

**NAMANGAN DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
PhD.03/04.06.2020.Fil.76.04 RAQAMLI ILMIY KENGASH**

NAMANGAN DAVLAT UNIVERSITETI

TOJIMATOV RASULJON G‘ANIJONOVICH

**MUHAMMAD YUSUF SHE‘RIYATINING LINGVOKONSEPTUAL VA
LINGVOPOETIK XUSUSIYATLARI**

10.00.01 – O‘zbek tili

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

Namangan – 2024

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

**Contents of Dissertation Abstract of Doctor of Philosophy (PhD) on
Philological Sciences**

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

Tojimatov Rasuljon G'anijonovich

Muhammad Yusuf she'riyatining lingvokonseptual va lingvopoetik
xususiyatlari..... 3

Tajimatov Rasuljon Ganijonovich

Lingua-conceptual and lingua-poetic features of Muhammad Yusuf's
poetry..... 25

Тажиматов Расулжон Ганижонович

Лингвоконцептуальные и лингвопоэтические особенности
поэзия Мухаммада Юсуфа 47

E'lon qilingan ishlar ro'uxati

List of published works
Список опубликованных работ..... 52

**NAMANGAN DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
PhD.03/04.06.2020.Fil.76.04 RAQAMLI ILMIY KENGASH**

NAMANGAN DAVLAT UNIVERSITETI

TOJIMATOV RASULJON G‘ANIJONOVICH

**MUHAMMAD YUSUF SHE‘RIYATINING LINGVOKONSEPTUAL VA
LINGVOPOETIK XUSUSIYATLARI**

10.00.01 – O‘zbek tili

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

Namangan – 2024

**Falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy attestatsiya komissiyasida
B2021.1.PhD/Fil 1556 raqam bilan ro'yxatga olingan.**

Dissertatsiya Namangan davlat universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, rus, ingliz (rezyume) Ilmiy kengash veb-sahifasi (www.namdu.uz) hamda "ZiyoNet" Axborot-ta'lim portalida (www.ziynet.uz) joylashtirilgan.

Ilmiy rahbar:

Yuldashev Ma'rufjon Muhammadjonovich,
filologiya fanlari doktori, professor

Rasmiy opponentlar:

Iskandarova Sharifa Madaliyevna,
filologiya fanlari doktori, professor

Sobirov Abdulhay Shukurovich,
filologiya fanlari doktori, professor

Yetakchi tashkilot:

Qo'qon davlat pedagogika instituti

Dissertatsiya himoyasi Namangan davlat universiteti huzuridagi PhD.03/04.06.2020.Fil.76.04 raqamli Ilmiy kengashning 2024-yil "___" _____soat _____dagi majlisida bo'lib o'tadi. (Manzil: 160119, Namangan shahri, Boburshoh ko'chasi, 161-uy. Tel.: (+99869) 227-06-12; Tel.: (998-69) 228-85-01, Faks: 228-85-02. Web-sayt: www.namdu.uz, e-mail: info@namdu.uz, faks: (+99869) 227-07-61; e-mail: info@namdu.uz.)

Dissertatsiya bilan Namangan davlat universiteti Axborot-resurs markazida tanishish mumkin (___-raqami bilan ro'yxatga olingan). (Manzil: 160119, Namangan shahri, Uychi ko'chasi, 316-uy. Tel.: (99869) 227-29-81).

Dissertatsiya avtoreferati 2024-yil "___" _____kuni tarqatildi.

(2024-yil "___" _____dagi _____raqamli reyestr bayonnomasi).

Z.Y.Sodiqov,

Ilmiy darajalar beruvchi ilmiy kengash
raisi, filologiya fanlari doktori, professor

I.O'.Darvishov,

Ilmiy darajalar beruvchi ilmiy kengash
kotibi, filologiya fanlari bo'yicha falsafa
doktori (PhD), dotsent

H.A.Jo'rayev,

Ilmiy darajalar beruvchi ilmiy seminar
raisi, filologiya fanlari doktori, professor

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligining keyingi davr tadqiqotlari tilning amaliy tomonlari o'rganilishini o'zida birlashtirgan antroposentrizm paradigmalari asosida maydonga kelmoqda. Antroposentrik tamoyillar zahirida inson – ma'lum jamiyat a'zolari, so'ngra millatning shoir va yozuvchilari o'z ijodlarida qo'llagan voqelik hosilasi bo'lgan individual nutqiy ko'rinishlarni tilning asosiy amaliy jihatdan o'rganilishi zarur va muhim bo'lgan tadqiqiy maydon markaziga olib chiqilmoqda. Ayniqsa, antroposentrizm yo'nalishlaridagi lingvokonseptologiya va lingvopoetika sohalarida inson tomonidan borliqni til orqali anglanishi, konseptlar vositasida in'ikos etilishi, inson ongida kechuvchi turli konseptual jarayonlar tafakkur orqali his va idrok qilinishining amaliy jihatlaridagi masalalar unga chambarchas bog'liq bo'lgan shoir va yozuvchilarning konseptosferasini tashkil etgan tushunchalar bilan uyg'un holda o'rganilishini amalga oshirish alohida dolzarblik kasb etmoqda.

Dunyo tilshunosligidagi lingvistik hodisalarining ilmiy tadqiqotlari bevosita inson, til, tafakkur va madaniyat kesishmasining muhim birligi bo'lgan konsept va konseptual tadqiqotlarining nazariy asoslariga tayangan holda amalga oshirilishiga zarur ehtiyoj sezilmoqda. Lingvomadaniy konseptlarni ijod ahli tomonidan yaratilgan badiiy asarlar tili orqali o'rganish dunyo tilshunosligida ham jadal tus olayotgani ayni shu ehtiyojni qanoatlantirish yo'lida ko'plab ilmiy tadqiqotlar amalga oshirilmoqda. Natijada zamonaviy tilshunoslikda lingvopoetika, lingvokognitologiya, lingvopragmatika, lingvomadaniyatshunoslik, lingvokonseptologiya kabi yangidan yangi fanlararo ilmiy yo'nalishlar mukammalashmoqda. Bu yo'nalishlar orqali til insonning aqliy (mental) strukturalari, tafakkur jarayonlari va ularni keltirib chiqaruvchi lingvistik hamda ekstralingvistik omillar bilan uzviy bog'liq ekanligi masalalarini o'rganish muhim dolzarblik kasb etmoqda.

Mamlakatimizda olib borilayotgan ilm-fan rivojlanishi yo'lidagi harakatlar, ayniqsa, "O'zbekiston ilm-fan, intellektual salohiyat sohasida dunyo miqyosida raqobatbardosh bo'lishi shart"ligi¹ har bir fan sohasi, xususan, tilshunoslikning ham yangi taraqqiyot davri uchun tilga va til ilmiga bo'lgan munosabatning yangi bosqichga ko'tarilishi uchun o'zbek tilshunosligi oldiga ham bajarilishi muhim va zarur bo'lgan vazifalarni qo'yimoqda. Bu borada tilimizni mukammalroq, asosliroq o'rganishga yetarli sharoitlar yaratilmoqda. O'zbek tilshunosligida ham so'nggi yillarda antroposentrik paradigmaning barqarorlashuvi tilshunoslikni yangi ilmiy-nazariy qarashlar bilan boyitmoqda. Badiiy asarlar orqali millatning milliy madaniyati, ma'naviy olami, xalqning boy tarixiy merosi va til birliklarining axborot jamlash va uzatish vazifasini o'rganish tilshunosligimizda ham muhim va dolzarb vazifalardan biriga aylandi, chunki millatning mohir va taniqli ijodkori tilini o'rganish xalqimizning milliy-madaniy qiyofasini to'laqonli ifodalab berishga xizmat qiladi.

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Олий Мажлис ва Ўзбекистон халқига Мурожаатномаси. 2022 йил 20 декабрь. <https://president.uz/uz/lists/view/5774>

O‘zbekiston Respublikasi Prezidentining 2019-yil 4-oktabrdagi PQ-4479-son “O‘zbekiston Respublikasining “Davlat tili haqida”gi qonuni qabul qilinganligining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi, 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 29-oktabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmon va Qarorlar hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo‘nalishlarga mosligi. Mazkur tadqiqot Respublika fan va texnologiyalari rivojlanishining. I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Hozirgi antroposentrik fanlar kesimida qator falsafiy, milliy-mental, ilmiy-maishiy, ijtimoiy-siyosiy tushunchalar lingvokonsept sifatida tadqiq qilinmoqda. Jumladan, dunyo tilshunosligida konseptlar va u bilan bog‘liq juda ko‘p assotsiativ tushunchalar o‘rganilgan. Jumladan, rus tilshunosligida F.B.Muxutdinova², V.V.Vasyuk³, Y.V.Belik⁴, L.V.Adonina⁵, M.A.Andreyanova⁶, O.A.Chibisheva⁷, N.A.Paskova⁸, Y.V.Mesheryakova⁹, G.A.Sadriyeva¹⁰, I.O.Okuneva¹¹ kabi olimlar tomonidan o‘rganilgan.

² Мухутдинова Ф.Б. Концепт «Женщина» во французском языковом сознании (на материале афористики): Автореф. ...дисс. канд. филол. наук. – М., 2006. – 21 с.

³ Васюк В.В. Концепт «женщина» в статике и динамике фразеологии английского языка: Автореф. дисс.. канд. филол. наук. – М., 2002. – 24 с.

⁴ Белик Е.В. Лингвокультурологические особенности лексики и фразеологии современного английского языка (на материале лингвокультурологического поля «мужчина и женщина»): Автореф... дис. канд. филол. наук. – М., 2003. – 23 с.

⁵ Адонина Л.В. Концепт «женщина» в русском языковом сознании: Автореф. дисс... канд. филол. наук. – Воронеж, 2007. – 23 с.

⁶ Андреева М. А. Реализация концепта «мать (mother)» в русском и английском языках (на материале романов М. Горького и Дж. Э. Стейнбека) // М. А. Андреева, Г. А. Багаутдинова. Вестник Челябинского государственного университета. Филология. Искусствоведение. Вып. 55. – Челябинск: Издательство Челябинского государственного университета, 2011. – С. 17 - 22

⁷ Чибисева О.А. Рус в инглиз фразеологизмларида аёл концепти: Автореферат. – Челябинск, 2005. – 31 с.

⁸ Паскова Н.А. Концепт «женщина» в текстах среднеанглийского периода: Опыт семантической реконструкции на основе произведений Дж. Чосера: Автореф. кандидат филологических наук. – Иркутск, 2003. – 36 с.

⁹ Мешерякова Ю.В. Концепт «красота» в английской и русской лингвокультурах: Автореф. дисс.... канд. филол. наук. – Волгоград, 2004. – 24 с.

¹⁰ Садриева Г.А. Устойчивые образные средства, репрезентирующие концепт «красота», в английском, русском и татарском языках: Диссертация кандидата филологических наук. – Казань, 2007. – 209 с.

¹¹ Окунева И.О. Концепт “красота” в русском и английском языках. Диссертация кандидата филологических наук. – М., 2009. – 313 с.

O‘zbek tilshunosligida mavzuga doir R.S.Ibragimova¹², M.M.Rahmatova¹³lar tomonidan monografik tadqiqotlar amalga oshirilgan. Xususan, Muhammad Yusuf ijodining lingvopoetik xususiyatlari, lingvokonseptik jihatlari, shoir tilining o‘ziga xosligi D.Shodiyeva¹⁴, N.S.Saydaxmedova¹⁵ va yana bir qator o‘zbek olimlari tomonidan tahlillar asosida o‘rganilgan. Mazkur tadqiqotlarda o‘zbek millatining kognitiv dunyoqarashida muayyan lisoniy tushunchaning ilmiy, maishiy, ijtimoiy, siyosiy, psixologik, sotsiologik jihatdan tahlil ostiga olinishi o‘rganilgan, biroq ayrim olingan bir ijodkor badiiy kulliyotidagi lingvopoetik jarayon va xususiyatlar lingvokonseptual jihatdan tadqiq etilmagan.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Tadqiqot ishi Namangan davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq 2021-2025-yillarga mo‘ljallangan “O‘zbek tilining sistem-struktur antroposentrik tadqiqi” mavzusidagi ilmiy yo‘nalish doirasida bajarilgan.

Tadqiqotning maqsadi Muhammad Yusuf she’riyatidagi milliy-madaniy konseptlarning ifodalanishini, ularning lingvopoetik xususiyatlarni va lisoniy ifoda vositalarini ochib berishdan iborat.

Tadqiqotning vazifalari:

Muhammad Yusuf she’riyatining lingvokonseptual va lingvopoetik xususiyatlarini tadqiq etish orqali tilshunoslikning kognitologiya, psixologiya va lingvomadaniyatshunoslik bilan o‘zaro munosabatlarni ochib berish;

Muhammad Yusuf she’riyatining metaforik va paremiologik birliklarini to‘plash, qiyoslash va tahlillash orqali fonetik-fonologik, leksik-semantik, grammatik-sintaktik vositalarning o‘rnini aniqlash;

Muhammad Yusuf idiosтили aks etgan lingvistik birliklarning lingvopoetik xususiyatlarini sharhlash;

Muhammad Yusuf she’riyatining makrokonsepti doirasiga kiruvchi vatan, ona, muhabbat, odob-axloq mikrokonseptlarini o‘rganish, ularning o‘xshash va farqli jihatlarni aniqlash.

Tadqiqotning obykti sifatida Muhammad Yusuf she’riyatida muayyan lingvopoetik maqsad bilan qo‘llangan til birliklari olingan.

Tadqiqotning predmetini Muhammad Yusuf she’riyatida qo‘llangan til birliklarining lingvokonseptual, lingvomadaniy va lingvopoetik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Tadqiqotda tavsiflash, tasniflash, assotsiativ, chog‘ishtirma, statistik va lingvopoetik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

¹² Ибрагимова Р.С. Француз ва ўзбек тилларида аёл концептининг лингвокогнитив тадқиқи. Автореф. Фил. фан номзоди илмий даражасини олиш учун ёзилган. – Тошкент, 2012. – 31 б.

¹³ Раҳматова М.М. Инглиз, ўзбек ва тожик миллий маданиятида “гўзаллик” концептининг лисоний хусусиятлари. Фил. фанлари бўйича фалсафа доктори дисс. автореф. – Бухоро, 2019. – 51 б.

¹⁴ Шодиева Д. Муҳаммад Юсуф шеърининг лингвопоэтикаси: Фил. фан. номзоди. диссертация. – Тошкент, 2007. – Б. 137.

¹⁵ Сайдахмедова Н.С. Муҳаммад Юсуф ижодини ўргатишнинг замонавий технологиялари: Фил. фан. Бўйича фалсафа докт. (PhD) ...дисс. – Наманган, 2023. – Б. 136.

Muhammad Yusuf she'riyatining o'zbek xalqi madaniyatida tutgan milliy, ma'naviy va tarixiy o'rni, so'z qo'llashdagi uslubi va usullari, badiiy dunyoqarashdagi yetuk saviyasi shoirning o'zigagina xos milliy, xalqona va ixcham shakllardagi she'riy nutqining voqelanishi, ularning maishiy, madaniy ijtimoiy sabablari hamda etnik va mental lingvomadaniy belgi-xususiyatlari, lisoniy birliklarning qo'llanishidagi mahoratning soddalik va aniqlik kabi o'ziga xos jihatlari tarixiy haqiqat bilan badiiy haqiqatga individual badiiy yondashuv ekanligi milliy konseptual dalillar orqali isbotlangan;

shoir she'rlari badiiyatida milliy dunyoqarashning lingvomadaniy belgilar asosida aks ettirilishi aniqlanib, bu lisoniy jarayonlar shaxs milliy ong va tafakkuri uchun umumijtimoiy yoki hayotiy turmush davomida orttirilgan lisoniy-madaniy hodisa ekanligi dalillangan;

shoir she'rlarida ta'sirchanlik va bo'yoqdorlikni oshirish uchun qo'llangan atoqli otlar – onomastik birliklar bo'lgan poetonimlarning vazifaviy, uslubiy va shakliy o'ziga xos belgi-xususiyatlari, ularning ilmiy-badiiy va nazariy-amaliy qonuniyatlari asoslangan;

lingvokonseptual va lingvopoetik xususiyatlarlarni o'ziga qamrab olgan lisoniy hamda birliklarning fonetik-fonologik, leksik-semantik, morfologik-sintaktik shakllari asosida namoyon bo'lgan alliteratsiya, assonans, geminatsiya, sintaktik parallelizm, farqlash, sintaktik gradatsiya hodisalari aniqlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

tadqiqot doirasida to'plangan materiallar asosida Muhammad Yusuf she'riyatining lingvokonseptual va lingvopoetik xususiyatlariga oid maqol, matal, ibora va poetik matnlar lug'atini tuzishga xizmat qilishi asoslangan;

dunyoning konseptual manzarasini o'rganishda mazkur tadqiqot ishi o'zga mikro-makrokonseptlar maydonini yaratish va lingvomadaniy-lingvokognitiv bilimlarni boyitishda muhim ahamiyatga ega ekanligi dalillangan;

antroposentrik paradigma doirasidagi izlanishlarda, oliy va o'rta maxsus, kasb-hunar ta'limi jarayonida talabalarga lingvokulturologik bilimlarni o'zlashtirishda bevosita manba bo'lib xizmat qilishi isbotlangan.

Tadqiqot natijalarining ishonchliligi dissertatsiyada tanlangan muammoning aniq qo'yilganligi, o'rganilgan va tahlilga tortish uchun tanlab olingan she'riy misralardan iborat bo'lgan misollardan subyektiv to'xtamlarga kelinganligi va asosli ilmiy-nazariy xulosalar chiqarilganligi, shoir she'riyatining lingvokonseptual va lingvopoetik xususiyatlarini ifodalagan lingvistik vositalarning tutgan o'rni masalasi hamda til egasi bo'lgan o'zbek millatining milliy ongi va tafakkuri bilan uyg'un va hamohang tarzda o'rganilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati milliy lingvomadaniy birliklarning konseptual xususiyatlari asosida maydonga kelgan mavjud nazariy qarashlarni yangi vujudga kelgan xulosalar va to'xtamlar asosidagi bilimlar bilan boyitishga xizmat qilishi, lingvokognitiv, lingvomadaniy tilshunoslik, etnolingvistika sohasida olib borilayotgan tadqiqot ishlariga, xususan, olamning lisoniy manzarasida aks etuvchi ijtimoiy, milliy-mental konseptlarning kognitiv maydonini belgilashda, ularning

badiiy matn hosil qilishdagi oʻrni, vazifalari hamda lingvistik xususiyatlarini aniqlashda nazariy asos vazifasini bajarishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati oʻzbek tilining lingvomadaniy fonetik-fonologik, leksik-semantik va grammatik asoslarini, milliy-badiiy konsept birliklarining assotsiativ lugʻat fondi, jamlamalarini va lugʻat qoʻllanmalarni yaratishda, oliy oʻquv yurtlarining filologiya yoʻnalishi talabalariga maʼruza, seminar mashgʻulotlarini tashkil qilishda samarali foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Muhammad Yusuf sheʼriyatining lingvokonseptual va lingvopoetik xususiyatlarining tadqiqi boʻyicha olingan ilmiy natijalari asosida:

Muhammad Yusuf sheʼriyatining oʻzbek xalqi madaniyatida tutgan milliy, maʼnaviy va tarixiy oʻrni, soʻz qoʻllashdagi uslubi va usullari, badiiy dunyoqarashdagi yetuk saviyasi shoirning oʻzigagina xos milliy, xalqona va ixcham shakllardagi sheʼriy nutqining voqealanishi, ularning maishiy, madaniy ijtimoiy sabablari hamda etnik va mental lingvomadaniy belgi-xususiyatlari, lisoniy birliklarning qoʻllanishidagi mahoratning soddalik va aniqlik kabi oʻziga xos jihatlari tarixiy haqiqat bilan badiiy haqiqatga individual badiiy yondashuv ekanligi milliy konseptual dalillar orqali isbotlangan oʻrin va fikrlardan Oʻzbekiston Respublikasi Fanlar akademiyasi Qoraqalpogʻiston boʻlimi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot instituti tomonidan olib borilgan FA-F1-G003 “Hozirgi qoraqalpoq tilida funksional soʻz yasalishi” (“Функциональное словообразование в современном каракалпакском языке”) mavzusidagi fundamental loyihada foydalanilgan (Oʻzbekiston Respublikasi Fanlar akademiyasi Qoraqalpogʻiston Respublikasi boʻlimining 2023-yil 18-yanvardagi 18.01/09-son maʼlumotnomasi). Natijada oʻzbek badiiy asarlari tilidagi soʻzning konnotativ maʼnolarining voqelanishi, soʻz maʼnosidan milliy-maʼnaviy omillarning taʼsirida yuzaga keladigan jihatlarining nazariy asoslari ilmiy jihatdan kengaytirilgan va toʻldirilgan;

lingvokonseptual va lingvopoetik xususiyatlarini oʻziga qamrab olgan lisoniy lingvistik birliklarning fonetik-fonologik, leksik-semantik, morfologik-sintaktik shakllari asosida namoyon boʻlgan alliteratsiya, assonans, geminatsiya, sintaktik parallelizm, farqlash, sintaktik gradatsiya hodisalari aniqlangan toʻxtam va xulosalardan Oʻzbekiston Respublikasi Fanlar akademiyasi Qoraqalpogʻiston boʻlimi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot instituti tomonidan olib borilgan FA-A1-G007 “Qoraqalpoq naql-maqollari lingvistik tadqiqot obyekti sifatida” mavzusidagi ilmiy-amaliy loyihada foydalanilgan (Oʻzbekiston Respublikasi Fanlar akademiyasi Qoraqalpogʻiston boʻlimining 2023-yil 18-yanvardagi 18.01/09-son maʼlumotnomasi). Natijada oʻzbek badiiy asarlari tilidagi naql-maqollarning milliy-maʼnaviy, ijtimoiy-tarixiy ildizlari tilning milliy tabiati bilan uzviy aloqada ekanligi haqidagi ilmiy qarashlar toʻldirilib, poetik soʻzlarning badiiyatda tutgan oʻrni masalasi yangi fikrlar bilan boyitilgan;

shoir she'rlari badiiyatida milliy dunyoqarashning lingvomadaniy belgilar asosida aks ettirilishi aniqlanib, bu lisoniy jarayonlar shaxs milliy ong va tafakkuri uchun umumijtimoiy yoki hayotiy turmush davomida orttirilgan lisoniy-madaniy hodisa ekanligi dalillangan hamda shoir she'rlarida ta'sirchanlik va bo'yoqdorlikni oshirish uchun qo'llangan atoqli otlar – onomastik birliklar bo'lgan poetonimlarning vazifaviy, uslubiy va shakliy o'ziga xos belgi-xususiyatlari, ularning ilmiy-badiiy va nazariy-amaliy qonuniyatlari asoslangan o'rin va xulosalardan O'zbekiston teleradiokompaniyasining "Madaniyat va ma'rifat" telekanalida efirga uzatilgan "Til ziynati", "Ma'naviyat ko'zgusi" ko'rsatuvlari ssenariylarini tayyorlashda foydalanilgan (O'zbekiston teleradiokompaniyasi "O'zbekiston teleradiokanali" davlat muassasasining 2023-yil 13-martdagi 01-45-396-son ma'lumotnomasi). Natijada ko'rsatuvning ssenariysi mazmunan boyitilgan, ularning ilmiy asoslanganligi hamda ommabopligi ta'minlangan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 2 ta xalqaro, 2 ta respublika ilmiy-amaliy anjumanida muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha: O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 4 ta maqola, jumladan, 2 ta respublika, 6 ta xalqaro xorijiy jurnallarda, jami 12 ta ilmiy ish nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Tadqiqot uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan tashkil topgan. Ishning umumiy hajmi 140 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o'rganilganlik darajasi, maqsadi va vazifalari, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishiga mosligi ko'rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning "**She'riy matn lingvokonseptual va lingvopoetik tadqiqining ilmiy-nazariy asoslari**" deb nomlangan birinchi bobi ikki paragrafdan iborat bo'lib, uning birinchi paragrafida "**Filologiyada konsept va lingvokonseptga oid ilmiy tadqiqotlar o'rganilishi**" masalasi tahlilga tortilgan.

1928-yilda S.Askoldov tomonidan "Konsept va so'z" maqolasida ilk bor ilmiy iste'molga kiritilgan,¹⁶ XX asrning 90-yillaridan boshlab fanda keng qo'llanayotgan konsept termini bugungi tilshunoslikda ham markaziy tushunchalardan biri bo'lib qolmoqda.

N.Teliyaning ta'rificha, konsept – bilimning hajmini kengaytirishga qaratilgan, biz obyekt haqida bilgan, tasavvur qilgan narsa. Demak, u so'zning ma'nosini kengaytiradi, fikrlashga, faraz qilishga imkoniyat yaratadi.

¹⁶ Аскольдов С.А. Концепт и слово / Русская словесность. От теории словесности к структуре текста. – Москва: Академи: 1997.

G.Slishkinning fikriga ko'ra, esa qanchalik konseptni ifodalovchi belgilar potensial bo'lsa, konsept shunchalik qadimiy bo'ladi va o'sha til jamoasida uning qimmati ortadi. Demak, shundan kelib chiqib aytishimiz mumkinki, har qanday obyekt konsept bo'la olmaydi.

Mohiyat va dalillar konsept ma'nosiga monand bo'lib, dunyo haqidagi ma'lumotlarning boshqa bir ma'lumotlar bilan moslashgan shakli, tasavvur qilingan bilimlar tizimlanishidir.

K.Yusupov nuqtayi nazarida "konsept bu – ongimizdagi bilimlar majmuasi, u haqidagi obrazlar va unga bo'lgan ijobiy, salbiy, neytral munosabatlar, ya'ni baholashlar"¹⁷. Olimning nazarida, konsept – obyektga bo'lgan shaxsiy munosabat.

Konsept haqida tilshunoslikda yagona ta'rif keltirilmagan. Natijada, fanda konseptni tushunishda uchta asosiy yondashuv kuzatiladi: lingvistik, kognitiv, madaniyatshunoslik nuqtayi nazardan yondashuv.

Kognitiv tilshunoslik va pragmatika muammolari bilan jiddiy shug'ullangan o'zbek tilshunosi prof. Sh.Safarov¹⁸ ham konsept haqida gapirar ekan, negadir uning lingvomadaniy va etnomilliy jihatlariga yetarli e'tibor bermaydi.

Taniqli tilshunos olim Nizomiddin Mahmudov o'zining "Tilning mukammal tadqiqi yo'llarini izlab..."¹⁹ nomli maqolasida konseptga rus tilshunosligida berilgan ko'pdan-ko'p ta'riflar orasida V.A.Maslova tomonidan ilgari surilgan ta'rif haqiqatni aniqroq aks ettiradi, deya e'tirof etgan.

Uningcha, konsept – "bu lingvomadaniy o'ziga xoslik qayd etilgan va muayyan etnomadaniyat egalarini u yoki bu tarzda tavsiflovchi semantik tuzilmadir"²⁰.

Umuman, konsept atamasini kognitiv tilshunoslik nuqtayi nazardan juda ko'p tilshunos olimlar, jumladan, D.Lakoff, R.Langaker, M.Jonson, Ch.Filmor, S.Kubryakova, A.P.Babushkin, J.R.Anderson, P.Zekendorf, S.Shifer kabi olimlar o'rgangan bo'lsa; psixolingvistikada A.A.Leontyev, A.A.Zalevskaya; lingvokulturologiyada Y.S.Stepanov, N.D.Arutyonova, V.I.Karasik, V.V.Vorobyov, V.V.Kolesov, G.G.Slishkin, S.X.Lyapin²¹ tomonida va boshqa olimlar tadqiq etganlar.

N.Mahmudov lingvokulturologiyada konseptning o'rganilishi xususida to'xtalib, shunday yozadi: "Lingvokulturologik tadqiqotlarda aynan konseptning ifodalanishi muammolariga juda katta e'tibor qaratilmoqda, internet materiallari bilan tanishganda, masalan, Rossiyadagi tilshunoslikda bu yo'nalish nihoyatda keng tarqalganini ko'rish mumkin, bu boradagi ishlarni sanab, sanog'iga yetish mushkul. Hatto so'nggi yillarda yoqlangan nomzodlik dissertatsiyalarining juda

¹⁷ Юсупов Ў.Қ. Маъно, тушунча, концепт ва лингвокультуре атамалари хусусида // Стилистика тилшуносликнинг замонавий йўналишларида: Илмий амалий конференция материаллари. – Тошкент, 2011. – Б.49.

¹⁸ Сафаров Ш. Когнитив тилшунослик. – Жиззах: Сангзор., 2006. – Б.17-18.

¹⁹ Махмудов Н. Тилнинг мукамал тадқиқи йўллари излаб // Ўзбек тили ва адабиёти, 2012. – №5. – Б.3-16.

²⁰ Маслова В.А. Когнитивная лингвистика. – Минск: Тетра Системс, 2008. – С.50.

²¹ Усманова Ш. Лингвокультуроология. – Тошкент, 2014. – Б.43.

katta qismi aynan u yoki bu tilda konseptning lingvokulturologik tadqiqiga bag‘ishlangan”²².

Professor Sh.Usmanova konsept lingvomadaniy birlik sifatida u yoki bu xalq madaniyatining o‘ziga xos jihatlarini ifoda qilishini e’tirof etadi²³. Shundan kelib chiqib aytadigan bo‘lsak, lingvokulturologik konsept madaniyatning etnomadaniy xususiyatga ega bo‘lgan va borliq haqidagi funksional ahamiyatga ega informatsiyani uzatadigan asosiy birligidir.

D.U.Ashurovaning qayd etishicha, “konsept deb hamma tushunchalarni ham atash noto‘g‘ri, balki dunyo va milliy madaniyat sohalarida muhim rol o‘ynaydigan tushunchalargina konsept deb atalishi mumkin²⁴”. Konsept terminiga o‘zbek tilshunoslaridan N.Mahmudov²⁵, Sh.Safarov²⁶ hamda A.Mamatovlar²⁷ ham izohlar berishgan.

Fikrimizcha, konsept ko‘p qirrali va ko‘p qatlamli mental tuzilmadir. Shuningdek, u bir vaqtning o‘zida psixologik, kognitiv-semantik va lingvokulturologik jihatlarini namoyon etadi. Zero, konseptning kognitiv va lingvokulturologik tadqiqotlar obyekti sifatida tavsiflanayotganligi ham shundan dalolat beradi. Shu sababli konseptning tadqiqotchilar tomonidan subyektiv, ijtimoiy, lingvomadaniy, badiiy konseptlar sifatida tiplarga ajratilganligini yagona mohiyatga turli jihatdan yondashuv sifatida baholash mumkin. Zotan, til tizimi yuqoridagi sifatlarni o‘zida jamuljam etgan nihoyatda serqirra hodisalardan biri hisoblanadi²⁸. Masalan, Muhammad Yusufning:

Xo ‘mraysa ko ‘k xo ‘rsinar,

Kulmasa kun chiqmaydi.

El yig ‘lasa, er yigit

Ot ustida uxlaydi (“Halima enam allalari”)²⁹

satrlarini konseptologik nuqtayi nazardan quyidagicha sharhlash mumkin. Bu satrlarda el, er yigit va ot leksemalari asosiy mazmuni ifodalovchi kalit so‘zlar deyish mumkin. *El* so‘zi izohli lug‘atda quyidagicha tavsiflangan: 1. Bir joyning odamlari, aholisi, xalqi; umuman, ko‘pchilik odam, xaloyiq, hamma. 2. Bir yurtga, qabilaga mansub odamlar; millat, xalq. Qipchoq eli. Mang‘it eli. Qardosh ellar. 3. Yurt, diyor, mamlakat.³⁰ Shuningdek, mazkur so‘z *el bo‘lmoq* (chiqishmoq) ma’nosida “Asli dushman el bo‘lmas, Etakni kessang, yeng bo‘lmas”, “Tomchi sel bo‘lmas, Dushman el bo‘lmas” kabi maqollar tarkibida ham kuzatiladi.

²² Махмудов Н.Тилнинг мукамал тадқиқи йўлларини излаб...\\ Ўзбек тили ва адабиёти. – Тошкент, 2012. – № 5. – Б. 9.

²³ Усманова Ш. Лингвокультуроология. – Тошкент., 2019. – Б. 44.

²⁴ Каримов У.Н. Концепт тушунчаси ва унинг бадий адабиётдаги моҳияти // ЎзМУ хабарлари, 2017. – №1/5. – Б. 416-417.

²⁵ Махмудов Н.Тилнинг мукамал тадқиқи йўлларини излаб...//Ўзбек тили ва адабиёти. – Тошкент., 2012. – № 5. – Б. 3-16.

²⁶ Сафаров Ш. Когнитив тилшунослик. – Жиззах: Сангзор., 2006.

²⁷ Маматов А.Е. Тилга когнитив ёндашувнинг моҳияти нимада? / Ўзбек тилшунослигининг долзарб муаммолари (проф. А.Нурмонов таваллудининг 70 йиллигига бағишлаб ўтказилаётган илмий-амалий анжуман материаллари. – Андижон., 2012. – Б. 212.

²⁸ Худайберганава Д. Ўзбек тилидаги бадий матнларнинг антропоцентрик талқини: Филол.фан.док. ... диссер.автореф. – Тошкент., 2015. – Б.11-12.

²⁹ М.Усиф. Halima enam allalari. – Toshkent, 2019. – В. 14.

³⁰ O‘zbek tilining izohli lug‘ati. – Toshkent, 2020. 5-jild. – В. 30.

Er yigit birikmasidagi *er* soʻzining izohli lugʻatda quyidagi maʼnolari berilgan: 1. Erkak jinsiga mansub kishi; erkak. Er siylagan yerda aziz. Maqol. Angʻizli yerda ot oʻlmas, Iyirli yerda er oʻlmas. Maqol. 2. Xotin kishi bilan nikoh ahdida boʻlgan erkak kishi; qalliq (oʻz xotiniga nisbatan). Eldan qolguncha erdan qolgan yaxshiroq. Maqol. Yaxshi xotin erni er qiladi, yomon xotin – yer (qiladi). Maqol. 3. Mard, oliyjanob, jasur kishi. Er boshiga ish tushsa, etik bilan suv kechar, Ot boshiga ish tushsa, suvluq bilan suv ichar. Maqol. Er yigit maydonda bilinar. Maqol. Er yigit enasi gʻarib oʻlarmi, Enam deb, mastonga koʻngil berarmi? «Rustamxon»³¹.

Ot leksemasining denotativ maʼnosi “Yakka tuyoqlilarga mansub oʻtxoʻr, sutemizuvchi yirik ish-ulov hayvoni. Otga taqa qoqmoq. Otga minmoq. Yaxshi otga bir qamchi, yomon otga ming qamchi Maqol³². Konnotativ, maʼnoda esa *ot solmoq, otday boʻlib ketmoq, otdan tushsa ham egardan tushmaydi* kabi frazeologizmlar tarkibida qoʻllanadi. Shu bilan birga, oʻzbek folklori va yozma adabiyotda ot yaqin doʻst, yigit kishining doimiy hamrohi, mashaqqatli kunlarda yordamchisi, milliy xususiyatlar ifodachisi, ramzi sifatida mardlik timsoli etib tasvirlanadi. Oʻzbek tili uchun el, er yigit, ot konseptlarining har biri milliy-madaniy tushunchalarni ifodalovchi leksemalar sifatida baholanishi mumkin. *El, er yigit* va ot leksemalari yuqoridagi satlarda *tinchlik* konseptini ifodalashga xizmat qilmoqda.

Konsept strukturasi quyidagi darajalarni oʻz ichiga olgan bir qator struktur komponentlarni ajratib olish mumkin³³: 1) etimologik daraja oʻzida konsept semantikasi tarixiy taraqqiyot yoʻlining tavsifini, uning denotativ va konnotativ maʼnolari shakllanishini namoyon etadi; 2) asosiy daraja, oʻzida konseptning zamonaviy qomusiy maʼnolari majmuini namoyon qiladi; 3) assotsiativ-kengaytiruvchi daraja, konsept strukturasi assotsiativ aloqalar negizida vujudga keluvchi barcha denotativ va konnotativ maʼnolari yigʻindisini oʻz ichiga oladi.

V.I.Karasik fikriga koʻra esa, konsept strukturasi uch asosiy komponent orqali namoyon boʻladi: 1) predmetli-obrazli xotirada muhrlangan u yoki bu obyekt, predmet, sifat, hodisa bilan bogʻliq bir butun umumiy izdir; 2) tushunchaviy tarkibi, freymda shakllanadi; 3) konseptning mazmuniy mohiyatini oʻz ichiga olgan tushunchaviy-ratsional qismi. Mazkur yondashuvlar tahlili shuni koʻrsatadiki, koʻplab tadqiqotchilar konsept strukturasi uch asosiy komponentni ajratadilar.³⁴

Konsept antroposentrik paradigma asosida rivojlanayotgan qator fanlarning, xususan, kognitiv tilshunoslik, psixolingvistika, lingvokulturologiya, etnolingvistika, estetika, adabiyotshunoslik kabi fanlarning asosiy birligi sifatida yuzaga chiqdi.

³¹ Oʻzbek tilining izohli lugʻati. – Toshkent, 2020. 5-jild. – B. 45.

³² Oʻzbek tilining izohli lugʻati. – Toshkent, 2020. 3-jild. – B. 150.

³³ Степанов Ю.С.Юкоридаги манба. – Б. 42-45; Филиппова М.А. Концепт «демократия» в американской лингвокультуре // Известия Волгоградского педагогического гос. ун-та, – Волгоград, 2007. – N 2. – С. 18-22.

³⁴ Карасик В.И. Языковой круг: личность, концепты, дискурс. – М.: Гнозис, 2004. – С. 109.

Bobning ikkinchi paragrafida **“She’riy matn lingvopoetik tahlilining asosiy tushunchalari va nazariy manbalari”** yoritib berilgan va munosabatlar bildirilgan.

Keyingi yillarda badiiy so‘z qudratini, badiiy asar mazmun-mohiyatini kitobxonga yetkazishda muallifning so‘z qo‘llash mahorati va o‘ziga xos yondashuvlarini ochib berishda lingvopoetika sohasining o‘rni muhim sanalmoqda. Lingvopoetika, Abdurauf Fitrat ta’riflaganiday: “..fikir, tuyg‘ularimizdagi to‘lqunlarni so‘zlar, gaplar yordami bilan tasvir qilib, boshqalarda ham shu to‘lqinlarni yaratmoq³⁵” vazifasini bajaruvchi adabiyotning nafis so‘z qo‘llash san’ati ekanligini yana bir bor isbotlovchi, badiiy matnda qo‘llangan har bir sintaktik birlik, so‘z, qo‘shimcha, bo‘g‘in va tovushning ma’no jilolarini tadqiq etuvchi soha sifatida bugungi kunda taraqqiy etib bormoqda. Bu sohada o‘zbek tilshunosligida N.Mahmudov, A.Nurmonov tamal toshlarini qo‘ygan bo‘lsalar, M.Yuldashvning tadqiqotlari, ayniqsa, ahamiyatli bo‘ldi³⁶. Olim badiiy matnning lingvopoetik tahlil qilishning asosiy tamoyillarini ko‘rsatib bergan³⁷.

Tilning asosiy vazifalari sifatida aloqa-aralashuv vositasi (kommunikativ), bilim va ma’lumotlarni ajdodlardan avlodlarga yetkazish vazifasi (kumulyativ) qatorida emotsional-ekspressivlini ifodalash va tinglovchiga, o‘quvchiga yetkazish funksiyasi ham muhim ahamiyatga ega hisoblanadi. Bu funktsiyaning to‘laqonli amalga oshirilishi esa she’riy matnda yetakchilik qiladi. “Ana shu xususiyatlarga ko‘ra, poetik nutq prozaik nutqdan keskin farqlanadi va nutq muallifining his-tuyg‘ularini emotsional-ekspressiv tarzda ifoda etgan holda, adresatga ta’sir qiladi, uning tuyg‘ularini uyg‘otadi”³⁸.

She’riy matnda har bir tovush (harf), bo‘g‘in, urg‘u, ohang, so‘z, birikma, jumlaning o‘rni, qo‘llanishi muhim ahamiyatga ega bo‘ladi. Shoir har bir til birligini mohirona qo‘llagandagina ko‘zlagan maqsadiga erisha oladi. Shu bois lingvopoetikaning fonopoetika, leksik poetika, poetik sintaksis yo‘nalishlari uyg‘un tarzda rivojlanib bormoqda. She’riy matnning lingvopoetik tahlili emotsional-ekspressivlikni ifodalashda har bir til birligining ahamiyatini ochib berishga alohida ahamiyat berishni talab qiladi. Lingvopoetikaning she’riy matn tahliliga aloqador eng muhim qismi fonopoetika hisoblanadi. Fonopoetika orqali she’riy matnda hijolar, urg‘u va ohang, to‘xtamlarning lingvistik xususiyatlari va emotsionallikni oshirishdagi ahamiyati ochib beriladi. “Poetik nutqdagi tovushlar bilan bog‘liq o‘zgarishlar, urg‘u, to‘xtam, bo‘g‘in, turoq kabi fonopoetik vositalarning tadqiqi poetik nutq sharhi va tahlilida muhim bosqich vazifasini o‘taydi”³⁹.

Muhammad Yusuf she’riyatini fonopoetik nuqtayi nazardan kuzatadigan bo‘lsak, keskin tarixiy vaziyatlar, voqealar tasvirlangan she’rlarda shoir erkin

³⁵ Фитрат А. Танланган асарлар. 4-жилд. – Тошкент, 2006. – Б. 12.

³⁶ Йўлдошев М. Бадий матн лингвопоэтикаси. – Тошкент, 2008. – 159 б; Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент, 2002. – 80 б.

³⁷ Йўлдошев М. Бадий матн лингвопоэтикаси. – Тошкент, 2008. – Б.159.

³⁸ Абдулаттоев М. Ўзбек тилининг поэтик синтаксиси. – Фарғона, 2021. – Б. 3.

³⁹ Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Филол. фан. фалсафа доктори диссер. – Фарғона, 219. – Б.21.

vaznga murojaat qilganligini va misralardagi hijolar miqdorining turlicha va qisqa ifodalanganligini ko‘rishimiz mumkin.

She‘riy matnda leksik birliklarning o‘ziga xos ma‘no qirralari, jilolariga ega bo‘lishi ma‘lum. Albatta, bu o‘rinda ma‘no ko‘chmlari, semantik munosabatlarning murakkablashuvi, kontekstual sinonimiya, antonimiya, polisemiya hodisalarining zohir bo‘lishi kabilar ayriча ahamiyat kasb etadi. She‘riy matn ijodkordan so‘z qo‘llshga alohida yondashuvni, shakl va mazmun birligi va uyg‘unligi uchun munosib til birliklaridan foydalanishni taqozo etadi. O‘zbek she‘riyatida ana shunday so‘zni saylab, uning barcha ohanglarini anglab va tuyg‘ulariga, g‘oyalariga eng munosibini saralab qo‘llagan shoir sifatida Muhammad Yusuf she‘riyati ko‘plab adabiyotshunos va tilshunoslar tadqiqotiga obyekt bo‘lgan. D.Shodiyeva o‘zining “Muhammad Yusuf she‘riyati lingvopoetikasi” mavzusidagi ilmiy tadqiqotida M.Yusuf she‘rlarining sutkaning yorug‘ va qorong‘u qismini ifodalovchi kecha va kunduzning paytlari ham qarshilantirilishi bilan birga, o‘ziga xos qo‘llanishi kitobxonning yodida qolishini ta‘kidlaydi⁴⁰:

Men esa oshig‘ing

Sening – eng g‘arib.

Tundan so‘z qarz olib,

Tongga tutguvchi. («Biz baxtli bo‘lamiz»)

Tunda to‘ydan topib, ko‘z urushtirib,

Kunduz tor ko‘chada tanimay qolar. («Bu qiz...»)

Sen saratonda ham yashnagan bahor,

Sen zimistonda ham chaqnagan nahor. («Qari qiz»)

Tongim kulgu edi,

Shomim xavotir. («Tug‘ruqxonada»)

Tonging bahor edi,

Oqshoming kuzdir. («Hayot bu...»)

Olimaning fikricha, shoir o‘z she‘rlariga antonimlar mohirlik bilan olib kira oladi. M.Yusuf o‘zbek tilidagi so‘zlarning shakl va ma‘no munosabatlariga ko‘ra turlari hisoblanadigan omonim, sinonimlarning imkoniyatlaridan to‘la foydalana oladi. Keltirilgan misollarda tun – tong, zimiston – nahor, tun – kunduz, tong – shom, tong – oqshom so‘zlari orqali antitezani hosil qilgan. Bunda quyidagi holatlarga diqqat qilishimiz mumkin: O‘zbek tilidagi tun – tong, zimiston – nahor, tun – kunduz, tong – shom, tong – oqshom⁴¹ kabi antonimlarini misralarga o‘ziga xos marvarid shodasiday tiza olgan shoirning uslub borasidagi o‘ziga xos badiiy mahoratini isbotlaydi.

Lingvopoetika tarkibiy qismlari orasida poetik sintaksis she‘riy matn strukturasi va unda sintaktik sath birliklarining ma‘no qirralarini ochib berishda alohida o‘rin tutadi. O‘zbek tilshunosligida poetik sintaksis masalalarini atroflicha monografik planda tadqiq etgan M.Abdupattoyev muallif g‘oyasi va tafakkuri

⁴⁰ Шодиева Д. Муҳаммад Юсуф шеърини лингвопоэтикаси. Фил. фан. ном. ...дисс. – Тошкент, 2007. – Б. 137.

⁴¹ Раҳматуллаев Ш., Маматов Н., Шукуров Р. Ўзбек тили антонимларининг изоҳли луғати. – Тошкент: Ўқитувчи, 1980. – Б. 173-174.

mahsuli bo'lgan asosiy fikr-tuyg'ularining izchil ifoda etilishi kompozitsion-sintaktik strukturaning qanchalar mukammal tuzilgani bilan chambarchas bog'liq ekanligini alohida ta'kidlaydi⁴². She'riy matnda periodlarning ahamiyati haqida so'z yuritir ekan, M.Yusuf ijodidan olingan namunalar asosida fikrlarini dalillaydi⁴³. Darhaqiqat, poetik sintaksis lingvopoetikaning alohida sohasi sifatida poetik nutqning semantik-struktur tadqiqi, kompozitsion-struktur tuzilishi, sintaktik figuralar, takror kabi qator masalalar tahlilini amalga oshiradi.

Ma'lumki, har bir muallifning o'ziga xos mavzu va g'oyalari, fikr ifodalash yo'sini mavjud. Masalan, Asqad Muxtor she'riyatida falsafiylik, G'afur G'ulom she'riyatida donishmandlik va teranlik, Erkin Vohidov asarlarida so'zning nafis imkoniyatlaridan zargarona foydalanish, sharqona mayinlik, Abdulla Oripov she'rlarida obrazli tafakkurning o'ziga xosligi kabi Muhammad Yusuf she'riyatida esa vatanparvarlik g'oyalarining yetakchiligi va xalqona sodda ifodalar idiostilni yuzaga keltirgan omillardan biri, deb hisoblashimiz mumkin.

Dissertatsiyaning **“Muhammad Yusuf she'riyatining mavzuiy ko'lamini belgilovchi lingvokonseptlar tizimi”** deb nomlangan ikkinchi bobining birinchi paragrafi **“Vatan lingvokonsepti”**ni tahlil qilishga va uning o'ziga xos xususiyatlarini aniqlashga qaratilgan.

Badiiy konsept ma'lum bir «hissiy va estetik zo'riqish»ni yaratishga qodir va ayni paytda idrok tushunchalari shakllantirishga qodir bo'lgan tushunchalarni ifodalaydi. Ehtimol, badiiy konsept tuzilishida umumiy va individual ma'naviy ma'nolarni, ya'ni emotsional-baholovchi narsalar (salbiy va ijobiy yoki bo'yoqdorlik va boshqalar)ni ajratib ko'rsatish orqali o'ziga xoslikni ifodalashi mumkin bo'ladi. Shu bois ham Vatan konsepti keng va tor ma'noda tushunish mumkin. Tor ma'noda kishining tug'ilib o'sgan yurti, muayyan xalqqa tegishli hudud ma'nosini anglatsa, keng ma'noda esa, muayyan qit'a vakillari uchun o'z qit'alari umumiy vatan, bashariyat uchun Yer sayyorasi yagona makon sanaladi.

Muhammad Yusuf ijodida Vatan mavzusi eng yetakchi mavzulardan biri. Vatan konsepti shoir she'rlarida turli obrazlar va vositalar orqali betakror aks ettirilgan. Shoir she'rlari jamiyatimizning ma'naviy yuksalishiga sezilarli ta'sir ko'rsatgan, bugungi kunda ham o'zbek she'riyatida o'ziga xos o'ringa ega.

Shoir ijodida asosiy o'rinlarda turuvchi vatan mavzusidagi she'rlar o'zgacha ohang va takrorlanmas misralarda jo bo'lganligi bois ulardagi obraz yorqin va ta'sirchan deyishimiz mumkin. Shoir **“Vatanim”**⁴⁴ she'rida:

*Shodon kunim gul otgan sen,
Chechak otgan izimga,
Nolon kunim yupatgan sen,
Yuzing bosib yuzimga,
Singlim deymi,
Onam deymi,
Hamdard-u hamxonam deymi,*

⁴² Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси. – Фарғона, 2021. – Б. 53.

⁴³ Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси. – Фарғона, 2021. – Б. 36.

⁴⁴ Юсуф М. Сайланма. – Тошкент: Шарқ, 2005. – Б. 275.

*Oftobdan ham o'zing mehri,
Ilig'imsan Vatanim.*

Shoir Vatan timsolini singlisida, onasida ko'radi. Ona – buyuklarning eng buyugi, ulug'larning eng ulug'i, suyuqli zotlarning eng suyuqlisidir. Ba'zan bu so'zga ta'rif berishga ojiz qolasan kishi. Bu nomga shoir-u yozuvchilarimiz o'z ijod namunalarida munosib baho aytgan allalarchalik, ular bedor o'tkazgan tunlarchalik nazm bitmasligi mumkin, biroq imkon qadar onani vasf etadi. Ana shunday buyuk zot timsolida shoir Vatanni ko'radi. Darhaqiqat, bolaning ilk qadamini ko'rgan ona uchun bundan-da ortiq quvonch bo'lmaydi. Ona kabi Vatan ham bag'rida yashayotgan xalqining yutuqlaridan, shodon kunlaridan sevinadi. Uning yo'llariga gul-u maysalar tutadi. Opa-singil kabi ko'ngli xira vaqtlarda hamdard-u hamroh bo'ladi. Ko'rinib turibdiki, shoir oddiy hayotiy voqealar asosida ajoyib o'xshatishlar va teran falsafiy mushohadaga ega bo'lgan misralar yaratgan.

Ikkinchi bobning **“Ona lingvokonsepti”** deb nomlangan ikkinchi paragrafida shoir ijodidagi ona obrazi va uning lingvokonseptik xususiyatlari yoritiladi.

Muhammad Yusuf she'riyatining bosh mavzusi, markazi bu, albatta Onaga bo'lgan muhabbat. Bunda ijodkor insoniy tuyg'ular va bu tuyg'ularning bosh omili, gultojisi bo'lgan Onaga cheksiz muhabbat va ehtiromini tarannum etadi. Masalan, shoirning Ona haqidagi she'rlari har qaysi yoshdagi insonning yuragini larzaga keltiradi. She'rlardagi kechinmalar har qanday insonning quvonch-u dardi bilan chambarchas bog'liq. So'zlar goh o'y-xayolga toldiradi, goh chinakam ruhiy mamnuniyat, surur bag'ishlaydi.

<i>Men sizni o'ylayman shom-u saharda, Ona, sog'insam ham bora olmayman, Tunlari charog'on shunday shaharda Hech kimga ko'nglimni yora olmayman.</i>	<i>Hammaga ishondim, mana oqibat: O'z do'stim uyiga ko'mildi sevgim, Kun bo'lib ko'ksimni kuydirdi nafrat. (“Onamga xat”).</i>
<i>Men siz aytgandayin hammani sevdim,</i>	

Muhammad Yusuf ijodida asosiy o'rinlarda turuvchi ona lingvokonsepti mavzusidagi she'rlar o'zgacha ohang va takrorlanmas misralarda jo bo'lgan.

Bobning uchinchi paragrafi **“Muhabbat lingvokonsepti”** deb nomlangan. Mazkur paragrafda shoir she'rlaridagi sevgi-muhabbat lingvokonsepti tahlilga tortilgan.

Borliqdagi predmet va hodisalarni bilish, idrok etish bir qator mantiqiy va ruhiy harakatlar bilan bog'liq holda amalga oshadi. Bu faoliyatning dastlabki bosqichini ma'lum bir obyektning boshqa obyektlardan farqlash amali tashkil qiladi. Keyingi bosqichda esa farqlovchi belgilarni chog'ishtirish asosida obyektning hissiy obrazi yuzaga keltiriladi. Navbatdagi bosqichda hosil qilingan hissiy obraz inson xotirasidagi boshqa ramzlar bilan taqqoslangan holda, umumlashtiriladi. Muhammad Yusuf ijodida muhabbat lingvokonsepti o'ziga xos leksik va sintaktik vositalar, ramzlar orqali voqelantiriladi:

*O'tar qancha yillar to'zoni,
Yulduzlar ko'z yoshi samoni,
O'tar inson yaxshi, yomoni,
Mehr qolur, muhabbat qolur.*

Mazkur satrlarda mehr va muhabbat hayot charxpalagini aylantiruvchi kuch sifatida tasvirlanadi.

Shoir she'riyatidagi turfalik, insoniy tuyg'ular qalbimizni junbushga keltirmasdan iloj yo'q. Muhammad Yusufning chiroyli va ma'nodor she'rlarida biz tarixga, o'tmishga nazar tashlaymiz, yurtimiz bilan xayolan suhbat qurganday bo'lamiz, insoniy tuyg'ular og'ushida ajib xayollarga berilamiz. Har bir ijodkorning takrorlanmas ijodi bor. Muhammad Yusufning ham bir qarashda oddiy, ko'ringan, lekin hech kim ana shunday yoza olmaydigan ijodi bor.

Ishning **“Muhammad Yusuf she'riyatidagi ayrim birliklarning badiiy til xususiyatlari”** deb nomlangan uchinchi bobi birinchi paragrafida **“Muhammad Yusuf ijodida qo'llanilgan poetonimlarning lingvopoetik, jihatdan tahlil qilish tamoyillari”** haqidagi fikrlar hamda tahlillar asosidagi to'xtamlar bayon qilingan.

Keyingi yillarda o'zbek tilshunosligida ayrim olingan ijodkor badiiy mahsullarida lingvopoetik yondashuvning takomillashuvi badiiy matni tashkil qiluvchi til birliklarini har tomonlama tadqiq qilish masalasini muhim ahamiyatga ega vazifalardan biriga aylanmoqda, chunki har qanday til birligi badiiy matnda muallifning badiiy niyatiga xizmat qiluvchi bebaho vositaga aylanishi hamda o'ziga xos poetik qonuniyatlarni namoyon qilishi mumkin.

D.Quronov o'zining **“Badiiyat sirlari”** maqolasida: taniqli adabiyotshunos M.Baxtin eng oddiy jumladan to yirik adabiy asarlargacha – barchasini **“nutqiy janrlar”** tushunchasi doirasida sharhlar ekan, ularni jarayondagi bir zanjir deb hisoblaydi. Darhaqiqat, nutq jarayonida aytilgan gap mazmuniga so'zlovchi bunga qadar aytgan gaplar (kengroq qaralsa, so'zlovchining bu gap aytilgunga qadar shakllangan shaxsiyati) ham, boshqa muloqot ishtirokchilari aytgan gaplar ham ta'sir qiladi. Shunga qaramay, muayyan gapda so'zlovchining o'sha onda ongi-yu qalbidan kechgan o'y-hislari, modeligina mujassamlashadi. Demak, muayyan gapni butunning (nutq jarayonining) qismi sifatida ham, alohida yaxlit sifatida ham tushunishimiz mumkin⁴⁵, – deya ta'kidlagan.

Darhaqiqat, poetonimning ma'no maydoni faqatgina kontekstlarda namoyon bo'ladi, poetonim esa badiiy matnning yopiq dunyosidir. Uzoq yillar davomida badiiy matnda atoqli otlarni belgilashda adabiy antroponim asosiy termin bo'lib hisoblangan. Antropoetonim (yunoncha **“odam”** va poetonim) – badiiy asarda tilga olingan lirik qahramon, personaj, badiiy ifodaning subyektidir.

Dilrabo Andaniyazova fikrlariga qo'shilgan holda, poetik yukli shaxs nomlariga nisbatan **“antroponim”** emas, balki **“antropoetonim”**, hayvonlarga atab qo'yilgan nomlar uchun **“zoopoetonim”**, joy nomlariga nisbatan **“topopoetonim”** tarzidagi sof sohaviy terminlarni qo'llash sohaga oid terminlarni bir qadar tartibga solishga yordam beradi, degan fikrlari⁴⁶ tarafdorimiz.

Muhammad Yusuf ijodining badiiy olamida poetonimlar katta o'rin tutadi. Masalan, *rayhon* fitonimi **“jannat hidi”**, **“olamdagi tengsiz ifor”** ma'nosida qo'llash

⁴⁵ Куронов Д. Бадият сирлари // Тафаккур. – 1998. – № 1. – Б. 78-83.

⁴⁶ Анданиязова Д.Р. Бадий матнда ономастик birliklar lingvopoetikasi: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2017. – Б. 12.

o‘zbek badiiy nutqida an’anaga aylangan bo‘lib, buni quyidagi misolda ko‘rish mumkin:

Rayhon hidlaringni

Yo‘llaringa sep...

Yoki:

Bo‘yi rayhon yurtimning

Qadrin bilib yurdimmi.

Kulganda shod...

O‘zbek tilida *rayhon* (fitonim) poetonimi o‘zida “o‘ta shirin hidli”, “jannat ifori”, “tengsiz iforli” kabi ma’no yukini o‘z zimmasiga olgan holda, M.Yusuf qalamida falsafaning tildagi umumiylik va xususiylik kategoriyasining voqelanishiga guvoh bo‘lamiz. Shoir she‘r bag‘ishlagan shaxsning o‘zigagina xos barcha individual ijobiy xususiyatlari shu birgina so‘zga mujassam eta olgan. “Sen xushbo‘y ayolsan”, “suluvlikda tengsizsan”, “go‘zalligingni tengi yo‘q” kabi an’anaviy ta’rif va sifatlashlardan qochib, ular zimmasidagi poetik mazmun yukini birgina “rayhon” poetonimi zimmasiga yuklagan va o‘zbek tili badiiy uslubi uchun o‘ziga xos yangi, ya’ni “rayhon hid” birikmasini yaratib bera olgan.

She‘rdagi “rayhon” poetonimining yana bir vazifasi sifatida ularning allyuziv nom sifatida qo‘llanib, matnlarda katta hajmli axborotni ixcham shaklda ifodalash imkoniyatini yuzaga keltira olgan.

She‘riy matnda qo‘llangan allyuziv nomlar tahlili muayyan ijodkor asarlari onomastik ko‘lami haqida yaxlit tasavvur hosil qilish imkonini beradi. Masalan,

Ey, menga ertaklar so‘ylagan

Zamin,

Ergashib izingdan qolmasman

sening.

O‘zgaralar nazdida Bog‘i Eraming

Jiydang yaprog‘iga olmasman sening...

Ko‘nglimda o‘zgacha sayr-u

gashlaring.

Vatan, qadrim uyi – xonaqohimsan,

Bobolarim yotar sajdagohimsan.

Ko‘rinib turganidek, Muhammad Yusuf *Bog‘i Eram* poetonimidan katta mahorat bilan foydalangan. Yuqoridagi misolda allyuziv nomlarga ishora qilish orqali lirik qahramonning Vatanga, ona tuproqqa oshiqlik holatini o‘quvchi uchun hissiy-emotsional ta’sirchanligini oshirib, *Eram* bog‘ini o‘z vatani tuprog‘idan oziqlangan jiyda daraxtining bittagina yaprog‘iga ham almashmasligini bo‘rttirib ifodalashga erishilgan.

Bunday birliklar shoir tomonidan lingvopoetik talablar asosida muayyan vazifalarni bajarishga moslashtiriladi. Muhammad Yusuf she‘rlaridagi antropoetonimlarni lingvopoetik nuqtayi nazardan tahlil qilish shuni ko‘rsatadiki, shoir badiiy matnda ulardan quyidagi maqsadlarda foydalangan:

1) allyuziv nom sifatida matnni shakllantirish hamda intertekstuallikni ta’minlash; 2) komik effekt hosil qilish; 3) salbiy yoki ijobiy bahoni ekspressiv ifodalash; 4) kuchli his-hayajonni ifodalash; 5) ritorik figura tarkibida kelib tasvirni tiniqlashtirish; 6) turli ma’nodagi murojaatni ifodalash.

Bundan tashqari, shoir badiiyati matnlarida qo‘llanuvchi antropoetonimlarni mohiyatiga ko‘ra quyidagilarga ajratish maqsadga muvofiq deb hisoblaymiz:

1. Odatdagi (real) antropoetonimlar. 2. To‘qima antropoetonimlar: *Xonzodani sevaman men, xonzodani* kabi. 3. Tarixiy antropoetonimlar: *Mashrab, Navoiysan, Yassaviy, Chingiz, Temur Malik, Muqanna, Jaloliddin, Bobur, Ulug‘beg, Qodiriy, Usmon* kabi. 4. Mifologik antropoetonimlar: *Sulaymon, Dovud, Azroil, Shayton, G‘irot* kabi.

Uchinchi bobning ikkinchi paragrafida “**Muhammad Yusufning badiiy til mahoratini belgilovchi tasviriy vositalar**” tahlili amalga oshirilgan.

Ma’lumki, har qanday matn turli darajada axborot beruvchi sanaladi. Shu jumladan, badiiy matn ham muallifning maqsadi, uning ichki dunyosi, ruhiy holatini emotiv tarzda aks ettirishni pragmatika orqali ifodalaydi. Tilshunos M.M.Yuldashev ta’rificha: “Badiiy nutqda hatto o‘zining to‘g‘ri ma’nosi bilan qo‘llanadigan so‘z lug‘atdagi ayni shu so‘z bilan teng emas. U estetik butunlik bo‘lgan yaxlit badiiy matni tarkibida boshqa so‘zlar bilan faqat semantik-grammatik Muhammad Yusuf badiiy til mahoratini belgilovchi asosiy tasviriy vositalaridan biri metaforadir.

Badiiyat ilmiga doir adabiyotlarda metaforalar mazmuniy jihatdan uch guruhga ajratiladi:

1) odatiy metaforalar; 2) jonlantirish; 3) sinestetik metaforalar⁴⁷.

Metaforalarning bu ko‘rinishlarini Muhammad Yusuf ijodi misolida ko‘p kuzatish mumkin. Odatiy metafora:

*Vatan, qayda bo‘lmay, sen **hamrohimsan** (1),*

*Bobolarim yotar **sajdagohimsan** (2).*

*Osmonga tutashgan **oqterak** (3) o‘lkam,*

*Vatan, qadrim uyi – **xonaqohimsan** (4),*

Lirik qahramon vatanga bo‘lgan ko‘nglidagi sevgini “*hamroh*”, “*sajdagoh*”, “*oqterak*”, “*xonaqoh*” tushunchasi orqali alohida olingan badiiy sema ortiga yashiringan “eng muqaddas va oliy qadr”, “hech qachon kechib bo‘lmas” xotiralar uyg‘oqligiga ishora qiladi, uni sevish shartligini har bir inson o‘z maslagiga aylantirishi shart ekanligi haqida “bong uradi”. Bir narsada bor belgi-xususiyat, ma’no-mazmun, shakl-shamoyil ikkinchi bir leksik-semantik birlik orqali ifodalanadi.

Sinestetik metaforada bir sezgi organi bilan idrok etiladigan narsa-tushuncha boshqa sezgi organi bilan idrok etiladigan narsa-tushunchaga o‘xshatiladi, yaqinlashtiriladi va shu asosda ko‘chma ma’no yuzaga keladi⁴⁸. Muhammad Yusufning har bir she’riy asarlarida bu badiiy so‘z hodisasini kuzatish mumkin. Shoir mazkur ko‘chimni asarlarida o‘ziga xos betakror, o‘zga shoirlarga o‘xshamagan tarzda uddalaydi. “Marsiya” she’riga diqqat qilganimizda bunga amin bo‘lamiz:

...Alvon-alvon gullar yog‘ar adirlarga,

Qo‘l yetmaydi sizlar yotgan qabrlarga.

⁴⁷ Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2002. – Б. 73.

⁴⁸ Йўлдошев М. Бадий матннинг лисоний таҳлили. – Тошкент, 2007. – Б. 77.

*Olis yurtida yo 'ldosh bo 'lib Boburlarga,
 Afg'on qirlarida qolgan bahodirlar.
 Jaloliddin qoni jo 'shdi qoningizda,
Umid qilib uzilmagan joningizdan.
 Navoiydek zotlar yotar yoningizda,
 Afg'on qirlarida qolgan bahodirlar.
 Yigit bo 'lib yayrabgina yurmay ketgan,
 Bir qiz barmog 'ini ko 'zga surmay ketgan.
 Tug'ilgan bolasin bo 'yin ko 'rmay ketgan,
 Afg'on qirlarida qolgan bahodirlar.
 Xazon bosib **kun ko 'rmagan g'ussalarim,**
 Paxtazordan chiqqan ozg'in jussalarim.
 Uvolgina ketgan mo 'min Mirzolarim,
 Afg'on qirlarida qolgan bahodirlar.
 ...Qon dilimdan **sha'ningizga she'r tiladim,**
 Dunyo mendan, men dunyodan o'pkaladim.
 Tug'ishgandan aziz mening ukalarim,
 Afg'on qirlarida qolgan bahodirlar.*

Yog'moq fe'li osmondan yerga qarab harakatlanuvchi qor, yomg'ir, jala, do'l – tabiat hodisalari harakat jarayon tarzi bo'lib ko'rish sezgi organi orqali qabul qilinadigan tushuncha bo'lgani holda, shoir gullarga nisbatan “gullar yog'ar adirlarga”, deya yog'ar so'zini qo'llar ekan, badiiy fikrga o'zgacha yangi bir ma'no yuklaydiki, tasvir jarayonlarining, o'rin-joy tasvirining ifoda ma'no doirasida yorqin tabiat go'zalligi yuzaga keladi. Shoir misralarda qo'llangan “*umid qilib uzilmagan jon*”, “*kun ko 'rmagan g'ussalarim*”, “*sha'ningizga she'r tiladim*” kabi birikmalar ichki tizimidagi so'zlar anglatgan ma'nolar bir sezgi organi bilan idrok etilishini anglagan holda, badiiyat talabi bilan *umid, jon, g'ussa, she'r* kabi so'zlar boshqa sezgi unsurlari bilan idrok etiladigan narsa-tushunchaga o'xshatadi, yaqinlashtiradi va shu asosda ko'chma ma'noni mahorat bilan yuzaga keltiradi.

Ishning uchunchi bobi uchinchi paragrafi “**Muhammad Yusuf she'riy nutqning individualligini ta'minlovchi ayrim sintaktik vositalar**” tahliliga bag'ishlangan.

Yozma va og'zaki nutqda so'z tartibining vazifalari farq qilishiga e'tibor qaratgan. Shuningdek, she'riyatda so'z tartibi formal grammatik aloqa vositasidan ko'chma (ko'chib yuradigan) va turlanuvchan, so'z, so'z birikmalari va gap ma'no-mohiyatini oydinlashtiradigan, ularga sinaktik va uslubiy nozikliklar bag'ishlaydigan usul maqomiga ko'tariladi.

So'z tartibi so'zlovchining xohish irodasi, maqsadi, uslub talablariga mos ravishda joylashadi⁴⁹. Aktual bo'linish talabi bilan gapda so'z tartibi har xil bo'ladi.

⁴⁹ Сайфуллаева Р.Р., Менглиев Б.Р., Бокиева Г.Х., Курбонова М.М., Юнусова З.К., Абузалова М.Қ. Хозирги ўзбек адабий тили. – Тошкент: Фан ва технологиялар, 2010. – 39 б.

She'riy nutqda o'zgargan so'z tartibi bilan birga, to'g'ri so'z tartibi ham faol qo'llanilishi Muhammad Yusuf she'riyatidagi misollar bilan o'rganilganda hozirgi o'zbek she'riyatida so'zdan, til birliklaridan foydalanish mahorati qandayligini, to'g'ri so'z tartibining she'riy misralarda voqelanishini kuzatish so'z tartibi haqidagi tasavvurlarni yanada kengaytiradi. Zero, M.Yusuf ijodida "Vatanim" she'rini mutlaq to'g'ri so'z tartibiga asoslangan she'rlar turiga kiritishimiz mumkin.

*Men dunyoni nima qildim,
O'zing yorug' jahonim,
O'zim xoqon,
O'zim sulton,
Sen taxti Sulaymonim...*

Shoirning quyidagi misralarida kesimdan oldingi so'zga mantiqiy urg'u tushib asosiy e'tibor shu bo'lakka qaratilgan.

XULOSA

1. Badiiy asarlarning o'ziga xosligi, ularning lingvopoetik jihatlari, motivlari, mavzu guruhlarini hamda g'oyasini o'rganish, albatta, asar tilini o'rganish bilan bog'liq holda amalga oshadi. Shu bilan birga bu jarayon o'zbek adabiyotida o'zining munosib o'rni bo'lgan badiiy ijod egalarining o'zbek adabiy tili taraqqiyoti va rivojiga qo'shgan ulushi, darajasi ham oydinlashadi.

2. Muhammad Yusuf she'rlaridagi xalqonalik, ta'sirchanlik kuchining yuqori darajada ta'minlanishi omillaridan asosiysi bu – badiiy asarni shakllantiruvchi badiiy unsurlarning me'yoriy holatini saqlanganligida, noo'rin qo'llanishlarning uchramasligida deb hisoblash mumkin.

3. Muhammad Yusuf boshqa taniqli o'zbek badiiy so'z vakillari bo'lgan shoirlar kabi xalq maqollari va iboralaridan, dialektizmlardan va boshqa lisoniy shakllardan she'riyat talabi va uslubiyat talabi bilan ijodiy tarzda foydalana olgan, natijada ijod mahsullarining xalqonalik, o'ynoqilik va sodda, ixcham va ravonlik jihatlari ta'minlangan.

4. Shoir tasviriy ma'no va hissiy-emotsional bo'yoqqa ega bo'lgan iboralardan unumli foydalana olgan. Ba'zi maqol va iboralarning o'ziga xos yangi ko'rinishlarini emotsional-ekspressiv xususiyatlarini o'ziga xos individual tarzda yangilay olgan. Shuning uchun ham shoir asarlarida xalqning azaliy o'zi tomonidan qo'llanadigan va M.Yusuf tomonidan qayta sayqallanib individual "kashf etilgan" hikmatlar, maqol va matallar ko'p kuzatiladiki, ular shoir ijodi badiiyati darajasini oshirishga xizmat qilgan.

5. Badiiy ijod mahsuli bo'lgan she'rlarda shoir tomonidan ommalashmagan, o'ziga xos xususiyatlari hamda jihatlar bilan qo'llangan shoirgagina xos individual yangi lisoniy unsurlar, birliklar mavjudligi ham kuzatiladi. Muhammad Yusuf tomonidan o'zbek she'riyatiga olib kirilgan ana shunday til birliklari shoir ijodi

tilini shirador, xalqona, sodda, ravon hamda o'quvchining yodiga tez o'rnatish uchun ta'minlab bergan.

6. Keyingi yillarda badiiy so'z qudratini, badiiy asar mazmun-mohiyatini kitobxonga yetkazishda muallifning so'z qo'llash mahorati va o'ziga xos yondashuvlarini ochib berishda lingvopoetika sohasining o'rni muhim sanalmoqda. Lingvopoetika, Abdurauf Fitrat ta'riflaganday: „..fikir, tuyg'ularimizdagi to'lqunlarni so'zlar, gaplar yordami bilan tasvir qilib, boshqalarda ham shu to'lqunlarni yaratmoq” vazifasini bajaruvchi adabiyotning nafis so'z qo'llash san'ati ekanligini yana bir bor isbotlovchi, badiiy matnda qo'llangan har bir sintaktik birlik, so'z, qo'shimcha, bo'g'in va tovushning ma'no jilolarini tadqiq etuvchi soha sifatida bugungi kunda taraqqiy etib bormoqda.

7. O'zbek she'riyatida so'zni saylab, uning barcha ohanglarini anglab va tuyg'ulariga, g'oyalarga eng munosibini saralab qo'llagan shoir sifatida Muhammad Yusuf she'riyati ko'plab adabiyotshunos va tilshunoslar tadqiqotiga obyekt bo'lgan.

8. Lingvopoetikada markaziy tushunchalardan biri idiostil hisoblanadi. Bu tushuncha shoir yoki yozuvchining g'oyalari, ilgari surmoqchi bo'lgan fikrlari, dunyoqarashi va bularni ifoda etish, kitobxonga yetkazishdagi o'ziga xos uslubi, asarlarining tili, obrazlari, fantaziyalari kombinatsiyasi deyish mumkin. Muhammad Yusuf she'riyatida vatanparvarlik g'oyalarining yetakchiligi va xalqona sodda ifodalar idiostilni yuzaga keltirgan omillardan biri, deb hisoblash mumkin.

9. Muhammad Yusuf badiiy til mahoratini belgilovchi asosiy tasviriy vositalaridan biri metaforadir. Badiiyat ilmiga doir adabiyotlarda metaforalar mazmuniy jihatdan uch guruhga ajratiladi: 1) odatiy metaforalar; 2) jonlantirish; 3) sinestetik metaforalar. Lirik qahramon vatanga bo'lgan ko'nglidagi sevgini “hamroh”, “sajdagoh”, “oqterak”, “xonaqoh” tushunchasi orqali alohida olingan badiiy sema ortiga yashiringan “eng muqaddas va oliy qadr”, “hech qachon tashlab ketib bo'lmas” xotiralar uyg'oqligiga ishora qiladi, uni sevish shartligini har bir inson o'z maslagiga aylantirishi shart ekanligi haqida “bong uradi”.

10. Muhammad Yusuf she'riyatida *kinoya* o'ziga xos o'rin tutadi. “Milliy adabiyotning muayyan bosqichida mavjud ijtimoiy-falsafiy, badiiy-estetik qarashlardan qoniqmaslik, dunyo va inson konsepsiyasini yangilash ehtiyoji ayrim ijodkorlar asarlarida kinoyaning kuchayishiga olib keladi.” Ana shunday ruhiy isyonlar ta'sirida yaratilgan kinoyali ifodalar Muhammad Yusuf ijodida ham kuzatiladi.

11. She'riy va nasriy matnda aktual bo'linish masalasi mavjud. Nasriy matnda aktual bo'linish birlamchi masala bo'lsa, poeziyada qofiya, vazn va so'z tartibidan keyin turadi. She'riy nutqda so'z tartibining vazn yasovchi funksiyasi birinchi o'ringa chiqqanda uning aktual bo'linishni ifodalovchi vazifasi keskin susayadi yoki deyarli yo'q bo'lib ketadi. ya'ni gap bo'laklarining (“tema va rema”) o'zaro joylashishi erkin tus kasb etadi, shuningdek, so'z tartibining nasrga xos me'yorlari so'z birikmasi doirasida barham topadi. Sintaksisda gap bo'laklari to'g'ri va

o'zgargan, kontakt va distant so'z tartiblaridan biriga rioya qiladi. O'zgargan so'z tartibi – inversiya hisoblanib, u ba'zan nutqiy talabga ko'ra oddiy so'zlashuvda, asosan, she'riy matnlarda namoyon bo'ladi. Gap bo'laklarining o'zgargan tartibi son-sanoqsiz grammatik kombinatsiyalarni hosil qiladi.

12. She'riyatda ham so'z tartibi sintaktik vosita sifatida keng qo'llanadi, xususan, so'zlarning sintaktik funksiyalari ma'lum morfologik ko'rsatkichlar bilan ifodalanmaganda, so'z tartibi sintaktik munosabatlarni ko'rsatuvchi asosiy vosita rolini bajaradi. Zamonaviy o'zbek she'riyatida, ayniqsa, Muhammad Yusuf she'rlarida xalq maqollarining o'ziga xos va individual tarzda qo'llanilganligi kuzatiladi.

13. Pretsedent birliklar til tizimini tadqiq etishdagi yetakchi yo'nalishlaridan biri sifatida lingvokulturologiyaning asosiy o'rganish obyektlaridan hisoblanadi. Bunday badiiy tarzda qo'llanishlar pretsedent nomlarning o'zbek lingvomadaniyatidan etalon sifatida o'rin olishiga yo'l ochadi. Pretsedent nomlarning etalonlik xususiyati, ayniqsa, she'riy matnlarda yaqqol ko'zga tashlanadi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
PhD.03/04.06.2020.Fil.76.04 AT NAMANGAN STATE UNIVERSITY**

NAMANGAN STATE UNIVERSITY

TOJIMATOV RASULJON GANIJONOVICH

**LINGUA-CONCEPTUAL AND LINGUA-POETIC FEATURES OF
MUHAMMAD YUSUF'S POETRY**

10.00.01– Uzbek language

**Dissertation ABSTRACT
of the doctor of philosophy (PhD) on PHILOLOGICAL SCIENCE**

Namangan – 2024

The topic of the Doctor of Philosophy dissertation in philological sciences (PhD) is registered with the Higher Attestation Commission under the number B2021.1.PhD/Phil 1556.

The dissertation was completed at Namangan State University.

The abstract of the dissertation is available in three languages (Uzbek, English, Russian (resume)) on the website of the Academic Council (<http://www.namdu.uz/>) and on the website of «ZiyoNET» information and educational portal (www.ziyoNET.uz).

Research advisor:	Yuldashev Marufjon Muhammadjonovich Doctor of Philology, Professor
Official opponents:	Iskandarova Sharifa Madaliyevna Doctor of Philology, Professor Sobirov Abdulhay Shukurovich Doctor of Philology, Professor
Leading organization:	Kokand State Pedagogical Institute

The defense of the dissertation will take place on " ____ " _____ 2024 at _____ at a meeting of the Scientific Council PhD.03/04.06.2020.Fil.76.04 awarding scientific degrees at Namangan State University (Address: 161, Baburshah street, Namangan city, 160119. Tel.: (+99869) 227-06-12; Tel.: (998-69) 228-85-01, Fax: 228-85-02. Web-site: www.namdu.uz, e-mail: info@namdu.uz, fax: (+99869) 227-07-61; e-mail: info@namdu.uz.)

The dissertation can be found in the Information Resource Center of the Namangan State University of Foreign Languages (registered under the number _____). (Address: 160119, Namangan city, Uychi Street, 316. Tel.: (99869) 227-29-81).

The abstract of the dissertation was distributed on " ____ " _____ 2024.

(Register protocol numbered _____ in " ____ " _____ 2024).

Z.Y.Sodikov

Chairman of the Scientific Council for awarding academic degrees, Doctor of Philology, Professor

I.U.Darvishov

Scientific Secretary of the Scientific council Awarding Scientific degrees, Doctor of philosophy on Philological Sciences, (PhD).

H.A.Juraev

Chairman of Scientific Seminar at the Scientific Council on awarding scientific degrees, Doctor of Philology, Professor

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

Relevance and necessity of the dissertation topic. Research into the next period of world linguistics is based on the paradigms of anthropocentrism, which combines the study of the practical aspects of language. Based on anthropocentric principles, it is necessary and important to study individual speech expressions that are a product of reality, used by people - members of a particular society, and then by poets and writers of the nation in their works. delivered to the center of the research area. Especially in the field of linguoconceptology and linguopoetics in the directions of anthropocentrism, questions of the practical aspects of human understanding of existence through language, perception through concepts, feelings and perception of various conceptual processes in the human mind through thinking are closely related to poets and writers. Conducting research in harmony with the concepts that make up the concept sphere is of particular relevance.

There is an urgent need for scientific research of linguistic phenomena in world linguistics to be carried out directly on the basis of the theoretical foundations of the concept and conceptual studies, which are an important unit of intersection of man, language, thinking and culture. The study of linguistic and cultural concepts through the language of works of art created by creative people is gaining momentum in world linguistics, and a lot of scientific research is being conducted to meet this need. As a result, new interdisciplinary scientific directions are being improved in modern linguistics, such as linguopoetics, linguocognitology, linguopragmatics, linguoculturology, linguoconceptology. Thanks to these directions, the study of questions about how language is inextricably linked with the mental (mental) structures of a person, thinking processes and the linguistic and extralinguistic factors that cause them is becoming increasingly important.

The efforts towards the development of science carried out in our country, especially the fact that "Uzbekistan must be globally competitive in the field of science and intellectual potential"¹ is a sign for the new development period of every field of science, especially linguistics. Uzbek linguistics is also setting important and necessary tasks for the attitude towards science to rise to a new level. In this regard, sufficient conditions are being created to learn our language in a more perfect and reasonable manner. The stabilization of the anthropocentric paradigm in Uzbek linguistics in recent years enriches linguistics with new scientific and theoretical views. Studying the nation's national culture, spiritual world, the nation's rich historical heritage and the function of language units to collect and transmit information through works of art has become one of the most important and urgent tasks in our linguistics, because learning the language of the nation's skilled and well-known creator is a national-cultural part of our nation. serves to fully express the image.

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Олий Мажлис ва Ўзбекистон халқига Мурожаатномаси. 2022 йил 20 декабрь. <https://president.uz/uz/lists/view/5774>

This study serves to a certain extent in the implementation of the tasks defined in the Presidential Decree No. 60 dated January 28, 2022 of the President of the Republic of Uzbekistan “The Development Strategy of New Uzbekistan for 2022-2026”, Presidential Decree No. 5850 dated October 21, 2019 “Measures to fundamentally increase the prestige and position of the Uzbek language as a state language”, Presidential Decree No. 6084 of October 20, 2020 “Measures to further develop the Uzbek language and improve the language policy in our country”, decree No. 6097 of October 29, 2020 “Approval of the concept of development of science until 2030”; No. PD-4479 dated October 4, 2019 “On the celebration of the thirtieth anniversary of the adoption of the Law of the Republic of Uzbekistan «On the State Language», dated October 12, 2019, Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 984 of December “On approval of the Regulation of the Department of State Language Development” and other regulatory legal documents related to this activity.

Compliance of the research with the priorities of the science development and technology of the republic. The dissertation was completed according to the primary method of the development of science and technology of the republic – “Ways to develop informational and democratic society in social, legislative, economy, cultural, and moral areas; to establish a network of innovative ideas; and to fulfil them”

The level of study of the subject. A number of philosophical, national-mental, scientific, socio-political concepts are being researched as a linguistic concept in the field of modern anthropocentric sciences. In particular, concepts and many related associative concepts have been studied in world linguistics. In particular, they have been studied by scientists such as F.B. Mukhutdinova², V.V. Vasyuk³, Y.V. Belik⁴, L.V. Adonina⁵, M.A. Andreyanova⁶, O.A. Chibisheva⁷, N.A. Paskova⁸, Y.V. Mesheryakova⁹, G.A. Sadrieva¹⁰, I.O. Okuneva¹¹ in Russian linguistics.

² Мухутдинова Ф.Б. Концепт «Женщина» во французском языковом сознании (на материале афористики): Автореф. ...дисс. канд. филол. наук. – М., 2006. – 21 с.

³ Васюк В.В. Концент «женщина» в статике и динамике фразеологии английского языка: Автореф. дисс.. канд. филол. наук. – М., 2002. – 24 с.

⁴ Белик Е.В. Лингвокультурологические особенности лексики и фразеологии современного английского языка (на материале лингвокультурологического поля «мужчина и женщина»): Автореф... дис. канд. филол. наук. – М., 2003. – 23 с

⁵ Адонина Л.В. Концепт «женщина» в русском языковом сознании: Автореф. дисс... канд. филол. наук. – Воронеж, 2007. – 23 с.

⁶ Андреева М. А. Реализация концепта «мать (mother)» в русском и английском языках (на материале романов М. Горького и Дж. Э. Стейнбека) // М. А. Андреева, Г. А. Багаутдинова. Вестник Челябинского государственного университета. Филология. Искусствоведение. Вып. 55. – Челябинск: Издательство Челябинского государственного университета, 2011. – С. 17 - 22

⁷ Чибишева О.А. Рус ва инглиз фразеологизмларида аёл концепти: Автореферат. – Челябинск, 2005. – 31 с.

⁸ Паскова Н.А. Концепт «женщина» в текстах среднеанглийского периода: Опыт семантической реконструкции на основе произведений Дж. Чосера: Автореф. кандидат филологических наук. – Иркутск, 2003. – 36 с.

⁹ Мещерякова Ю.В. Концепт «красота» в английской и русской лингвокультурах: Автореф. дисс.... канд. филол. наук. – Волгоград, 2004. – 24 с.

Monographic studies were carried out in Uzbek linguistics by R.S.Ibragimova¹², M.M.Rakhmatova.¹³ In particular, the linguopoetic features of Muhammad Yusuf's work, the linguoconceptual aspects, the uniqueness of the poet's language were studied by D.Shodiyeva,¹⁴ N.S.Saidakhmedova¹⁵ and a number of other Uzbek scientists based on the analysis. In these studies, it was studied to analyze a certain linguistic concept in the cognitive worldview of the Uzbek nation from a scientific, domestic, social, political, psychological, sociological point of view, but the linguopoetic process and features of the artistic culmination of some selected artists were not studied from a linguo-conceptual point of view.

The connection of the dissertation research with the research plans of the higher educational institution where the dissertation was completed. The research work was carried out in accordance with the scientific research plan of Namangan State University within the framework of the scientific direction "System-structural anthropocentric study of the Uzbek language" for 2021-2025.

The aim of the study is to reveal the means of linguistic expression of national-cultural concepts and lingua-poetic features in Muhammad Yusuf's poetry.

The tasks of the research are the follows:

to reveal the interaction of linguistics with cognitology, psychology, philosophy, ethics-aesthetics, and lingua-cultural science, by researching the lingua-conceptual and lingua-poetic features of Muhammad Yusuf's poetry;

to reveal the place of phonetic-phonological, lexical-semantic, grammatical-syntactic tools by collecting, comparing and analyzing metaphorical and paremiological units of Muhammad Yusuf's poetry;

to comment on the lingua-poetic features of linguistic units reflecting Muhammad Yusuf's idiomatic style;

to study the micro-concepts of motherland, mother, love, manners, which are part of the macro-concept of Muhammad Yusuf's poetry, to identify their similarities and differences.

The object of the research encompasses language units used with a specific lingua-poetic purpose in Muhammad Yusuf's poetry.

The subject of the research is the lingua-cultural and lingua-poetic features of language units used in Muhammad Yusuf's poetry.

Research methods. The research used description, classification, associative, hybrid, statistical and lingua-poetic analysis methods.

¹⁰ Садриева Г.А. Устойчивые образные средства, репрезентирующие концепт «красота», в английском, русском и татарском языках: Диссертация кандидата филологических наук. – Казань, 2007. – 209 с.

¹¹ Окунева И.О. Концепт “красота” в русском и английском языках: Диссертация кандидата филологических наук. – М., 2009. – 313 с.

¹² Ибрагимов Р.С. Француз ва ўзбек тилларида аёл концептининг лингвокогнитив тадқиқи. Автореф. Фил. фан номзоди илмий даражасини олиш учун ёзилган. – Тошкент, 2012. – 31 б.

¹³ Рахматова М.М. Инглиз, ўзбек ва тожик миллий маданиятида “гўзаллик” концептининг лисоний хусусиятлари. Фил. фанлари бўйича фалсафа доктори дисс. автореф. – Бухоро, 2019. – 51 б.

¹⁴ Шодиева Д. Муҳаммад Юсуф шеърини лингвопоэтикаси: Фил. фан. ном. ...дисс. – Тошкент, 2007. – Б. 137.

¹⁵ Сайдахмедова Н.С. Муҳаммад Юсуф ижодини ўргатишнинг замонавий технологиялари: Фил. фан. Бўйича фалсафа докт. (PhD) ...дисс. – Наманган, 2023. – Б. 136.

The scientific novelty of the research is as follows:

The national, spiritual and historical place of Muhammad Yusuf's poetry in the culture of the Uzbek people, the style and methods of using words, the mature level of the artistic worldview of the poet are the poet's unique national, folk and compact forms of poetry. the realization of speech, their domestic, cultural and social reasons, and ethnic and mental linguistic and cultural characteristics, the specific aspects of skill in the use of linguistic units, such as simplicity and precision, have been proved by national conceptual evidence that individual artistic approach to historical truth and artistic truth;

it was determined that the national worldview is reflected in the poet's poems on the basis of linguistic and cultural signs, and it was proved that these linguistic processes are a linguistic-cultural phenomenon acquired during the general social or life life for the national consciousness and thinking of an individual;

the functional, stylistic and formal specific characteristics of poetonyms, which are onomastic units, are based on their scientific-artistic and theoretical-practical laws;

The phenomena of alliteration, assonance, gemination, syntactic parallelism, differentiation, syntactic gradation manifested on the basis of phonetic-phonological, lexical-semantic, morphological-syntactic forms of linguistic and linguo-conceptual and linguopoetic features have been determined.

Implementation of the research results:

based on the materials collected within the research, it is based on the purpose of compiling a dictionary of proverbs, phrases and poetic texts related to the lingua-conceptual and lingua-poetic features of Muhammad Yusuf's poetry;

it is proven that this research work in studying the conceptual landscape of the world is important in creating a field of micro and macro concepts and enriching linguistic-cultural-linguistic knowledge;

in research within the anthropocentric paradigm, in the process of higher and secondary special, vocational education, it has been proven that it serves as a direct source for students in acquiring linguistic and cultural knowledge.

The reliability of the research results on the basis of the materials collected in the framework of the research, it is based on the purpose of compiling a dictionary of proverbs, sayings, phrases and poetic texts related to the linguo-conceptual and linguopoetic features of Muhammad Yusuf's poetry;

it is proven that this research work in studying the conceptual landscape of the world is important in creating a field of micro-macroconcepts and enriching linguistic-cultural-linguocognitive knowledge;

in research within the anthropocentric paradigm, in the process of higher and secondary special, vocational education, it has been proven that it serves as a direct source for students in acquiring linguistic and cultural knowledge.

Scientific and practical significance of research results. The scientific significance of the research results is that it serves to enrich the existing theoretical views based on the conceptual characteristics of national linguistic and cultural units with knowledge based on newly created conclusions and conclusions, to the research works carried out in the field of linguocognitive, linguistic linguistics,

ethnolinguistics, in particular, to the social and cultural aspects reflected in the linguistic landscape of the world. , it is explained by the fact that it serves as a theoretical basis in defining the cognitive space of national-mental concepts, in determining their place, tasks and linguistic features in the creation of an artistic text.

The practical significance of the research results in the creation of the linguistic-cultural phonetic-phonological, lexical-semantic and grammatical bases of the Uzbek language, associative vocabulary fund of national-artistic concept units, summaries and dictionary manuals, the philology direction of higher educational institutions It is defined by the fact that it can be used effectively in organizing lectures and seminars for students.

Implementation of research results. Based on the scientific results of studying the linguo-conceptual and linguo-poetic features of the poetry of Muhammad Yusuf:

The national, spiritual and historical place of the poetry of Muhammad Yusuf in the culture of the Uzbek people, the style and ways of using words, the mature level of the poet's artistic worldview are unique national, folk and compact forms of the poet's poetry. the emergence of speech, its everyday, cultural and social reasons, as well as ethnic and mental linguocultural characteristics, unique aspects of the skill of using language units, such as simplicity and accuracy, is the place where this is proven through national conceptual evidence that an individual artistic approach to historical truth and artistic truth and opinions on the topic FA-F1-G003 "Formation of functional words in the modern Karakalpak language" ("Функциональное словообразование в современном каракалпакском языке") conducted by the Karakalpak Institute of Humanitarian Sciences, Karakalpak Department of the Academy of Sciences of the Republic of Uzbekistan used in the fundamental project (Reference No. 18.01/09 dated January 18, 2023 of the Academy of Sciences of the Republic of Uzbekistan, Department of the Republic of Karakalpakstan.

As a result, the realization of the connotative meanings of the word in the language of Uzbek artistic works, the theoretical foundations of the aspects arising from the meaning of the word under the influence of national-spiritual factors have been scientifically expanded and filled;

Alliteration, assonance, gemination, syntactic parallelism, differentiation, syntactic gradation phenomena manifested on the basis of phonetic-phonological, lexical-semantic, morphological-syntactic forms of linguistic-linguistic units that include linguo-conceptual and linguopoetic features It was used in the scientific-practical project FA-A1-G007 "Karakalpok proverbs as an object of linguistic research" carried out by the Karakalpak Institute of Humanitarian Sciences, Karakalpakstan branch of the Academy of Sciences of the Republic of Uzbekistan (Academy of Sciences of the Republic of Uzbekistan Karakalpok reference number 18.01/09 dated January 18, 2023 of the department of Istan). As a result,

the scientific views that the national-spiritual, socio-historical roots of proverbs in the language of Uzbek artistic works are inextricably linked with the national nature of the language have been supplemented, and the issue of the place of poetic words in art has been enriched with new ideas;

It was determined that the national worldview is reflected in the poet's poems on the basis of linguistic and cultural signs, and it was proved that these linguistic processes are a linguistic and cultural phenomenon acquired during the general social or life life of the individual for the national consciousness and thinking, and the poet's poems are used to increase the expressiveness and colorfulness of the poet's poems. "Culture and Enlightenment" of the Uzbek Television and Radio Company "Culture and Enlightenment" from places and conclusions based on the functional, stylistic and formal characteristics of poetonyms, which are onomastic units, their scientific-artistic and theoretical-practical laws. was used in the preparation of the scripts of the programs "Language Ornament", "Mirror of Spirituality" broadcast on the TV channel (No. 01-45-396 dated March 13, 2023 of the state institution "Uzbekistan Teleradiokanali" of the Uzbek Television and Radio Company reference). As a result, the script of the show was enriched with content, and their scientific basis and popularity were ensured.

Approbation of research results. The results of the research were discussed at 2 international and 2 national scientific-practical conferences.

Publication of research results. A total of 12 scientific works on the topic of the dissertation: 6 articles were published in scientific publications, including 2 national, 4 international and foreign journals, in which the main scientific results of doctoral dissertations were recommended to be published by the Higher Attestation Commission of the Republic of Uzbekistan.

The structure and scope of the dissertation. The study consists of three chapters, a conclusion, and a list of used literature. The total volume of the work is 140 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the "Introduction" part of the research, the relevance and necessity of the topic is based, the research level, goals and tasks, object and subject of the research are described, its compatibility with the priority direction of the development of science and technology of the republic is shown, research methods, scientific novelty and practical importance are revealed. information on the implementation of research results, published works and the structure of the dissertation is presented.

The first chapter of the dissertation entitled "Scientific-theoretical foundations of lingua-conceptual and lingua-poetic research of poetic text" consists of two paragraphs, the first paragraph of which analyzes the issue of "Scientific research on concept and lingua-concept in philology".

In 1928, S. Askoldov in the article “Concept and Word”¹⁶, the term concept, which was widely used in science since the 90s of the 20th century, remains one of the central concepts in today’s linguistics.

According to N. Telia’s definition, the concept is aimed at expanding the scope of knowledge, what we know and imagine about the object. So, it expands the meaning of the word, creates an opportunity to think and hypothesize.

According to G. Slisikin, the more symbols representing the concept are potential, the older the concept is and the more valuable it is in that language community. So, based on this, we can say that any object cannot be a concept.

Essence and evidence are analogous to the meaning of the concept, a form of information about the world that is compatible with other information, a systematization of imagined knowledge.

According to K. Yusupov, “the concept is a complex of knowledge in our mind, images about it and positive, negative, neutral attitudes towards it, that is, evaluations.”¹⁷ According to the scientist, a concept is a personal attitude towards an object.

As can be seen from the above comments, there is no single definition of the concept in linguistics. As a result, three main approaches to understanding the concept in science have been observed: linguistic, cognitive, cultural approach.

Uzbek linguist, for some reason, prof. Sh. Safarov, while talking about the concept, does not pay enough attention to its linguistic, cultural and ethno-national aspects.¹⁸

The well-known linguist scientist Nizomiddin Mahmudov in his article entitled “In search of ways of perfect study of the language...” stated that among the many definitions given to the concept in Russian linguistics, the definition put forward by V.A. Maslova more accurately reflects the reality¹⁹.

According to him, the concept “is a semantic structure in which linguistic and cultural identity is recorded and which describes the owners of a certain ethno-culture in one way or another.”²⁰

In general, the term concept from the point of view of cognitive linguistics is used by many linguists, including D. Lakoff, R. Langaker, M. Johnson, Ch. Fillmore, S. Kubryakova, A. P. Babushkin, J. R. Anderson, P. Zeckendorf; scientists like S. Shifer have studied in psycholinguistics A.A. Leontev, A.A. Zalevskaya; Y.S. Stepanov, N.D. Arutyonova, V.I. Karasik, V.V. Vorobyov, V.V. Kolesov, G.G. Slisikin, S.Kh. Lyapin²¹ and other scientists have researched in linguistic culture.

¹⁶ Аскольдов С.А. Концепт и слово / Русская словесность. От теории словесности к структуре текста. – Москва: Академи; 1997.

¹⁷ Юсупов Ў.Қ. Маъно, тушунча, концепт ва лингвокультуре атамалари хусусида // Стилистика тилшуносликнинг замонавий йўналишларида: Илмий амалий конференция материаллари. – Тошкент, 2011. – Б.49.

¹⁸ Сафаров Ш. Когнитив тилшунослик. – Жиззах: Сангзор., 2006. – Б.17-18.

¹⁹ Маҳмудов Н. Тилнинг мукамал тадқиқи йўллари излаб // Ўзбек тили ва адабиёти, 2012. – №5. – Б.3-16.

²⁰ Маслова В.А. Когнитивная лингвистика. – Минск: Тетра Системс, 2008. – С.50.

²¹ Усманова Ш. Лингвокультурология. – Тошкент, 2014. – Б.43.

N. Mahmudov dwells on the study of the concept in linguistic and cultural studies and writes: “In linguistic and cultural studies, a lot of attention is paid to the problems of the expression of the concept, when you get acquainted with the Internet materials, for example, you can see that this direction is extremely widespread in linguistics in Russia. It is difficult to enumerate the works in this regard. Even in recent years, a very large part of candidate's theses is dedicated to the linguistic and cultural research of the concept in one or another language.”²²

Prof. Sh. Usmanova admits that the concept as a linguistic and cultural unit expresses the specific aspects of the culture of this or that nation²³. Based on this, we can say that the lingua-cultural concept is the main unit of culture that has an ethno-cultural nature and conveys functionally important information about existence.

According to D. U. Ashurova, “it is wrong to call all concepts a concept, but only concepts that play an important role in the spheres of world and national culture can be called a concept.”²⁴ Uzbek linguists N. Mahmudov²⁵, Sh. Safarov²⁶ and A. Mamatov²⁷ also commented on the concept term.

In my opinion, the concept is a multifaceted and multi-layered mental structure. It also shows psychological, cognitive-semantic and lingua-cultural aspects at the same time. After all, the fact that the concept is described as an object of cognitive and lingua-cultural studies also proves this. For this reason, the division of the concept into types by researchers as subjective, social, linguistic, cultural, and artistic concepts can be evaluated as a different approach to the single essence. In fact, the language system is one of the most diverse phenomena that combines the above qualities²⁸. For example, Muhammad Yusuf writes:

*If the blue sighs,
There is no day without laughter.
If he cries, he is a man
He sleeps on a horse (“Halima enam allalari”)*²⁹

These lines can be interpreted as follows from a conceptual point of view. In these lines, lexemes el, er, boy, and noun can be said to be key words that express the main content. The word El is described in the Explanatory Dictionary as follows: 1. People, inhabitants, people of a place; in general, most people, people, everyone. 2. People belonging to the same country, tribe; nation, people. Kipchak

²² Маҳмудов Н.Тилнинг мукамал тадқиқи йўллари излаб...// Ўзбек тили ва адабиёти. – Тошкент, 2012. – № 5. – Б. 9.

²³ Усманова Ш. Лингвокультурология. – Тошкент., 2019. – Б. 44.

²⁴ Каримов У.Н. Концепт тушунчаси ва унинг бадиий адабиётдаги моҳияти // ЎзМУ хабарлари, 2017. – №1/5. – Б. 416-417.

²⁵ Маҳмудов Н.Тилнинг мукамал тадқиқи йўллари излаб... //Ўзбек тили ва адабиёти. – Тошкент., 2012. – № 5. – Б. 3-16.

²⁶ Сафаров Ш. Когнитив тилшунослик. – Жиззах: Сангзор., 2006.

²⁷ Маматов А.Е. Тилга когнитив ёндашувнинг моҳияти нимада? / Ўзбек тилшунослигининг долзарб муаммолари (проф. А.Нурмонов таваллудининг 70 йиллигига бағишлаб ўтказилаётган илмий-амалий анжуман материаллари. – Андижон., 2012. – Б. 212.

²⁸ Худайберганава Д. Ўзбек тилидаги бадиий матнларнинг антропоцентрик талқини: Филол.фан.док. ... диссер.автореф. – Тошкент., 2015. – Б.11-12.

²⁹ М. Yusuf. Halima enam allalari. – Tashkent, 2019. – B. 14.

eli. Mangit people. Brotherly countries. 3. Country, region, country³⁰. Also, it can be observed that this word has the meaning of “getting out” in proverbs such as “The real enemy will not be the hand, If you cut the skirt, you will not be the sleeve”, “The drop will not be the flood, The enemy will not be the hand”.

The following meanings of the word *er* in the compound *er yuig* are given in the explanatory dictionary: 1. A person belonging to the male gender; male. Dear where the husband blesses. Proverb. A horse will not die in Angizli land, a land will not die in Iyirli land. Proverb. 2. A man who is in a marriage contract with a woman; remnant (in relation to his wife). To make a husband. Get out of the ground. It is better to leave the ground than to leave the hand. Proverb. A good wife makes a husband a husband, a bad wife makes an earth. Proverb. 3. A brave, noble, brave person. When a man falls, he walks on water with a boot, when a horse falls, he drinks water with a water bottle. Proverb. The man is known on the field. Proverb. Will the granny of the real man die in desperation, will the man fall in love with the beauty because of his granny? “Rustam Khan”³¹.

The denotative meaning of the lexeme *horse* is “a herbivore, a mammal, a large working animal belonging to the ungulates. White horse. Horse. Horse. The noun is participative. To put a shoe on a horse. to ride a horse. A whip for a good horse, a thousand whips for a bad horse.” Proverb³² is used connotatively, and in meaning, it is used in the composition of phraseology such as to ride a horse, to be like a horse, even if he dismounts from the horse, he does not get off the saddle. At the same time, in Uzbek folklore and written literature, the horse is depicted as a close friend, a constant companion of a young man, a helper in difficult days, a representative of national character, a symbol of courage. For the Uzbek language, each of the concepts *el*, *er yigit*, *ot* can be evaluated as lexemes representing national-cultural concepts. The lexemes of nation, man, and horse serve to express the concept of peace in the above lines.

A number of structural components including the following levels can be distinguished in the structure of the concept:³³ 1) the etymological level shows the description of the historical development path of the semantics of the concept, the formation of its denotative and connotative meanings; 2) the basic level, which shows the set of modern encyclopedic meanings of the concept; 3) associative-expanding level includes the sum of all denotative and connotative meanings arising on the basis of associative relations in the structure of the concept.

According to V.I. Karasik, the concept structure is manifested through three main components: 1) a general trace related to one or another object, object, quality, event, which is imprinted in the subject-image-memory; 2) conceptual structure, formed in the frame; 3) the conceptual-rational part, which includes the

³⁰ O‘zbek tilining izohli lug‘ati. – Toshkent, 2020. 5-jild. – B. 30.

³¹ O‘zbek tilining izohli lug‘ati. – Toshkent, 2020. 5-jild. – B. 45.

³² O‘zbek tilining izohli lug‘ati. – Toshkent, 2020. 3-jild. – B. 150.

³³ Степанов Ю.С.Юкоридаги манба. – Б. 42-45; Филиппова М.А. Концепт «демократия» в американской лингвокультуре // Известия Волгоградского педагогического гос. ун-та, – Волгоград, 2007. – N 2. – С. 18-22.

substantive essence of the concept. The analysis of these approaches shows that many researchers distinguish three main components in the concept structure.³⁴

The concept emerged as the main unit of a number of sciences developing on the basis of the anthropocentric paradigm, in particular, such sciences as cognitive linguistics, psycholinguistics, lingua-cultural studies, ethno-linguistics, aesthetics, literary studies.

In the second chapter of the work, **“The main concepts and theoretical sources of the lingua-poetic analysis of the poetic text”** are explained and relations are stated.

In recent years, the role of the field of lingua-poetics has been considered important in revealing the author's skill of using words and his unique approaches in conveying the power of the artistic word and the essence of the artistic work to the reader. Lingvopoetics, as described by Abdurauf Fitrat: “..the art of elegant word usage of literature, which performs the task of describing the waves of our thoughts and feelings with the help of words and sentences, and creating these waves in others”³⁵ proving once again that it is a field that studies the meanings of every syntactic unit, word, adverb, syllable, and sound used in the artistic text. N. Mahmudov, A. Nurmonov laid the foundation stones in Uzbek linguistics in this field, but the researches of M. Yuldashev were especially important³⁶. The scientist showed the main principles of lingua-poetic analysis of the artistic text³⁷.

As the main tasks of language, it is a means of communication (communicative), the task of transmitting knowledge and information from ancestors to generations (cumulative), and the function of expressing emotional-expressiveness and conveying it to listeners and students is also important. The full implementation of this function leads the poetic text. “According to these characteristics, poetic speech is sharply different from prosaic speech, and expressing the feelings of the author of the speech in an emotional-expressive way, affects the addressee, awakening his feelings.”³⁸

Every sound (letter), syllable, accent, tone, word, combination, place of the sentence, and its use are important in the poetic text. A poet can achieve his goal only when he skillfully uses each language unit. Therefore, phonopoetics, lexical poetics, and poetic syntax directions of lingua-poetics are developing harmoniously. The lingua-poetic analysis of the poetic text requires paying special attention to revealing the importance of each language unit in the expression of emotional expressiveness. The most important part of lingua-poetics related to the analysis of poetic text is phonopoetics. By means of phonopoetics, the linguistic features of rhymes, accent and tone, stops in the poetic text and their importance in increasing emotionality are revealed. “Research of phonopoetic tools such as

³⁴ Карасик В.И. Языковой круг: личность, концепты, дискурс. – М.: Гнозис, 2004. – С. 109.

³⁵ Фитрат А. Танланган асарлар. 4-жилд. – Тошкент, 2006. – Б. 12.

³⁶ Йўлдошев М. Бадиий матн лингвопоэтикаси. – Тошкент, 2008. – 159 б. Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент, 2002. – 80 б.

³⁷ Йўлдошев М. Бадиий матн лингвопоэтикаси. – Тошкент, 2008. – Б.159.

³⁸ Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси. – Фарғона, 2021. – Б. 3.

changes in poetic speech sounds, accent, stop, syllable, stop, serves as an important stage in the review and analysis of poetic speech.”³⁹

If we observe Muhammad Yusuf’s poetry from the phonopoetic point of view, we can see that the poet turned to free weight in the poems describing tense historical situations and events, and the amount of hijas in the verses is expressed differently and briefly.

It is known that the lexical units in the poetic text have their own meanings and glosses. Of course, the changes of meaning, the complication of semantic relations, the emergence of contextual synonymy, antonymy, and polysemy phenomena are especially important here. A poetic text requires a special approach to the use of words from the creator, the use of suitable language units for the unity and harmony of form and content. As a poet who chose such a word in Uzbek poetry, understood all its tones and selected the most appropriate one for his feelings and ideas, Muhammad Yusuf’s poetry has been the object of research by many literary scholars and linguists. D. Shodiyeva, in her scientific research on the topic “Lingua-poetics of Muhammad Yusuf’s poetry”, the reader remembers the unique use of M. Yusuf’s poems, which represent the light and dark part of the day, as well as the moments of night and day. states that it remains⁴⁰:

And I’m in love

Yours is the strangest.

Borrowing words from night

Early morning. (“We will be happy”)

At night at the wedding, looking at each other

She is unrecognizable in the daytime. (“This girl...”)

You are the spring that lived even in cancer,

You are a bright meal even in winter. (“Aged girl”)

My morning was full of laughter,

Shamim is worried. (“In the maternity ward”)

Your morning was spring,

Your evening is autumn. (“Life is...”)

According to the scientist, the poet can introduce antonyms into his poems with skill. M. Yusuf can fully use the possibilities of homonyms and synonyms, which are considered types of words in the Uzbek language based on their form and meaning. In the given examples, he formed the antithesis through the words night - morning, winter - lunch, night - day, morning - evening⁴¹, morning - evening. In this case, we can pay attention to the following cases: the unique artistic skill of the poet, who has arranged the antonyms of the Uzbek language, such as night - morning, winter - lunch, night - day, morning - evening, morning - evening, like a pearl in his verses. proves.

³⁹ Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Филол. фан. фалсафа доктори диссер. – Фарғона, 219. – Б.21.

⁴⁰ Шодиева Д. Муҳаммад Юсуф шеърининг лингвопоэтикаси. Фил. фан. ном. ...дисс. – Тошкент, 2007. – Б. 137.

⁴¹ Раҳматуллаев Ш., Маматов Н., Шукуров Р. Ўзбек тили антонимларининг изоҳли луғати. – Тошкент: Ўқитувчи, 1980. – Б. 173-174.

Among the components of lingua-poetics, poetic syntax occupies a special place in revealing the structure of a poetic text and the meaning aspects of its syntactic level units. M. Abdupattoyev, who studied the issues of poetic syntax in Uzbek linguistics in a detailed monographic plan, emphasized that the consistent expression of the main thoughts and feelings, which are the product of the author's idea and thinking, is closely related to how well the compositional-syntactic structure is structured.⁴² Speaking about the importance of periods in the poetic text, M. Yusuf proves his ideas based on examples from his work.⁴³ In fact, poetic syntax, as a separate field of lingua-poetics, analyzes a number of issues such as semantic-structural research, compositional-structural structure, syntactic figures, and repetition of poetic speech.

It is known that each author has his own topics and ideas, and a way of expressing his thoughts. For example, philosophy in the poetry of Asqad Mukhtar, wisdom and depth in the poetry of Gafur Ghulam, the elegant use of words in the works of Erkin Vahidov, oriental softness, the uniqueness of figurative thinking in the poems of Abdulla Oripov, Muhammad Yusuf and in his poetry, we can consider that the leadership of patriotic ideas and folk simple expressions are one of the factors that created idiostyle.

The first paragraph of the second chapter of the dissertation entitled **“System of linguistic concepts determining the thematic scope of Muhammad Yusuf’s poetry”** is aimed at analyzing the **“Linguistic concept of the motherland”** and defining its specific features.

An artistic concept is able to create a certain “emotional and aesthetic tension” and at the same time expresses concepts that are capable of forming perceptual concepts. Perhaps, in the structure of the artistic concept, it will be possible to express individuality by distinguishing general and individual spiritual meanings, that is, emotional-evaluative things (negative and positive or coloring, etc.). Therefore, the concept of the Motherland can be understood in a broad and narrow sense. In a narrow sense, the country of a person's birth and upbringing means the territory belonging to a certain people, and in a broad sense, for the representatives of a certain continent, their continent is the common homeland, and for humanity, the planet Earth is considered the only space.

The theme of the Motherland is one of the leading themes in Muhammad Yusuf's works. The concept of the homeland is uniquely reflected in the poet's poems through various images and means. The poet's poems had a significant impact on the spiritual growth of our society, and even today they have a special place in Uzbek poetry.

We can say that the poems on the theme of the homeland, which occupy the main place in the poet's work, are written in a unique tone and unrepeatable verses, so the image in them is bright and impressive. The poet in his poem “My motherland”⁴⁴:

⁴² Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси. – Фарғона, 2021. – Б. 53.

⁴³ Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси. – Фарғона, 2021. – Б. 36.

⁴⁴ Юсуф М. Сайланма. – Тошкент: Шарқ, 2005. – Б. 275.

*You are the one who bloomed on my happy day.
 To my smallpox,
 You comforted me on a sad day,
 Your face pressed against my face,
 my sister
 My mother said
 Don't you mean my brother?
 Your love is better than the sun,
 I love you, my country.*

The poet sees the symbol of the Motherland in his sister and mother. Mother is the greatest of the great, the greatest of the great, the most beloved of the beloved. Sometimes you can't define this word. Our poets and writers have given a worthy assessment of this name in their creations, the poem may not end as many nights as they spent awake, but it will praise the mother as much as possible. The poet sees the Motherland in the image of such a great person. Indeed, there is no greater joy for a mother who sees her child take his first steps. Like a mother, the Motherland rejoices at the achievements and happy days of its people. Flowers and grass cover his paths. Like a sister, she is a companion in times of despair. It can be seen that the poet created wonderful similes and verses with deep philosophical observation based on ordinary life events.

The second paragraph of the second chapter entitled “**Mother's Linguistic Concept**” describes the image of the mother in the poet's work and its linguistic-conceptual features.

The main theme and center of Muhammad Yusuf's poetry is, of course, love for Mother. In this, the artist glorifies human feelings and his boundless love and respect for the Mother, who is the main factor of these feelings. For example, the poet's poems about Mother will shake the heart of people of any age. The experiences in the poems are closely related to the joys and sorrows of any person. Sometimes the words fill with thoughts, sometimes they give real spiritual satisfaction and happiness.

*I think of you in the morning and evening
 Mom, even if I miss you, I can't go
 In such a city, there are lights at night
 I can't break my heart to anyone.
 I loved everyone as you say
 I believed everyone, here is the result:
 I was buried in my friend's house, my love.
 Hatred burned my chest for days. (“A letter to my mother”).*

Poems on the theme of the concept of mother tongue, which are in the main place in Muhammad Yusuf's work, are written in a unique tone and unrepeatable verses.

The third paragraph of the chapter is called “**Linguistic concept of love**”. In this paragraph, the linguistic concept of love in the poet's poems is analyzed.

Knowledge and perception of objects and events in existence is carried out in connection with a number of logical and mental actions. The initial stage of this activity is the act of distinguishing a certain object from other objects. At the next stage, an emotional image of the object is created based on the combination of distinctive signs. In the next step, the created emotional image is generalized by comparing it with other symbols in human memory. In Muhammad Yusuf's work, the linguistic concept of love is expressed through unique lexical and syntactic tools and symbols:

*How many years will pass,
The stars are the straw of tears,
A person is good or bad.
Love remains, love remains.*

In these lines, kindness and love are described as the force that turns the wheel of life.

The variety and human feelings in the poet's poetry cannot help but stir our hearts. In the beautiful and meaningful poems of Muhammad Yusuf, we look at history and the past, we feel like we are having an imaginary conversation with our country, we indulge in strange fantasies in the embrace of human emotions. Every artist has unique creations. For example, if we look at Muhammad Yusuf's work, at first glance, it looks simple, but no one can write like that.

In the first paragraph of the third chapter entitled "Artistic language features of some units in the poetry of Muhammad Yusuf", the conclusions based on the analysis of "the principles of linguistic and poetic analysis of poetonyms used in the work of Muhammad Yusuf" are described.

In recent years, in Uzbek linguistics, the improvement of the lingua-poetic approach in some creative artistic products has become one of the most important tasks of the comprehensive research of the language units that make up the artistic text. Because any language unit can become an invaluable tool that serves the author's artistic intention in an artistic text and can show its own poetic laws.

D. Kuronov in his article "Secrets of art": the well-known literary critic M. Bakhtin, commenting on everything from the simplest sentence to large literary works, considers them to be a chain in the process. In fact, the content of the speech is influenced by what the speaker has said so far (in a broader sense, the personality of the speaker formed before the utterance) and what other participants of the dialogue have said. Nevertheless, in a specific sentence, only the home feelings and models of the speaker's mind and heart are embodied at that moment. So, we can understand a certain sentence as a part of the whole (speech process) and as a separate whole, he said⁴⁵.

In fact, the meaning field of the poetonym appears only in contexts, and the poetonym is the closed world of the artistic text. For many years, the literary anthroponym was considered the main term in the definition of famous nouns in

⁴⁵ Куронов Д. Бадият сирлари // Тафаккур. – 1998. – № 1. – Б. 78-83.

the literary text. Anthroponym (Greek “man” and poetonym) is a lyrical hero, character, subject of artistic expression mentioned in a work of art.

Agreeing with the opinions of Dilrabo Andaniyazova, the use of purely sectoral terms such as “anthroponym” but “anthroponym” for the names of animals with a poetic load, “zooponym” for the names of animals, and “toponym” for the names of places⁴⁶. I support their opinion that it will help to regulate to some extent.

Poetonyms occupy a great place in the artistic world of Muhammad Yusuf's work. For example, it has become a tradition in Uzbek artistic speech to use the phytonym basil in the meaning “smell of heaven”, “unparalleled expression in the world”, which can be seen in the following example:

*The smell of basil
Sow my paths...
Or:
Basil is all over my country
Did I know that?
Happy when you laugh...*

In the Uzbek language, basil (phytonym) poetonym carries the meaning of “extremely sweet-smelling”, “heavenly fragrance”, “incomparable expression”, in the pen of M. Yusuf, the generality and specificity of philosophy in language we witness the realization of the category. The poet was able to embody all the individual positive characteristics of the person to whom he dedicated the poem in this one word. Avoiding traditional definitions and adjectives such as “you are a fragrant woman”, “you are unmatched in beauty”, “your beauty is unmatched”, the burden of the poetic content is placed on the sole poet “Rayhan” and the Uzbek language. He was able to create a unique new combination for his artistic style, that is, “basil smell”.

As another function of the poetonym “basil” in the poem, it is used as an allusive name, which creates the possibility of expressing a large amount of information in a concise form in the texts.

The analysis of allusive names used in the poetic text makes it possible to create a comprehensive picture of the onomastic scope of the works of a certain creator. For example,

*O land that told me tales,
I will follow your footsteps.
Bogi Eraming in front of others
I can't take your shit...
You walk in my heart in a special way.
Homeland, dear home - you are my roommate,
You are my place of worship where my ancestors lie.*

⁴⁶ Анданиязова Д.Р. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2017. – Б. 12.

As you can see, Muhammad Yusuf Bogi used Eram's poetonym with great skill. In the above example, by referring to allusive names, the lyrical hero's love for the Motherland, the motherland, increases the emotional impact for the reader, exaggerating the fact that he does not exchange Eram's garden for even a single leaf of the jiida tree fed from the soil of his homeland. achieved expression.

Such units are adapted by the poet to perform certain tasks based on lingua-poetic requirements. The analysis of anthropoethonyms in Muhammad Yusuf's poems from the lingua-poetic point of view shows that the poet used them in the artistic text for the following purposes:

1) forming the text as an allusive name and ensuring intertextuality; 2) creating a comic effect; 3) expressive expression of negative or positive assessment; 4) expressing strong emotions; 5) clarifying the image as part of a rhetorical figure; 6) expression of appeal with different meanings.

In addition, we believe that it is appropriate to divide the anthropoethonyms used in the texts of the poet's art into the following according to their essence:

1. Usual (real) anthropoethonyms. 2. Textile anthropoethonyms: I love Khanzoda, like Khanzoda. 3. Historical anthropoethonyms: Mashrabsan, Navoisan, Yassavisan, Chingizlarga, Temur Malik, Muqannasan, Jalaluddin, Baburing, Ulugbegin, Qadiriyni, Usman, etc. 4. Mythological anthropoethonyms: Suleiman, Davud, Azrael, Satan, Girot, etc.

In the second paragraph of the third chapter, the analysis of **“Visual tools that define Muhammad Yusuf’s artistic language skills”** is carried out.

It is known that any text is considered informative at different levels. In addition, the artistic text expresses the author's goal, his inner world, emotional state through pragmatics. Linguist M.M. Yuldashev explains: “The word used in artistic speech even with its correct meaning is not equal to the same word in the dictionary. Metaphor is one of the main visual tools that define the artistic language skills of Muhammad Yusuf, in other words, only semantic-grammatical in the composition of his artistic text, which is an aesthetic whole.”⁴⁷

Metaphors are divided into three groups in the literature on art science:

1) usual metaphors; 2) revitalization; 3) synesthetic metaphors.

These metaphors can be observed in the example of Muhammad Yusuf's work. A typical metaphor:

Homeland, regardless of rules, you are my companion (1),

You are my place of worship where my ancestors lie (2).

The whiter (3) country that is adjacent to the sky,

Homeland, dear home - you are my roommate (4),

The lyrical hero's love for the homeland is “the most sacred and highest value”, “which can never be abandoned» hidden behind the artistic background, which is taken separately through the concept of “companion”, “place of worship”, “whiter”, “house”. it refers to the awakening of memories, it “sounds the bell” that each person must make the obligation to love his own. The sign-property,

⁴⁷ Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2002. – Б. 73.

meaning-content, form-shape of a thing is expressed through a second lexical-semantic unit.

In the synesthetic metaphor, the thing-concept perceived by one sense organ is compared to the thing-concept perceived by another sense organ, and on this basis, figurative meaning is created⁴⁸. This phenomenon of artistic words can be observed in each of Muhammad Yusuf's poetic works. The poet manages this transition in his works in a unique and unique way, unlike other poets. We can be sure of this when we pay attention to the poem "Marcia":

*...The hills are covered with flowers,
He does not touch the graves where you are lying.
As a companion in a distant land to the Baburs,
They are the remnants of the Afghan mountains.
Jalaluddin's blood is in your blood,
From your soul that never stopped hoping.
People like Navoi are lying next to you,
They are the price that remained in the Afghan mountains.
He didn't just walk around as a young man,
One girl left without lifting a finger.
The child that was born died without seeing its neck.
They are the remnants of the Afghan mountains.
My sorrows that I have not seen in the past,
My thin skins from the cotton field.
My beloved Mirzolar, the last departed,
They are the remnants of the Afghan mountains.
...I wished a poem for your honor from my blood,
The world is from me, I am from the world.
Dear my brothers from birth,
They are the remnants of the Afghan mountains.*

As the verb "fall" is a concept perceived by the sensory organ of seeing as the movement process of natural phenomena, snow, rain, sleet, hail moving from the sky to the ground, the poet refers to flowers "flowers are falling on the hills", while using the word "yogar", he imposes a new meaning on the artistic thought, that within the expressive meaning of image processes, the image of the place, bright nature is beauty occurs. The poet realizes that the meanings of the words in the internal system of the compounds used in the verses, such as "a soul that did not give up hope", "my sorrows that did not see the day", "I wished a poem to your honor" are perceived by one sense organ. , with the requirement of artistry, words like hope, soul, anger, and poetry are similar to things-concepts that are perceived by other sensory elements, bring them closer, and skillfully create a figurative meaning on this basis.

⁴⁸ Йўлдошев М. Бадиий матннинг лисоний таҳлили. – Тошкент, 2007. – Б. 77.

The third paragraph of the third chapter of the work is devoted to the analysis of **“Some syntactic tools that ensure the individuality of Muhammad Yusuf’s poetic speech.”**

He paid attention to the differences in the tasks of word order in written and oral speech. Also, is elevated to method status word order in poetry is portable (migrating) and variable from a formal grammatical communication tool, it clarifies the meaning of words, phrases and sentences, and gives them syntactic and stylistic subtleties.

The order of words is placed according to the speaker's desire, purpose, and stylistic requirements⁴⁹. The order of words in a sentence is different with the requirement of actual division.

Along with the changed word order in poetic speech, the correct word order is also actively⁴⁸ used, when studied with examples from Muhammad Yusuf’s poetry, in modern Uzbek poetry, words, language Observing the skill of using units, the realization of the correct word order⁴⁹ in poetic verses further expands the perception of word order. Because in the work of M. Yusuf, the poem “My motherland” can be included in the type of poems based on absolutely correct word order.

*what have I done to the world
You are my bright world,
I am the king,
I am the sultan,
You are the throne of Solomon...*

In the following verses of the poet, the logical emphasis falls on the word before the clause, and the main attention is focused on this part.

CONCLUSION

1. The study of the originality of works of art, their lingua-poetic aspects, motives, subject groups, and ideas is necessarily carried out in connection with the study of the language of the work. At the same time, this process will clarify the level of contribution of artistic creations, who have their rightful place in Uzbek literature, to the development and development of the Uzbek literary language.

2. It can be considered that one of the main factors of ensuring the high level of popularism and impressive power in the poems of Muhammad Yusuf is that the normative state of the artistic elements forming the artistic work is preserved and inappropriate uses are not encountered.

3. Muhammad Yusuf, like other well-known Uzbek poets, was able to creatively use folk proverbs and expressions, dialectisms and other linguistic forms with the requirements of poetry and methodology, as a result of which the products of creativity became popular and playful. and features of simplicity, compactness and fluency are ensured.

⁴⁹ Сайфуллаева Р.Р., Менглиев Б.Р., Боқиева Г.Х., Қурбонова М.М., Юнусова З.Қ., Абузалова М.Қ. Ҳозирги ўзбек адабий тили. – Тошкент: Фан ва технологиялар, 2010. – 39 б.

4. The poet was able to effectively use expressions with a figurative meaning and an emotional color. He was able to renew the emotional and expressive features of some proverbs and phrases in a unique, individual way. That is why in the works of the poet there are many sayings, proverbs and proverbs that were used by the people from time immemorial and were re-polished and “discovered” by Mukhammad Yusuf, which served to increase the artistic level of the poet’s work.

5. In the poems, which are the product of artistic creation, it is also observed that there are individual new linguistic elements and units unique to the poet, which were not popularized by the poet, and used with their own characteristics and aspects. Such language units brought to Uzbek poetry by Muhammad Yusuf made the language of the poet's work eloquent, popular, simple, fluent and quick to settle in the mind of the reader.

6. In the following years, the lingua-poetics role of the field is considered important in revealing the author’s skill of using words and his unique approaches in conveying the power and the essence of the artistic word to the reader. Lingvopoetics, as defined by Abdurauf Fitrat: “...describing the waves of our thoughts and feelings with the help of words and sentences, and creating these waves in others” is the art of using elegant words in literature. proving once again that it is a field that studies the meanings of every syntactic unit, word, adverb, syllable, and sound used in the artistic text.

7. Muhammad Yusuf's poetry has been the subject of research by many literary scholars and linguists.

8. Idiostyle is one of the central concepts in lingua-poetics. This concept can be said to be a combination of the poet’s or writer’s ideas, thoughts, worldview and his/her own way of expressing them, conveying them to the reader, the language of his works, images, and fantasies. It can be considered that the leadership of patriotic ideas and folk simple expressions in Muhammad Yusuf's poetry are one of the factors that created the idiostyle.

9. Metaphor is one of the main visual tools that determine Muhammad Yusuf's artistic language skills. Metaphors are divided into three groups in the literature on art science: 1) typical metaphors; 2) revitalization; 3) synesthetic metaphors. The lyrical hero's love for the homeland is “the most sacred and highest value”, “which can never be abandoned” hidden behind the artistic background, which is taken separately through the concept of “companion”, “place of worship”, “white house”, “house”. It refers to the awakening of memories, it “sounds the bell” that each person must make the obligation to love his own.

10. Irony occupies a special place in Muhammad Yusuf's poetry. “At a certain stage of national literature, dissatisfaction with existing social-philosophical, artistic-aesthetic views, the need to renew the concept of the world and man leads to the increase of irony in the works of some creators.” Such ironic expressions created under the influence of spiritual rebellions can be observed in the works of Muhammad Yusuf.

11. There is a question of actual division in poetic and prose text. In prose text, actual division is the primary issue, while in poetry it comes after rhyme, weight, and word order. When the weight-creating function of word order comes to the fore in poetic speech, its function of expressing actual division is sharply reduced or almost disappears. That is, the mutual arrangement of sentence fragments (“theme and rheme”) acquires a free tone, and also the norms of word order specific to prose disappear within the word combination. In the syntax, the parts of the sentence follow one of the correct and modified, contact and distant word orders. The changed word order is considered inversion, and it is sometimes manifested in ordinary speech, mainly in poetic texts, according to the speech requirement. The changed order of the parts of speech creates countless grammatical combinations.

12. In poetry, word order is widely used as a syntactic tool, in particular, when the syntactic functions of words are not expressed by certain morphological indicators, word order plays the role of the main tool indicating syntactic relations. In modern Uzbek poetry, especially in the poems of Muhammad Yusuf, folk proverbs are used in a unique and individual way.

13. Precedent units, as one of the leading directions in the research of the language system, are the main study objects of lingua-cultural studies. Such artistic uses pave the way for precedent names to take place as benchmarks in Uzbek linguistic culture. The reference character of precedent names is especially evident in poetic texts.

**НАУЧНЫЙ СОВЕТ PhD.03/04.06.2020.Fil.76.04 ПО
ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
НАМАНГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ТАЖИМАТОВ РАСУЛЖОН ГАНИЖОНОВИЧ

**ЛИНГВОКОНЦЕПТУАЛЬНЫЕ И ЛИНГВОПОЭТИЧЕСКИЕ
ОСОБЕННОСТИ ПОЭЗИИ МУХАММЕДА ЮСУФА**

10.00.01–Узбекский язык

**АВТОРЕФЕРАТ диссертации
доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Наманган – 2024

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии под номером B2021.1.PhD/Phil 1556.

Диссертация выполнена в Наманганском государственном университете.

Автореферат диссертации размещен на трех языках (узбекский английский русский (резюме) на веб-странице совета. (www.namdu.uz) и Информационно-образовательного портала «ZiyoNet» (www.ziyo.net).

Научный руководитель:

Юлдашев Маъруфжон Мухаммаджонович
доктор филологических наук, профессор

Официальные оппоненты:

Искандарова Шарифа Мадалиевна,
доктор филологических наук, профессор

Собиров Абдулхай Шукурович,
доктор филологических наук, профессор

Ведущая организация:

Кокандский государственный педагогический институт

Защита диссертации состоится «__» _____ 2024 года в «__» часов на заседании Научного совета PhD.03/04.06.2020.Fil.76.04 при Наманганском государственном университете Адрес: 160107, г. Наманган, ул. Бабуршах, дом 316. Тел.: (998-69) 228-85-01, Faks: 228-85-02. Web-sayt: www.namdu.uz, e-mail: info@namdu.uz.

С диссертацией можно ознакомиться в Информационно-ресурсном центре Наманганского государственного университета (зарегистрирован под № _____). Адрес: 160119, г. Наманган, ул. Уйчинская, дом 316. Тел.: (+99869) 227-29-81;

Автореферат диссертации разослан «__» _____ 2024 года.

(Реестр протокола рассылки «__» _____ 2024 года).

З.Я. Содиков,

Председатель научного совета по присуждению ученых степеней, доктор филолог наук, профессор.

И. У. Дарвишов,

Ученый секретарь научного совета по присуждению ученых степеней, доктор философии наук по филологических (PhD), доцент

Х.А. Жураев,

Председатель научного семинара по присуждению ученых степеней, доктор филолог наук, профессор.

ВВЕДЕНИЕ (резюме диссертации доктора философии PhD)

Цель исследования – выявить средства выражения национально-культурных концептов в поэзии Мухаммада Юсуфа, их лингвопоэтические и языковые особенности.

Задачи исследования:

Исследуя лингвоконцептуальные и лингвопоэтические особенности поэзии Мухаммада Юсуфа, выявить взаимодействие языкознания с когнитологией, психологией и лингвокультурологией;

определить место фонетико-фонологических, лексико-семантических, грамматико-синтаксических средств путем сбора, сравнения и анализа метафорических и паремиологических единиц поэзии Мухаммада Юсуфа;

прокомментировать лингвопоэтические особенности языковых единиц, отражающих идиостиль Мухаммада Юсуфа;

изучить микроконцепты родины, матери, любви, нравов в рамках макроконцепта поэзии Мухаммада Юсуфа, выявить их сходства и различия.

В качестве **объекта исследования** были взяты языковые единицы, используемые с определенной лингвопоэтической целью в поэзии Мухаммада Юсуфа.

Предметом исследования являются лингвоконцептуальные, лингвокультурные и лингвопоэтические особенности языковых единиц, используемых в поэзии Мухаммада Юсуфа.

Научная новизна исследования определяется следующим:

посредством национальных концептуальных данных доказан индивидуальный художественный подход Мухаммада Юсуфа к исторической реальности и художественной правде своеобразными особенностями такими как

национальное, духовное и историческое место поэзии Мухаммада Юсуфа в культуре узбекского народа, стиль и способы употребления слова, совершенный уровень художественного мировоззрения, уникальные национальные, народные и компактные формы реализации поэтической речи поэта, ее бытовые культурные и социальные причины, а также этнические и ментальные лингвокультурные специфические аспекты, умения употребления языковых единиц, простота и точность;

установлено, что в стихотворениях поэта национальное мировоззрение отражается на основе лингвокультурных знаков, а также доказано, что эти языковые процессы являются культурно-языковыми явлениями, приобретенными в ходе общесоциальной или семейной жизни для личного национального сознания и мышления;

доказаны функциональные, стилистические и формальные специфические особенности, научно-художественные и практико-теоретические закономерности имен собственных – поэтонимов, ономастических единиц, используемых поэтом для усиления изобразительности и красочности;

определены явления аллитерации, ассонанса, геминии, синтаксического параллелизма, дифференциации, синтаксической градации на основе языковых форм, включающих лингвоконцептуальные и лингвопоэтические особенности, и фонетико-фонологических, лексико-семантических, морфолого-синтаксических форм единиц.

Внедрение результатов исследования. На основе научных результатов изучения лингвоконцептуальных и лингвопоэтических особенностей поэзии Мухаммада Юсуфа:

выводы о национальном, духовном и историческом месте поэзии Мухаммада Юсуфа в культуре узбекского народа, о том, что такие своеобразные особенности, как стиль и способ употребления слова, совершенный уровень художественного мировоззрения, уникальные национальные, народные и компактные формы реализации поэтической речи поэта, ее бытовые культурные и социальные причины, а также этнические и ментальные лингвокультурные специфические аспекты, умения употребления языковых единиц, простота и точность, служат основой для доказательства того, что посредством национальных концептуальных данных определяется индивидуальный художественный подход к исторической реальности и художественной правде, были использованы в фундаментальном проекте FA-F1-G003 по теме: «Функциональное словообразование в современном каракалпакском языке», осуществляемом Каракалпакским научно-исследовательским институтом Гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан (Справка № 18.01/09 от 18 января 2023 года Каракалпакского отделения Академии наук Республики Узбекистан). В результате расширены и дополнены теоретические основы особенностей реализации коннотативных значений слова, аспекты, возникающие из значения слова под влиянием национально-духовных факторов в языке узбекских художественных произведений.

результаты и выводы о явления аллитерации, ассонанса, геминии, синтаксического параллелизма, дифференциации, синтаксической градации на основе фонетико-фонологических, лексико-семантических, морфолого-синтаксических форм лексических единиц, включающие в себя лингвоконцептуальные и лингвопоэтические особенности, были применены в научно-практическом проекте FA-A1-G007 на тему: «Каракалпакские пословицы как объект лингвистического исследования», проводимом Каракалпакским научно-исследовательским институтом гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан (Справка № 18.01/09 от 18 января 2023 года Каракалпакского отделения Академии наук Республики Узбекистан). В результате были дополнены научные взгляды о неразрывной связи национально-духовных, общественно-исторических корнях пословиц с национальной природой языка в языке узбекских художественных произведений, обогащены новыми идеями вопросы места поэтических слов в художественном произведении;

выводы об отражении в стихотворениях национального мировоззрения поэта на основе лингвокультурных знаков, доказательства того, что эти языковые процессы являются культурно-языковыми явлениями, приобретенными в ходе общесоциальной или семейной жизни для личного национального сознания и мышления, а также доказательства того, что функциональные, стилистические и формальные специфические особенности, научно-художественные и практико-теоретические закономерности имен собственных – поэтонимов, ономастических единиц, используются поэтом для усиления изобразительности и красочности были использованы при написании сценарий передач «Украшение языка», «Зеркало духовности», транслируемых на телеканале «Духовность и просвещение» (Справка №01-45-396 от 13 марта 2023 года государственной организации «Узбекистан телекомпания» телерадиокомпания Узбекистан). В результате был содержательно обогащен сценарий передач, обеспечена их научная обоснованность и популярность.

Структура и объем диссертации. Исследование состоит из трех глав, заключения и списка использованной литературы. Общий объем работы составляет 140 страницы.

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

I bo'lim (I part: I chast)

1. Tojimatov R.G'. Muhammad Yusuf she'rlarida vatan konsepti // Oriental Renaissance: Innovative, educational, natural and social sciences Scientific Journal. Volume 1 Issue 8 ISSN 2181-1784 SJIF 2021: – P. 251-255. (Scientific Journal Impact Factor № 23).

2. Tojimatov R.G'. Expression of the linguistic concept of “Motherland” in Muhammad Yusuf's poetry // Journal of positive school psychology. 2022, vol. 6, no. 10, 4179-4186 (Scopus № 3/2).

3. Tojimatov R.G'. Muhammad Yusuf she'riyatida pretsedent birliklar // Namangan davlat universiteti ilmiy axborotnomasi. – Namangan, 2022, – №. 10. – B. 408-412. (10.00.00. №26).

4. Tojimatov R.G'. O'zbek dialektizmlari va ularning Muhammad Yusuf she'rlarida voqealanishi. / “Glaballashuv davrida turkiy shevashunoslikning dolzarb muammolari” mavzusidagi Xalqaro ilmiy-nazariy anjuman materiallari. – Nukus, 2022-yil 23-noyabr. – b. 246-250.

5. Tojimatov R.G'. Onomastik birliklarning Muhammad Yusuf she'riyatidagi o'rni. / “Lisoniy meros va tilshunoslik taraqqiyoti” mavzusidagi Xalqaro ilmiy-amaliy konferensiya materiallari. – Andijon, 2023-yil 15-may – B. 103-109.

6. Tojimatov R.G'. Linguistic concept of “love”. // Academic International Conference on Multi-Disciplinary Studies and Education, Retrieved from Vol. 1 No. 22 2023 Published 2023-12-27 – P. 97-100 (Directory of Open Access Journals № 14/25, CrossRef № 35/20).

7. Tojimatov R.G'. Muhammad Yusuf ijodida qo'llanilgan poetonimlarning lingvopoetik, jihatdan tahlil qilish tamoyillari. // Oriental Renaissance: Innovative, educational, natural and social sciences Oriens volume 3 issue 12 (e) ISSN: 2181-1784 3(12), dec., 2023 sjif 2023 = 6.131. (Scientific Journal Impact Factor № 23).

8. Tojimatov R.G'. Muhammad Yusufning badiiy til mahoratini belgilovchi tasviriy vositalar // Namangan davlat universiteti ilmiy axborotnomasi. – Namangan, 2024 – №. 2. – B. 390-394. (10.00.00. № 24).

II bo'lim (II part; II chast)

9. Tojimatov R.G'. Muhammad Yusuf badiiyatida metafora. / “Filologiyaning dolzarb masalalari” mavzusidagi Respublika ilmiy-amaliy anjuman materiallari. – Farg'ona, 2022. 20-oktabr, – B. 124-127.

10. Tojimatov R.G'. Muhammad Yusuf ijodida inson tuyg'ularini aks ettiruvchi mehr-muhabbat, sevgi lingvokonsepti. // T.N.Qori Niyoziy nomidagi O'zbekiston Pedagogika fanlari ilmiy tadqiqot instituti “Uzluksiz ta'lim” ilmiy-uslubiy jurnal, 2021-maxsus son. – B. 119-125 (13.00.00 № 9).

11. Tojimatov R.G'. The concept of homeland in the poems of Muhammad Yusuf // Galaxy international interdisciplinary research journal (GIIRJ) ISSN

(E):2347-6915 SJIF Impact Factor Vol, 9, Issue 12, Dec. 2021 (Impact Factor 8.057.).

12. Tojimatov R.G'. Transport sohasida ta'lim olayotgan talabalar uchun Muhammad Yusuf she'rlarida vatan konseptini o'rgatish. / "Fan va innovatsiya 2022: rivojlanish va ustuvor yo'nalishlari" mavzusida Respublika ilmiy-amaliy konferensiyasi materiallari toplami. – Namangan, 2022, 20-22 oktabr. №. II. – B. 338-339.

Avtoreferatning o‘zbek, rus va ingliz tillaridagi nusxalari
Namangan davlat universitetining “Ilmiy xabarnoma” jurnali
tahririyatida tahrirdan o‘tkazildi.
(26.06.2024-yil)

Bosishga ruxsat etildi: 26.06.2024-yil
Bichimi 60x84 ¹/₁₆, «Times New Roman» garniturasini.
Shartli bosma tabog‘i 3,5 Adadi: 100. Buyurtma: № 60.

Namangan shahar Hamroh ko‘chasi 71^A uy.
“Yashin sanoat” bosmaxonasida chop etildi.

