2022. – 50 б.

¹⁹ Xusanova M. Farida Afro'z poetik asarlarida ekspressivlik ifodalovchi lisoniy vositalar tadqiqi: Filol. fan. bo'yicha fals. d-ri ... diss. – Farg'ona, 2022. – 132 б.

“unusual compounds” in linguistics, in our opinion, sheds light on solving a number of such problematic issues.

The second part of the study, titled “**Relationship of unusual compounds with oxymoron and occasionalism**”, explores the similarities and differences between unusual compounds, oxymorons, and occasionalisms.

In linguistics, unusual compounds are called to as “occasionalism”, “occasional compounds”, “oxymoron”, and sometimes “attributive compounds”. The term “occasional” was first used by N.I. Feldman in Russian linguistics. He defined “...occasional words as linguistic units that arise from productive word formation types and have a specific meaning in a certain text”²⁰. A.G. Likov, E.R. Khanpira, V.V. Lopatin²¹ also used this term in their work. In the 1970s, several works on the problem of occasionalism were published in Russian linguistics. The features of occasionalisms in Uzbek linguistics were studied in the works of A. Madrahimov, S. Torabekova, K. Samadovlar, B. Choriyev, M. Mirtojiyev, I. Mirzayev, B. Yuldashev, B. Nazarov, N. Mahmudov, B. Umurkulov, B. Yoriyev, I. Toshaliyev, and M. Joraboyeva²². S. Toshaliyeva defended her thesis on “Occasional word formation in the Uzbek language”²³ in the late 90s, elaborating on the creation of occasionalisms, their specific types, and methods of creating occasional words.

According to the explanatory dictionary of linguistic terms, an occasionalism is “a word created on the basis of a non-productive model and used only in a particular text, an individual-stylistic neologism.”²⁴

In our opinion, unusual compounds are not characterized by all of the above-mentioned features. While they are created from the perspective of the text, they are not only specific to the text and speech but also transfer to the language, having the features of repeated use. For instance, expressions like “*sweet words*,” “*bitter truth*,” and “*sweet treatment*” are examples of unusual compounds.

In her research on lexical occasionalisms as “Lexical occasionalisms in the Uzbek language and their artistic-aesthetic features”, O. Tukhtasinova discusses

²⁰ Фельдман Н.И. Окказиональные слова и лексикография // Вопросы языкознания. – М., 1957. – №4. – С. 66.

²¹ Лыков А.Г. Окказиональные слова как лексическая единица речи // Филологические науки. – М., 1971. – №5. – С. 70-81. Ханпира Э. Р. Окказиональное словообразование В.В. Маяковского: Автореф. дис. ... канд. филол. наук. – М., 1956. – С. 16; Лопатин В. В. Рождение слова // Неологизмы и окказиональное словообразование. – М.: Наука, 1973. – С. 150-152.

²² Мадрахимов А. Прилагательные новообразования в современном узбекском языке: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1955 – 13 с; Тўрабекова С. Тил ва услуб. – Тошкент: Ўзадабий нашр, 1963. – 98 б; Самадов Қ. Ойбек – сўз санъаткори. – Тошкент: Ўзбекистон КП МКнинг бирлашган нашриёти, 1965. – 32 б; Миртожиев М. Окказионал маъно // Ўзбек тилшунослиги масалалари. ТошДУ Илмий ишлар тўп. – Тошкент: 1973. – Б. 90-98; Мирзаев И. Жулкунбой сатирасида тил ва услуб // А.Қодирий ижодий эволюцияси. – Тошкент: Ўқитувчи, 1977. – Б. 30-39; Назаров Б. Ҳ.Ҳ.Ниёзий поэтикасига доир // Ҳ.Ҳақимзода ижоди проблемалари. – Ташкент: Фан, 1988 – Б. 320; Маҳмудов Н. Сўз масъулияти // Ўзбекистон адабиёти ва санъати. – 1985йил, 18 январь; Умурқулов Б. Шериятда окказионал сўзлар // Ўзбек тилининг лексик-грамматик хусусиятлари. – Тошкент: Фан, 1988. – Б.89-93; Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. –Тошкент: Фан, 1981. – 51б; Ёриев Б. Шайхзода поэзиясида окказионализмлар // Ўзбек тили стилистикасида кузатишлар. – Самарқанд, 1981.– Б. 77-80; Тошалиев И., Жўрабоева М. Ҳозирги ўзбек тилида окказионал сўз ясалиши // Ўзбек тили стилистикасининг актуал масалалари. – Тошкент: Ўқитувчи, 1983. – Б. 29-49.

²³ Тошалиева С.И. Ўзбек тилида окказионал сўз ясалиши: Филол. фан. номз. ... дисс. – Т., 1998. – 170 б.

²⁴ Хожиев А. Лингвистик терминларнинг изоҳли луғати. – Тошкент: ЎзМЭ, 2002. – Б. 74.

the creation, classification, and artistic-aesthetic function of these unique words in the Uzbek language. In particular, she expresses the following opinion about this term: “Occasionalisms are a manifestation of an aesthetic task, as they affect the feelings of readers or listeners and create in them renewal, impressiveness or excitement.”²⁵

In our opinion, in terms of this feature, occasionalisms are close to unusual compounds, but the fact that the feature of their construction occupies the most important place in them, that they are intended for one-time use, shows that only the features of the text are different from unusual compounds. Some linguists argue that occasionalisms emerge when “language norms are violated to achieve emotional expressiveness...”²⁶, while others view them “as illegitimate.”²⁷ It can be said that various types of emotional-expressive and semantic-stylistic constructions, semantic deviations and changes in words determine the specific characteristics of the word in the artistic text, as a result of which the best of the author's thoughts and feelings views are expressed.

Writers in fiction use figures of speech that work as a figurative, expressive, reinforcing tool of speech. There are many such forms of speech. One of these is an oxymoron. This literary term comes from the Greek language. The word oxymoron literally means “crazy-stupid”. Oxymoron phenomenon is a speech structure consisting of a compound of signs of sharp contrast, internal contrast.

Some linguists believe that the term “unusual compound” is an oxymoron. One of the leading Uzbek linguists, A. Nurmonov, explains that: “If there is no semantic harmony and meaningful compatibility between the lexemes entering into a syntagmatic relationship, such a connection creates an unusual connection so it is called an oxymoron. Oxymorons appear as an individual speech of the writer in order to provide imagery and increase effectiveness in artistic works. For example, “*sweet death*”, “*green wind*”, “*red snow*”, “*lean on mint*”, “*land on an eyelash*” (M. Yusuf)²⁸ etc. Nurmonov emphasizes the main function of the semantic relationship between words and evaluates the phenomenon of oxymoron in a comprehensive way. He considers the two parts of words to be normal, and those that are not, to express them with the term oxymoron. Another researcher, M. Abdupattoyev, expresses his views by saying that, “Unusual connections are also a tool that determines the author’s idiomatic style. They participate in forming the poetic speech because of it they are considered as the tool that provides imagery and impressiveness of artistic speech.”²⁹

For example, we call the following phrases oxymoron: *bitter joy; ringing silence; howling silence; hot ice; sweet pain; true lie; sincere liar; screaming*

²⁵ Тўхтасинова О. Ўзбек тилида лексик окказионализмлар ва уларнинг бадий-эстетик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007. – 135 б.

²⁶ Земская Е.А Современный русский язык. Словообразование. – М.: Просвещение, 1973. – С. 228.

²⁷ Хохлачаева В.Н. Индивидуальное словообразование в русском литературном языке XIX века // Материалы и исследования по истории русского языка. –М.: АН СССР, 1972. – С. 298.

²⁸ Нурмонов А. Танланган асарлар. 3 жилдли. 3-жилд – Тошкент, Академнашр, 2012. – Б. 156; Нурмонов А. Лексеманинг мазмуний мундарижаси // Фан, таълим, жамият. Тўплам. II чиқиш. – Андижон, 2007. – Б. 10-11.

²⁹ Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси: Филол. фан. д-ри ... дисс. – Фарғона, 2021. – Б. 132.

silence. In the given examples, definitions or characteristics of semantically opposite phenomena are combined, as a result of which a new semantic quality appears and helps to create an expressive artistic image. Oxymoron, like antithesis, is built on opposites, but as part of this stylistic figure, they are not opposites, but form a whole.

In each specific situation, we encounter a specific state of language – a set of language units connected by stable relations. Like a precious stone, the language is versatile in nature and can “play” with new colors. Suddenly, a word or sentence can take on completely new shades of meaning, trigger deep associations and give birth to a new, deep meaning.

Oxymoron is a literary term used by many writers in their works. Professor N. Mahmudov defines oxymoron like this “In some cases, unusual compounds are formed by connecting words with completely opposite meanings. In this case, the compound acquires high expressiveness and emotionality, has a strong emphatic intonation. In literature, this is called an oxymoron.”³⁰ It is clear that many scholars consider oxymoron to be a literary term.

An unusual compound is characterized by an uncommon relationship between the meanings of the words involved. We believe this quality is evident in oxymorons and thus they should be considered as a type of unusual compound. Therefore, we suggest that the study of oxymorons falls under the category of unusual compounds.

The first chapter of the work is divided into three parts, and the third part is titled “**Unusual Compounds in the Linguopoetics of the Literary Text**”. It discusses the significance of unusual compounds in the linguopoetic analysis of the artistic text and how they determine its linguopoetic value.

The artistic text is the main object of linguistic studies but if artistic text is compared to non-artistic one it is noticed specific features of former texts. An artistic text is a complex and multi-layered phenomenon that requires a difficult and complex process to understand its main idea. Understanding the content of a work of art is the result of spiritual, cultural, intellectual, linguistic, emotional, and aesthetic activity in a person.

The field of linguopoetics allows for a specific reflection of literary works. Unlike linguistic stylistics, which focuses on individual elements of a literary text, linguopoetic analysis considers the text as a whole. While some aspects of linguopoetics have been well-developed, there are still issues that need clarification, such as the methods of studying prose. There is a shortage of works that analyze prose compared to poetry. Therefore, we conducted our research on prose works. The writer uses artistic and figurative language to convey their emotions to the reader. This allows the reader to immerse themselves in the writer’s world and interpret the text in various ways. The writer creates unusual compounds and gives strange facilities to manifest the aesthetic function of language. To create unique compounds of words, a writer needs great skill and mastery over language. This requires intellectual potential and artistic ability. Not

³⁰ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 45.

every writer can create such compounds from scratch. However, there are some unusual compounds that one author creates and later used by another writer in their works. As these compounds are used more, they become a part of language. Although they may slightly reduce the level of aesthetics, they still remain an unusual compound. Unusual compounds in artistic text play an essential role in increasing the value of the text in linguopoetics. They take the burden of aesthetics in the work and show the artistic expressiveness and emotionality. These compounds have an emotional effect on the reader, causing the text to grow in terms of aesthetics. Below, we will provide examples of artistic speech fragments that contain unusual compounds.

Asadbek got angry. He seemed to be wearing the robe of wrath. (T.Malik, “Shaitanat”) In the first sentence, the words convey their meaning clearly, allowing readers to understand the sentence at a glance and accept it directly. However in second one, we get to know that Asadbek is wearing some kind of dress, if we pay more attention, we know that this dress is a dress of threat, and then there is an awakening in our thinking, which is caused by the compound “the robe of wrath. After that, we move to the stage of understanding: threat is “intimidation, threat”³¹ as an abstract noun with meanings such as the word “the robe” appears in our mind as a word meaning “clothing, headgear,”³² and it is clear that this author utilizes the word “clothes” metaphorically to represent the concept of something wrapped and covered in their artistic work. By combining it with the word “threat,” they create a vivid image of the character’s appearance. This same compound with the word “the robe” is also present in another piece of their work: *autumn sparkles with a its atlas dress over the village.* (U.Hoshimov, “Spring never returns”).

Sometimes an unusual compound occupies a whole sentence, occurs in the case of connected parts: *The Autumn wind has been silent for two weeks, but now it squeaks and hums in the branches of trees, whistles on roofs, and blows against closed doors and windows.* (A.Kahhor, “Horror”). The passage contains a series of unusual conjunctions where the wind *whistles, hums, whistles* again, and then *blows.*” The reason for the writer’s use of conjuncts in this place is that the wind, which is a natural phenomenon, has been going on for a long time, has been blowing non-stop for two weeks, and at the same time, it is unpleasant for a person, and it figuratively expresses the fact that the wind blows and bores everyone. The wind moves the branches of the tree from one side to the other, as a result of which it squeaks, hums, and makes a hissing sound on the roofs, and what is even more figuratively expressed is that it hits its head against the closed doors and sighs because it is not allowed to enter. The same sentence could have been written by the writer in the form of “*The wind has been blowing continuously for two weeks, the branches of the trees are moving again, it is making noise on the roofs, and it is moving the closed doors*”, but the artistry, imagery, and aesthetic impact would be lost. The author has chosen a strange way of composing a sentence, expressing thoughts in a sentence, so that in the end, the reader's desire to

³¹ Ўзбек тилининг изоҳли луғати. 5 жилдди. 4-жилд. – Тошкент: “ЎзМЭ”, 2006. – Б. 41.

³² Ўзбек тилининг изоҳли луғати. 5 жилдди. 2-жилд. – Тошкент: “ЎзМЭ”, 2006. – Б. 496.

read the work will increase, and he will begin to feel the events taking place more deeply. The fact that the literary text binds the reader to it without a thread, achieves a high aesthetic pleasure from the text through the use of various unusual compounds, of course, happens with the writer's artistic skills, high artistic thinking, and the ability to assign the burden of aesthetic tasks to words. will be This is one of the main issues of linguopoetics of artistic text.

The second chapter of the dissertation entitled “**Semantic-grammatical properties of unusual compounds**” is devoted to the study of semantic, morphological and syntactic properties of unusual compounds.

The first part of the chapter entitled “**Semantic properties of unusual compounds**” deals with the ways of semantically combining words in unusual compounds and their semantic properties.

Professor M. Hakimov in his book “Fundamentals of Uzbek Pragmalinguistics” quotes the Russian linguist V. V. Petrov as follows: “...a person cannot speak or understand without semantic knowledge specific to a language, but the possessor of semantic knowledge specific to that language Learning does not mean that it is enough to speak and understand this language, for example, awareness of the content of a musical play will not be enough for its performance, for this, the most important thing is to have performance skills and abilities.”³³ Also, the process of speaking and understanding is the same. Unusual compounds are word compounds that have a specific emotional-expressive stylistic color and that do not have equivalent equivalents in the native language, resulting in a departure from their original meaning. The use of certain cognitive actions and non-standard thinking is of particular importance in the interpretation of unusual compound forms created by the author using the tools of the target language.

In the creation of unusual compounds, various shifts of meaning in words are used, as well as the figurative meanings they represent, and here we will analyze these compounds based on this shift of meaning:

1. Metaphorically formed compounds: There is smile on the sad face of water under the ice. (Cholpon, “Night and Day”). How can I do the work that *the best person* like Farhad Atalik could not do? (Fitrat, “Abulfayzkhan”)

2. Unusual compounds created as a result of replacing one of the words in the compound with a synonym of the previously existing word: *To him, this work seemed to end as soon as it goes out of his mouth...* (A. Kahhor, “Love”). It was as if a stone hit the thin bottle of the young girl’s soul (T. Murad, “Stars always shine”).

3. Compounds formed on the basis of adjectives, that is, used as epithets: *In the sky, the treacherous moon shines, and spreads its unclean light while it was moving. The traitor wind was laughing curruptly.* (U. Hoshimov, “The World affairs”) *Everyone was silent. Everyone found something in front of himself and stared at one person. Zebi saw his father as a gilty man in such situation, Kurvanbibi blamed her husband, and it was semmed to Salti that this coldblood Sufi became only the real cause of it.* (Cholpon, “Night and Day”)

³³ Ҳақимов М. Ўзбек прагмалингвистикаси асослари. – Тошкент: Академнашр, 2013. – Б. 8.

Through analyzing literary texts, we will examine unusual compounds of semantic features and the interpretation of words.

1. The subordinate word in compounds creates an unusual comparison with the leading word: *hot girls: The hot girls of this place were famous throughout the valley* (A. Mukhtar, "The maple"); *the crying sea: the people roared and swore. The crowd, crammed in the spacious yard of Mingbashi, roared like a crying sea, rolling its terrible waves with a yell* (Ismaili, "Fergana until dawn"); *a sick leaf touched by pain: both of our hearts are trembling like a sick leaf touched by pain* (G. Ghulam, "Shum Bola");

2. Some kind of hidden meaning is stored under unusual compounds: *In front of the horror of this graveyard, which is the cemetery of living people, the horror of the cemetery of the dead does not appear to him* (A. Kahhor, "Horror"); *But I myself am shocked by the cold chain of this cruel policy* (P. Kadirov, "Starry Nights").

3. Unusual compounds describing something, an event: *This terrible scream, the scream of a man, clarified everything. A man with a white beard and a nose like a button on a cotton shirt, riding a straw horse and carrying a whip, scolded us* (G. Ghulam, "Shum Bola").

4. Unusual compounds that express the meaning of naming something or a concept: *"He said that the government has imposed strict restrictions across the entire country, creating a sense of isolation and separation."* (A. Kahhor in "Tailed people"). *The more he thought about a certain topic, the more the black layers of things were revealed. (Said Ahmad "Silence")*

5. Unusual compounds that express human emotions in a special way: *...Then, with a humiliated and extremely shaken heart, said involuntarily: "Cunning, dishonest!"* (A. Kadiri, "Tha Past Days"); *His breath is so hot, so pleasant!* (Cholpon, "Night and Day"); *It seems that Muhayya thought this was a joke, he turned pale and looked at the secretary...* (A. Kahhor, "Love").

6. Unusual compounds in the context of expressing an image related to natural phenomena: *The wind was mercilessly tearing the leaves off the poplar tree, creating a dull and bleak atmosphere.* (T. Malik, "Farewell to childhood"); *The view of the cotton field and trees on the side of the road pass by. Everything sways peacefully in the soft swing of the oymomo* (U. Hoshimov, "Between Two Doors"); *The wind still howled, lightning flashed from time to time in this corner of the sky, walnut branches creaked suspiciously, but they did not scare him anymore.* (A. Kahhor, "Horror"); *The hissing wind trembles without sound every time when it wants to rebel.* (A. Qahhor, "Horror")

The second part of this chapter is titled "**Morphological characteristics of unusual compounds**". In this section, the focus is on analyzing unusual compounds in terms of their expression through word groups.

Morphological tools have a fundamental role in creating syntagmatic relations between text parts and ensuring that they are in a syntagmatic relationship. Syntagmatic connections and relationships are crucial factors that contribute to the formation of a text. Without them, it is impossible to imagine the integration of the text, especially when it comes to artistic texts. Morphological

tools perform an aesthetic task based on these integrative relations, and at the same time serve to express certain artistic meanings. Therefore, it is essential to pay special attention to the importance of morphological units when analyzing an artistic text from a linguopoetic point of view. In an artistic text, morphological tools have significant linguopoetic value, and they become indispensable elements of the general aesthetic whole. This is why well-known researchers, who were among the first to develop a linguopoetic approach to the artistic text, have often emphasized the need to pay special attention to the “proportion of grammar and poetry.”³⁴

There are various ways in which the aesthetic function of morphological means can be expressed in artistic text. The task is undoubtedly to express expressiveness and emotionality through “special word forms, as well as through the specific use of a word form with a particular grammatical meaning and function”³⁵.

When studying unusual compounds in literary texts, it is impossible to ignore their use in word groups, as some word groups are expressed more frequently in these compounds. Therefore, in the following section, we will analyze the methods used to combine unusual compounds in artistic texts according to word groups.

1. Unusual compounds in the form of adjective + noun. As we know, the most common types of compounds of words are the ones in the form of determiner+definite, adjective+noun (which connects with noun in certain sentence), and this is also evident in the unusual compounds we are studying. For example: *a weak wind, strange friends, first-born stories, a bad talk, a weak smile, an agile person, a clean breeze, liquid excitement, round love, black dream, green wind.*

2. Unusual compounds in the form of an adjective + a verb: *cold whistling, long talk, cold burning, dull light.*

3. Unusual compounds in the form of a noun + a verb: *the wind howls, the wind whistles, hums, whistles, blows.*

4. Unusual compounds in the form of noun + noun: *seasons of life, flood of silence, wave of life, wind of pain, wings of laughter, spear of anger, fabric of sorrow, mud of insult, first rumor, work of life, the veil of silence, the glass of the heart, the clouds in the sky, the snow blankets, the river of time.*

5. Unusual compounds in the form of created adjective + noun: *nervous heel sounds, careless rebuke, tired moan, sick leaf, fiery clouds, etc.*

6. Adjective + noun compounds: *roaring sea, trembling heart, dreaming mountain, etc.*

Based on the analysis, it is evident that there exist diverse methods of joining words together and the potential of creating morphologically uncommon compounds varies. In the process of forming such compounds, nouns, adjectives, and verbs are comparatively more dominant among word categories, whereas word

³⁴ Якобсон Р. Поэзия грамматики и грамматика поэзии / Семиотика. – М.: Радуга, 1983. – С. 462.

³⁵ Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983. – Б. 41.

groups such as numbers, pronouns, and adverbs are considered less active in this regard.

In the second part of this chapter, titled “**Syntactic Properties of Unusual Compounds**”, the syntactic analysis of uncommon compounds is presented. This analysis includes the investigation of word compounds, extended compounds, and expressions in the form of a complete sentence.

Unusual compounds are created by combining words in an unusual manner. These compounds require a specific circle of words with matching meaning and formal compatibility. For two or more words to form a compound, a grammatical connection is necessary. The grammatical connection brings the words into contact with each other both semantically and syntactically. The relationship between the constituent parts of the phrase represents its internal structure, while the formal relationship based on subordination represents its external structure.

In the following section, we will analyze the unusual compounds according to the pattern of word compounds within an artistic text.

1. Unusual compounds that show a high level of expressiveness, inspire a person to wonder and think when reading, give the reader aesthetic pleasure, formed by association: *hot music, unfair sky, cruel night, lonely desire, like hot girls, dirty days, ugly insults, veil of silence, bitter snow sparks.*

2. Unusual compounds formed in the pattern of adaptive compound: *the black wing of war, the worn-out coat of the mountain, the mark of defeat, the garment of threat, the solid speech, the wind of his mouth, etc.*

In speech, word compounds are interconnected with grammatical, syntactic, and lexical units, and they play a crucial role in creating a text. Word compounds are vital in the formation of a text's content, semantic expansion, and expressiveness, as they allow for a complete, emotional, and artistic impact of thought. This is especially true for artistic texts, where unique word compounds can enhance the impact of sentences and entire pieces.

These unusual compounds can take the form of an extended compound, a phrase, or even a simple sentence.

1. Unusual compounds that appear in the form of an extended compound: *The people roared and swore. The crowd crammed in the spacious yard of Mingboshi screamed like a roaring sea, rolling its terrible waves with strong noise* (M. Ismaili, “Fergana until dawn”); *Talibjan remembered his distant wife in a poor place where the mountain wind blew the grass and licked and in afternoon cooled the hot stones heated by the sun during day* (S. Ahmad, “Silence”); *But I myself freeze from the cold chain of this cruel policy* (P. Kadirov, “Starry Nights”);

2. Unusual compounds created by changing or changing some words in the phrases: *Sherali grabbed Shahrinisa’s hand when he couldn’t find a way to make money* (A. Kahhor, “The Pomegranate”); *If you find the horse, it is yours, but if you don’t find it, let your lungs be with you* (T. Murad, “The evening the horse whined”) *let your lungs be with you* means you should not waste your time and chace after having impossible thing.

3. Unusual compounds in the case of the whole sentence: *the unpleasant crowing of crows is heard from among the white darkness* (U. Hoshimov, “Late

lives in a dream”); *Zebi again opened his mouth in front of the lower class and was forced to shake her tongue* (Cholpon, “Night and Day”);

The artistic use of unusual compounds in literary texts serves the purpose of providing a special semantic decoration to the text and intensifying its emotional impact. In the third chapter of the thesis, titled “**Linguopoetic Actualization of Unusual Compounds in Literary Texts,**” the author discusses the artistic-aesthetic function of unusual compounds, their role in expressive syntax, and how they are a product of artistic thinking and connected to synesthesia.

In the first part of this chapter, titled “**The Artistic-Aesthetic Function of Unusual Compounds,**” the author explains how unusual compounds serve different functions depending on the type of speech process in which they are used. While some may have a simple communicative function in normal speech, those created for artistic purposes perform a specific artistic-aesthetic task and bring an artistic element to the text.

Badiiy matnlarda uchraydigan g‘ayriodatiy birikmalarni o‘rganishdan shu narsa bizga ma‘lum bo‘ldiki, ular turfa xil vazifalarni bajarish xususiyatlariga ega. Ularni bajaradigan vazifalariga ko‘ra quyidagicha tasniflash mumkin.

1. In the language, all words typically perform a nominative function, including in some unusual compounds. Artists often use unusual word compounds to express events, concepts, or objects in a clear and attractive manner. This requires the creation of extraordinary and unusual word compounds that accurately and effectively convey the intended message. For instance, *The more I thought about it, the more dark layers were revealed* (S.Ahmad, “The silence”) – *(the dark layers – the sad memories)*.

Unusual compounds can sometimes be a poetic image of a whole concept: *The first morning light falls on your eyelashes, washes away the dark sleep from your eyes*, (A.Mukhtor, “The childhood”) the compound “*black sleep*” in the passage is an expression of the concept of night.

2. Unusual compounds also serve as an unexpected new message and information to the listener or reader. It informs about events, signs of people's behavior, personal activity: *I did not want to appear in front of him through the depths of the dreadful night*. (Chingiz Aytmatov, “The Resurrection”). – *Do not curse the child, Kumri! – said the Elder with a gentle rebuke* (Utkir Hoshimov, “Between two doors”). *What was the weak wind in front of what people saw*. (Tohir Malik, “Goodbye childhood”)

3. The task is to evaluate uncommon compounds. Unusual compounds are created not only based on a person's intellectual capabilities, but also on their level of aesthetic perception and emotional reality. Creators use these compounds to express their positive or negative attitude towards different things. Some compounds express a neutral meaning: *heavy talk, fresh breeze, seasonal talk, iron curtain, careless drops, moon at dusk*; b) compounds with a negative color: *terrible waves, roaring sea, first rumor, mud of insult, black layers, dim, waning moon, hissing wind, treacherous stars, loud scream*; d) compounds with a positive

color: *bright feelings, winning smile, clean person, a warm feeling of pride, gentle warmth, smiling lips, sweet feelings.*

Some unusual compounds are very abstract and incomprehensible in the imagination of the reader. It is observed that their content can be realized only in the text. Only when you get to know the text, what is the purpose of their creation and their exact meaning becomes clear.

4. The artistic and aesthetic function of unusual compounds:

The artistic and aesthetic function of unusual compounds:

a) serves to express the concepts existing in the language in a different way. In relation to the word heart, the word is used instead of the word to be excited, the word is used instead of the word to be excited, the word is used instead of the word skyscraper, the word is used in the form of suspension streets instead of suspension bridges. Let's note: *Then the check, humiliated and with an extraordinarily shaken heart, involuntarily: "Cunning, dishonest man!" – said (A. Kadiri, "The past days"); I have often heard the definition of America: there are skyscrapers, there are hanging streets...(A. Kahhor, "Tailed People");*

b) some unusual compounds are formed by revealing the hidden inner meanings of words and used to impose a new semantic meaning on the text: *Eshon surrounded his fortress with a high wall to hide his dark deeds from the people, my son!* (U. Hoshimov, "Lives passed in a dream"). In this sentence, the meanings of the word "*bad action*" and "*deed*" in the word "*black*" (although it is a word denoting the color of things), indicating the possession of a negative sign – have a bad meaning. The main task of the compound is to express the meaning of black deeds – bad deeds, that is, if the wall of the fortress is raised high in order to hide Eshan's bad deeds from others;

d) sometimes when expressing a concept, we witness the formation of unusual compounds by connecting words that are not related to this word at all: for example, when expressing the concepts of life or fate, the author calls it "*the thorn of sorrows*" or "*the sheet of anxiety*" creates unusual compounds in the form of: "*Someone's mother gave birth on a pearl and diamond him then wrapped her child on golden sheets. And Sharif, in his opinion, was born on a thorny field of sorrows and was covered in a blanket of anxiety. Some people are born to enjoy the blessings of this world to their heart's content, but Sharif, in his opinion, was born only to hate this world*" (T. Malik, "Shaitanat");

5. The task of expressing the imagery of unusual compounds is mixed with the aesthetic task, as a result of which the created situation causes an aesthetic feeling to appear in a person: "*May God protect me from the evil eye, my God does not give such a blessing to anyone, He gives it to His beloved servant. This is not a weak beauty, but a brave beauty.*" Today "*jealous*" fate tried to spoil this brave beauty. But it didn't work (S.Ahmad's "The morning left in the eyelash").

The chapter titled "**The Role of Unusual Compounds in Expressive Syntax**" explores the expressive-emotional expression of such compounds and their role in syntax.

According to doctoral dissertation of M.Yuldashev, "...in an artistic text, not all units and tools have the same artistic and aesthetic value. In the literary text,

certain language units, language tools acquire special, especially poetic value, while others are more poetically passive, even if they participate in the image. According to a complete artistic text or a specific artistic context, a specific language unit comes to the fore aesthetically and becomes the representative of additional, new artistic meanings.”³⁶ Using unusual compounds of words in a sentence is an important way of expressing emotions. Unusual compounds are a type of stylistic figure and can be used as a syntactic method to express emotions. Studying this method of expressing emotions can be valuable both theoretically and practically, as it has not been thoroughly explored in linguistics yet. *In the sentence “Masuma’s heart was covered by a cloud of sadness” use the word “sadness” instead of “cloud of sadness” and make a sentence like “Ma’suma’s heart was sad”; No matter what he did, Khalidy was “made of clay” like all slaves, not of iron. His body could not contain the waves of the ocean of anger that had awakened in his chest and exploded. “Go away!”, he said gritting his teeth. Teeth were gritted to block the volcano of anger (T.Malik, “Shaitanat”).* The phrase “ocean of anger” can be considered completely unusual, in fact. At this point, the writer could have made simpler sentences like “*Khalidi was very angry, he couldn’t control himself because of his anger.*” The creator of the artwork used unique compounds skillfully to captivate the reader, increase their interest in the piece, and encourage deep contemplation of the events depicted.

Rumors have already entered the neighborhood like a demon. (A.Kahhor, “Love”). A smile will appear on the reader’s face after reading the compound of demon and rumor in this sentence. Adib is extremely careful with the choice of words in this compound. In the compound, the accent falls on the word demon, first of all – a mythical creature that appears in various guises, demon, wrinkle; it expresses the meanings of an extremely ugly wretch.³⁷ When connecting the word “demon” to the word “rumor”, the writer pays attention to its hidden meaning, and with this, it is also indicated how unpleasant the rumors that spread quickly among the people are.

The third section of the chapter titled “**Synaesthesia and Unusual Compounds**” discusses the relationship between synesthetic metaphors and uncommon connections.

While metaphor has been considered a type of figurative language in global linguistics for many years, it has mainly been studied from the perspective of literature, rhetoric, and methodology. However, in the 20th century, the study of language phenomena shifted to a more anthropocentric approach, leading to a new interpretation of metaphor, and its study began to be conducted on a larger scale.

Metaphor plays an important role in clarifying existing similarities in the world around us, and in their scientific study. H. Ortega-i-Gasset “...appreciates metaphor as a necessary and important tool of thinking and scientific knowledge. He points out that the use of metaphor in the second case is more based on the expression of psychic concepts, that it is difficult not only to name psychic objects,

³⁶ Йўлдошев М. Бадиий матнинг лингвопоэтик тадқиқи: Филол.фан.д-ри... дисс. – Тошкент, 2009. – Б. 313.

³⁷ Ўзбек тилининг изоҳли луғати. 5 жилдди. 1-жилд – Тошкент: “ЎЗМЭ”, 2006. – Б. 68.

but even to imagine them, that is, that such objects do not have a certain dimension is an important aspect of the matter. focuses on.”³⁸ For example, the meaning of the word window in the compound of window and window is clear, of course. However, it is somewhat difficult to imagine the meaning of the word mirror in the compound of the mirror of the heart. It is clear from this analysis that metaphor expands the possibilities of human imagination in a certain sense. Through this process, it becomes clear how important the metaphor is. Therefore, metaphor is not only a means of naming and expression, but also a powerful weapon of the world of human thought. Professor N. Mahmudov “...according to the duality in the essence of metaphor distinguishes two main types of this phenomenon: linguistic metaphor and poetic (artistic) metaphor.” F.Usmanov also notes that “...distinguishing linguistic and artistic metaphors, linguistic metaphors are not expressive, and artistic metaphors are expressive”³⁹. R. Suvonova also says that “...the figurative meaning created as a result of metaphor in some cases has an expressive-stylistic color, and in some cases it does not have such a color.”⁴⁰

According to the definitions, the essence of a metaphor can be distinguished in various aspects. However, the main purpose of a metaphor is to reveal all the possible meanings of a word.

Similes based on signs of things and events, personification similes by animating signs in things and events, and comparison in subjective state form the basis of synesthesia.

It is known that the terms of linguistics play a significant role in the systematization of scientific knowledge in this field. They are appropriately used in the literary text through phenomena such as nominativeness and meaning transfer, synonymy expressed by the terms. The role of such terms is incomparable in order to further increase the artistic imagery and aesthetic impact of describing the events in the text. Unusual compounds are also among them. Professor N. Mahmudov “...recognizing that metaphor is one of the most ancient types of term formation, the possibility of secondary nomination arising in a word due to metaphor, i.e., the possibility of assigning to it the task of expressing another concept while the word remains unchanged in form emphasizes that it prevents the appearance of countless new words in the language and saves the human memory from this heavy burden. He dwells on the importance of terms in facilitating communication processes, and mentions that although the terminological meaning of special units "works" in scientific discourse, its initial, original meaning refers to the concept under the term to one degree or another.”⁴¹

We can find cases of unusual and unique use of unusual compounds in the synesthetic-metaphoric method in the works of many Uzbek writers: *Some of them*

³⁸ Ортега –и – Гассет Х. Две великие метафоры // Теория метафоры. – М.: Прогресс, 1990. – С. 68-81.

³⁹ Усмонов Ф. Термин, метафора ва синонимия // Нутқ маданияти ва ўзбек тилшунослигининг долзарб масалалари. Республика илмий-амалий анжумани материаллари. – Андижон, 2015. – Б. 35.

⁴⁰ Сувонова Р. Метафоралар таснифига доир // Ўзбек тили ва адабиёти. — Тошкент, 2010. — № 6. — Б. 111-112.

⁴¹ Махмудов Н. Термин, образли сўз ва метафора // Ўзбек тили ва адабиёти. — Тошкент, 2013. — № 4. — Б. 5-6.

killed themselves because they could not bear the bad and bitter slanders (U. Hoshimov, “The notes on the line of notebook”); *The windows were just open, the icy roar of the Shodasoy was heard from outside... The mountain breeze spreads the cold noise of the Shodasoy in the gorges* (A. Mukhtar “The maple”); *The air is cold, and the bitter snow sparks like poison float freely in the sky* (U. Hoshimov, “Life in a dream”).

The fourth part of the third chapter is called **“Unusual compounds are the product of high artistic thinking”**. This section contains opinions about unusual compounds created by various creators with a high level of artistic thinking.

The words that make up the artistic text serve to create expressiveness and emotionality, create thousands of associative connections with words. But in our opinion, it is inappropriate to say that all words have equal rights and that all words are a visual tool in an artistic text. In this regard, let’s dwell on the analysis of one example: *Muhayya seemed to think otherwise, he turned pale and looked at the secretary; It seems that Muhayya thought this was a joke, she turned pale and looked at the secretary like an angry bear...* (A. Kahhor, “Love”).

In the first quoted passage, the expression of the objective content prevails over the expression of the artistic content. In the second sentence, words are activated as a truly artistic image tool – a visual one. Expressing that Muhayya’s words seem like nonsense makes the idea more understandable, and the angry bear’s gaze acquires a more artistic and aesthetic value in expressing Muhayya’s feelings and appearance in that situation.

It has been said that using unusual compounds of words can change the meaning of a sentence or text. When a sentence or text has a very similar structure throughout, it can become boring for the reader and make it harder for them to understand the content and appreciate the style. But when unusual compounds naturally “disrupt” the semantic structure of a sentence or text, “destroy” the horizontal syntactic connections in them, break up the connections between the words and phrases, and add a new level of emphasis and expressiveness to the writing. For example, compared to the sentence “These insults had a bad effect on me”, the sentence “It’s like I’m stuck in the mud of insults” (A. Kahhor, “Horror”) is more emotional and expressive and has a corresponding semantic emphasis. In which the amount of artistic and poetic emphasis has increased significantly. The compound of “insult mud” used by the author in the sentence is really unusual. The writer’s skill in knowing the literal and metaphorical meanings of words, creating connections between them, and using vivid imagery is exemplified in this work. When an artist selects the emotional tone they wish to convey, they often use unique word compounds that align with their artistic vision and place them appropriately within the text.

Her long eyelashes were stuck together, making it seem as if they were hugging each other. They covered her lower eyelid, and her beautiful lips were pursed. Her eyebrows, resembling the wings of a swallow, were tense. The man was currently not gazing at his wife’s eyelashes and eyebrows. (T. Malik, “Shaitanat”). In this example, the author combines the words “hug” and “long eyelashes” to convey the inner feelings of the hero to the reader. Although “hug”

describes the behavior of living creatures, it is used skillfully to describe the woman's closed eyes, with her eyelashes so tightly shut that they seem to be holding onto each other. Additionally, the author emphasizes that the woman's long eyelashes make her face even more beautiful, adding to her overall beauty.

The use of unusual compounds of words in literary text can significantly increase their linguistic and poetic value. Writers often create such compounds to convey specific meanings in alignment with their artistic intention. Consequently, the assessment of a writer's artistic skills is greatly dependent on their ability to use these unique linguistic compounds effectively.

CONCLUSION

Researching the problem of semantic-grammatical and linguopoetic features of unusual compounds in Uzbek artistic texts leads to the following conclusions:

1. Unusual word compounds play a significant role in the study of communicative syntax and the semantic-syntactic mechanisms of artistic speech. These compounds possess distinct communicative, semantic-structural, and linguopoetic features in the artistic text. Therefore, studying them helps to clarify several issues related to communicative and poetic syntax.

2. Currently, the Uzbek language does not have a specific term that can be used to differentiate between occasional compounds, oxymorons, and unusual compounds which add a linguopoetic power to the text. The term “unusual compounds” is commonly used in Uzbek linguistics to accurately interpret such phenomena and clarify the moderate value of the terms.

3. Unusual compounds have been present in the development of the Uzbek language for a long time. However, they have not been named under a specific term with distinct signs, which is why they were not recognized earlier. In modern Uzbek, unusual compounds are frequently used and hold a significant place in semantics, grammar, and linguistics. They are considered one of the syntactic tools that help to convey information aesthetically, artistically, and figuratively. Unusual compounds play a crucial role in the accurate description of syntax and linguopoetics of the text.

4. After conducting our observations, we discovered that only a few works mentioned unusual compounds in the Uzbek language, their formation, and methods of joining. However, the distinctiveness of this syntactic unit from related phenomena, its artistic-aesthetic functions, semantic-grammatical features, and linguopoetic features have not been analyzed separately.

5. Unusual compounds are a way of expressing thoughts and ideas through speech. They are created to figuratively convey the author's purpose, to encourage hidden meanings in words to combine in an unusual way, and to achieve a new commonality.

6. A comparison was made between the relationship of unusual compounds with oxymoron and occasional word compounds, and it was found that all of them are speech units. Abnormal compounds and the function of oxymoron can be considered related phenomena in terms of the characteristics of abnormality in the

method of joining. However, occasional words are different from unusual compounds because they are made specifically for the text they appear in, used only once, and are specific to the author. Occasionalisms in fiction are intended for other purposes and do not aim to enter the language. They “live” only in the text where they were created, are not strengthened in lexicographical sources, and serve as a figurative means of expressing artistic intent.

7. Through the analysis of the use of unusual compounds with word groups, it was discovered that in artistic speech, the most active compounds are those in the form of adjective+noun and noun+noun. Adjective+verb and noun+verb compounds are slightly less active, while adjective+verb and adverb+verb compounds are even less active. During the study of compounds, we observed that unusual compounds were expressed by numbers and pronouns. This is because words from the number and pronoun categories do not carry the burden of artistic and aesthetic tasks.

8. Unusual compounds perform the following functions: perform a speech-nominative function (black layers – memories; black dream – night); a message, the function of providing information (the wind of hay; the sound of nervous heels); assessment task (iron curtain – neutral; mud of insult – negative; sweet feelings – positive); artistic-aesthetic task (black deeds, anxiety sheets); the task of expressing imagery (weak beauty, envious fate), etc.

9. Unusual compounds in language are fully expressed within the text through their semantic, structural, communicative, and linguistic essence. Some of these compounds apply not only to individual sentences but also to the entire context. Therefore, it is important to study unusual compounds within the text as a distinct feature of the language.

10. Unusual compounds of different syntactic forms in artistic texts are closely linked with sentences and microtexts. Such compounds emphasize various meanings and contents in a poetic manner. These unconventional compounds create expressive and emotional syntactic units, which gain linguistic and poetic value when integrated with associated units and meaningful, logical elements within the text.

11. The analysis of uncommon compounds allows for the discovery of word occurrence patterns, their nominative and semantic versatility, as well as literary and linguistic tasks.

12. Uncommon compounds of words, which showcase the product of a creative mind enriched with artistic and aesthetic imagination, significantly enhance the artistic and aesthetic value of a work. Such compounds also demonstrate the author's proficiency in using language and expressing emotions. They serve as a bridge or connection between the creator and the reader, making it easier to understand unfamiliar situations with an added aesthetic flair.

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

**КОКАНСКИЙ ГОСУДАРСТВЕННЫЙ
ПЕДАГОГИЧЕСКИЙ ИНСТИТУТ**

АКБАРОВА МУНИРА ШАВКАТОВНА

**ЛИНГВОПОЭТИЧЕСКИЕ ОСОБЕННОСТИ
НЕОБЫЧНЫХ СОЧЕТАНИЙ В ХУДОЖЕСТВЕННЫХ ТЕКСТАХ**

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ
диссертации (PhD) доктора философии по филологическим наукам

Ташкент – 2024

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована Высшей аттестационной комиссией при Министерстве высшего образования, науки и инноваций под номером B2022.L.PhD/Fil2157.

Диссертация выполнена в Кованский государственный педагогический институт.
Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) размещен на Информационно-образовательном портале «ZiyoNet» по адресу www.ziyo.net.uz и веб-странице Института узбекского языка, литературы и фольклора по адресу www.tai.uz.

- Научный руководитель:** Жамалитдинова Дилноза Мирхожидиновна
доктор филологических наук, профессор
- Официальные оппоненты:** Искандарова Шарифатон Мадалиевна
доктор филологических наук, профессор
- Юлдашев Маъруфжон Мухаммаджанович
доктор филологических наук, профессор
- Ведущая организация:** Джизакский государственный педагогический университет

Защита диссертации состоится «15» МАР 2024 года в 14.00 часов на заседании Научного совета DSc.02/30.12.2019.Fil.46.03 по присуждению ученых степеней при Институте узбекского языка, литературы и фольклора (Адрес: 100060, г. Ташкент, проезд Шахрисабзский, дом 5. Тел.: (871) 233-71-44; факс: (871) 233-71-44; e-mail: uztab@academy.uz.)

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером 10). (Адрес: г.Ташкент, улица Зиялипар, дом 13. Тел.: (99871) 262-74-58).

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Н.М. Махмудов
Председатель Ученого совета по
присуждению ученых степеней,
д.ф.н., профессор

Г.М. Исмаилов
Секретарь Ученого совета по
присуждению ученых степеней,
д.ф.н., старший научный сотрудник

Д.С. Худайберганава
Председатель научного семинара
при Ученом совете по
присуждению ученых степеней,
д.ф.н., профессор

ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является проанализировать уникальные сочетания в художественных текстах и изучить их семантические, грамматические и лингвистические особенности.

Объектами исследования – уникальные сочетания, в художественных текстах на узбекском языке. В диссертации проанализированы примеры произведений таких великих узбекских писателей, как А. Чолпан, А. Кадыри, А. Каххор, С. Ахмад, Т. Малик, У. Хошимов.

Научная новизна исследования заключается в следующем:

выявлены окказиональные связи, придающие тексту поэтическую силу, оксюмороны и необычные сочетания, выражающие и обобщающие конкретную художественную задачу, а в узбекское языкознание в качестве нового научного термина введены «необычные сочетания»;

доказано, что преднамеренное нарушение смысловой валентности является основным фактором образования необычных сочетаний. Это связано с смысловой нагрузкой, которую несут языковые единицы в момент первичного восприятия, которая может быть подчеркнутой, алогичной или аномальной.

Установлено активное участие группы слов, существительных, прилагательных, глаголов в художественном тексте, такие как прилагательное+существительное *слабая улыбка*, прилагательное+глагол *холодный шепот*, существительное+глагол *ветер воет*, существительное+существительное *поток тишины*, припричастие+существительное *ревущее море*, а также бездеятельность числительных, наречий и местоимений;

необычные сочетания слов в художественном тексте можно увидеть в таком виде, например, *Я хочу описать самые грязные дни нашего народа*, и в виде расширенной фразы типа – *Руки Алимардона легко переходили от занавески к занавеске, а звуки потопа разносились повсюду*; и целое предложение – *Из белой тьмы доносится неприятное карканье ворон...* Необычные сочетания проявляется по-разному и тем самым повышает художественно-эстетическую ценность текста;

Необычные сочетания слов и словосочетаний могут сформировать индивидуальный художественный стиль писателя. Эти комбинации демонстрируют характеристики художественного и эстетического выражения, а также эмоциональной реализации. Например, фраза «сладкое воспоминание» может превратиться из просто художественной фразы в широко используемую фразу в повседневном языке. Со временем оно может потерять свою новизну и стать обычным сочетанием типа «сладкая память и горькая печаль».

Внедрение результатов исследования. Изучив лингвистические свойства необычных сложных слов, используемых в художественном тексте, мы пришли к научным выводам:

в 2016-2017 годах был проведен исследовательский проект по установлению термина «необычные сочетания» как нового понятия в узбекском языкознании. Целью проекта было изучение взаимосвязи между необычными сложными словами, оксюморонами и окказионализмами, а также изучение оксюморонов как необычных сложных слов с лингвистической точки зрения. Проект получил название «Создание и практическое применение англо-русско-узбекского идиоматичного словаря для обогащения речи учащихся младших классов» (Справка №04-1455 Джизакского государственного педагогического института от 2 декабря 2023 года). В результате данный проект обогащается новой научной и теоретической информацией;

в фундаментальном проекте Академии Вооружённых Сил Республики Узбекистан на 2021-2022 годы по теме «История узбекского военного искусства» использованы выводы по смысловой нагрузке, которую несут языковые единицы при первичном восприятии при формировании необычных сочетания, по тому, что главным фактором является намеренное нарушение смысловой валентности вследствие ее особой алогичности и ненормальности. (Справка Академии Вооружённых Сил Республики Узбекистан от 11 октября 2023 года № 10/2025). В результате данный проект обогащается новой научной и теоретической информацией;

Необычными соединениями считаются синтаксические единицы, передающие художественно-эстетические и экспрессивные эмоции. Они могут включать такие фразы, как «сладкая память» или «горькая печаль». Со временем некоторые из этих фраз могут стать более широко используемыми в повседневной речи. Например, фразы «сладкая память, горькая печаль» использовались в сценариях передач «Образование и развитие» и «Литературный процесс» (Справочный номер Национальной телерадиокомпании Узбекистана 04-36-1178 от 7 августа 2023 года). В результате сценарий программ теоретически и практически обогащается.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации 137 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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