AKBAROVA XOLISXON MAHMUDOVNA

**ASQAD MUXTOR IJODIDA SOHAVIY ATAMALAR
LINGVOPOETIKASI**

10.00.01 – O'zbek tili

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

Qo'qon – 2024

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

Оглавление автореферата диссертации философии (PhD) по филологическим наукам

QO'QON DAVLAT PEDAGOGIKA INSTITUTI
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QO'QON DAVLAT PEDAGOGIKA INSTITUTI

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Dissertatsiya avtoreferati uch tilda (o'zbek, rus, ingliz (rezyume) Qo'qon davlat pedagogika institutining veb-sahifasi (www.kspi.uz) hamda «Ziyonet» Axborot ta'lim portalida (www.ziyonet.uz) joylashtirilgan.

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida o'tgan asrning so'nggi choragidan boshlab til birliklarining nutqiy-funksional xususiyatlarini o'rganishga alohida e'tibor qaratila boshlandi. Bu esa til birliklarining so'zlovchi kommunikativ maqsadi bilan bog'liq holda turli nutqiy vaziyatlarda namoyon bo'luvchi funksional imkoniyatlari naqadar keng ekanligini ko'rsatdi. Mazkur jihat muayyan, xususan, badiiy nutq vaziyatida namoyon bo'luvchi poetik ifodalarni tizimli o'rganish zaruratini ham yuzaga keltirdi. Shu tariqa lug'aviy birliklarning uslubiy-funksional xususiyatlari bilan bog'liq lingvopoetik tadqiqotlar doirasi kengaydi. Bunday izlanishlar ijodkor badiiy olamining lisoniy voqelanishini yoritishda muhim amaliy ahamiyatga ega.

Dunyo filologiya ilmida lingvopoetika sohasi ham tilshunoslikka, ham adabiyotshunoslikka birdek aloqador, oraliq soha hisoblanadi. Tilshunoslar uchun lingvopoetikaning tilga aloqador, ya'ni ma'lum bir badiiy-estetik ma'noni yuzaga chiqaruvchi jihati muhim bo'lsa, adabiyotshunoslik uchun esa til birligi orqali ifodalanadigan poetik ma'no muhim sanaladi. Zero, tilshunoslikda muayyan adib asarlari misolida badiiy matnning lingvopoetik xususiyatini ochib berish, matniy qurshovda o'rganilayotgan birliklar orqali yuzaga chiqadigan ma'no va mazmun aktualligini aniqlash hamda u bilan bog'liq qonuniyatlarni yoritish muhim nazariy masalalardan sanaladi.

Mamlakatimizda so'nggi yillarda davlat tili sohasida olib borilgan islohotlar ma'naviy qadriyatimiz bo'lgan o'zbek tilini ilmiy asosda chuqur o'rganish, bu tilning nutqiy-funksional xususiyatlarini aniqlash ehtiyojini yuzaga keltirdi. Natijada, tilshunoslikda o'zbek tilining ilmiy tadqiqi yangi bosqichga ko'tarildi. Yangi davr tilshunosligida tilni inson, ya'ni ijodkor shaxs omili bilan bog'liq holda o'rganuvchi lingvopoetika yo'nalishiga asos solindi. "Endigi vazifamiz – ilmiy tadqiqotlarning natijalarini amaliyotga tatbiq etishga qaratilgan samarali mexanizmlarni yaratish, ilm-fanni, ilmiy-innovatsion faoliyatni barqaror rivojlantirish"[1] dan iboratdir. Shu nuqtayi nazardan, tilshunoslikda til birliklarining lingvopoetik xususiyatlarini *ijodkor – til – badiiyat* birligi tamoyili asosida o'rganish dolzarb muammolardan hisoblanadi.

O'zbekiston Respublikasining 1995-yil 21-dekabrdagi 177-1-son yangi tahrirda qabul qilingan "Davlat tili haqida"gi qonuni, Vazirlar Mahkamasining 1996-yil 10-sentabrdagi 311-son "O'zbekiston Respublikasi davlat tili haqida"gi Qonunini amalga oshirishga qaratilgan davlat dasturiga tegishli o'zgartishlar kiritish to'g'risida" Qarori talablari, O'zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son "Ozbekiston Respublikasini yanada rivojlantirish bo'yicha harakatlar strategiyasi to'g'risida", 2019-yil 21-oktabrdagi PF-5850-son "O'zbek tilining davlat tili sifatida nufuzi va mavqeyini tubdan oshirish chora tadbirlari to'g'risida", shuningdek, 2020-yil 20-oktyabrdagi PF-6084-son "Mamlakatimizda o'zbek tilini yanada

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[1] Мирзиёев Ш. Миллий тараққиёт йўлимизни қатъият билан давом эттириб, янги босқичга кўтарамиз. I жилд. – Тошкент: Ўзбекистон, 2017. – 168-174 б.

rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari toʻgʻrisida", 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga moʻljallangan Yangi Oʻzbekistonning taraqqiyot va strategiyasi toʻgʻrisida"gi farmonlari va 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tadqiq etish, boshqarish va moliyalashtirishni yanada takomillashtirish toʻgʻrisida", 2019-yil 4-oktabrdagi PQ-4479-son "Oʻzbekiston Respublikasining "Davlat tili haqida"gi Qonun qabul qilinganligining oʻttiz yilligini keng nishonlash toʻgʻrisida"gi qarorlari hamda mazkur jarayonga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi ma'lum darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yoʻnalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalari rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion gʻoyalar tizimini shakllantirish va ularni amalga oshirish yoʻllari" ustuvor yoʻnalishiga muvofiq ravishda bajarilgan.

Muammoning oʻrganilganlik darajasi. Dunyo tilshunosligida badiiy asar tilini oʻrganishga bagʻishlangan tadqiqotlar salmoqli oʻrinni egallaydi. Badiiy asar tili haqidagi ilk qarashlar qadimgi yunon faylasufi Aristotel nomi bilan bogʻliq [2]. Lingvopoetikaning nazariy masalalari dastlab xorij olimlari V.V.Vinogradov, B.A.Larin, V.P.Grigoryev, N.M.Shanskiy, V.Ya.Zadornova, A.A.Lipgart, M.E.Konurbayev[3] kabi tilshunoslar tomonidan ilgari surildi va rivojlantirildi. Ularning asarlarida badiiy matn tahlilida til birliklarining badiiylikni hosil qilishdagi roliga alohida e'tibor qaratish zarurligi ta'kidlandi.

Oʻtgan asrning soʻnggi choragidan boshlab oʻzbek tilshunosligida ham lingvopoetik tadqiqotlarni amalga oshirishga qiziqish yuzaga keldi. Xususan, N.Mahmudov, I.K.Mirzayev, S.Karimov, G.Imomova, G.Muhammadjonova, M.Yaqubbekova, D.Shadiyeva, G.Jumanazarova, D.Jamoliddinova, M.Yuldashev, R.Normurodov, Sh.Toshxoʻjayeva, M.Qurbonovalarning tadqiqot ishlarida badiiy asarda til birliklarining lingvopoetik xususiyatlari ochib berildi [4].

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[2] Qarang: Гаспаров М. Л. Античная риторика как система // Античная поэтика: Риторическся теория и литературная практика. – М, 1991. – С. 27-59.

[3] Виноградов В.В. Стилистика, теория поэтической речи. Поэтика. – М., 1969. – 256 с.; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974. – 288 с.; Григорьев В.П. Поэтика слова. – М.: Наука, 1979. – 343 с.; Шанский Н.М. Лингвистический анализ художественного текста. – Л.: Просвещение, 1990, – 425 с.; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... д-ра филол. наук. – М., 1992. – 56 с.; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы): Автореф. дисс. ... канд. филол. наук. – М., 1996. – 26 с.; Конурбаев М.Э. Библия Короля Иакова в лингвопоэтическом освещении. –М.: Диалог – МГУ, 1998. – 34 с.

[4] Маҳмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 9. – Б. 48-50; Shu muallif. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – В.30-38; Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992. – 50с.; Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри … дисс. – Тошкент, 1993. – 56 б.; Имомова Г.М. Типик миллий характер яратишда бадиий нутқнинг ўрни: Филол. фан. номз. … дисс. автореф. – Тошкент, 1993. – 24 б.; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. – Тошкент, 2003. – 25б.; Якуббекова М.М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005. – 257 б. ; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007. – 144 б.; Жуманазарова Г. "Ширин билан

O'zbek tilshunosligida O'zbekiston xalq yozuvchisi Asqad Muxtorning badiiy tildan foydalanish mahorati Sh.Norova tomonidan maxsus o'rganilgan. Bu ishda adib asarlarining leksik-semantik xususiyatlari yoritilgan, "Chinor" romanidagi sintaktik birliklar lingvopoetikasi ochib berilgan[5]. Ammo mazkur ishda adib asarlari matnida qo'llanilgan kasbiy atama va terminlar lingvopoetikasi tadqiq etilmagan. Qayd etilgan leksik birliklarning badiiylikni hosil qilishdagi ahamiyatini tahlil qilish muhim ahamiyat kasb etadi. Ushbu muammo tadqiqi, bir tomondan, ijodkorning kasbiy atama va terminlardan foydalanish mahoratini ochib bersa, boshqa tomondan, terminlarning badiiy uslubga xoslanish imkoniyatlarini aniqlashga xizmat qiladi.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya tadqiqoti Qo'qon davlat pedagogika instituti ilmiy-tadqiqot ishlari rejasiga muvofiq "Tilshunoslikning dolzarb muammolari" mavzusidagi ilmiy yo'nalish doirasida bajarilgan.

Tadqiqotning maqsadi lingvopoetikaning nazariy va amaliy masalalarini yoritish, Asqad Muxtor asarlarida qo'llangan kasbiy atamalar va fan sohalariga oid terminlarning badiiy-estetik vazifalarini aniqlash, ularning badiiy jihatdan uslubiy xoslanishi masalasini ochib berishdan iborat.

Tadqiqotning vazifalari:

o'zbek tilshunosligida lingvopoetika yo'nalishining yuzaga kelishi, taraqqiyoti, tahlil tamoyillari hamda bu soha muammolarini yoritish asosida Asqad Muxtorning nasriy va nazmiy asarlarida qo'llangan kasbiy atama va terminlarning lingvopoetik xususiyatlarini ochib berish;

adib asarlaridagi kasbiy atama va ilmiy terminlar asosida hosil qilingan o'xshatish qurilmalarini aniqlash;

ijodkor tomonidan qo'llangan kasbiy atama va terminlarning metaforik xususiyatlarini dalillash;

Asqad Muxtor asarlari misolida turli fanlar terminlarining badiiy matndagi uslubiy xoslanishi va bu boradagi ijodkor mahoratini asoslash.

Tadqiqotning obyekti sifatida Asqad Muxtorning badiiy asarlari tanlangan.

Tadqiqot predmetini adib asarlarida qo'llangan kasbiy atama va terminlarning lingvopoetik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tavsiflash, funksional-stilistik, leksik-semantik, kontekstual hamda lingvopoetik tahlil usulllaridan foydalanildi.

Шакар" достонининг луғавий ва лингвопоэтик хусусиятлари (Фозил Йўлдош ўғли варианти асосида): Филол. фан. номз. ... дисс. – Тошкент, 2008. – 278 б.; Жамолиддинова Д. Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2009. – 137 б.; Юлдашев М. Бадиий матннинг лингвопоэтик тадқики: Филол.фан. д-ри ... дисс. – Тошкент, 2009. – 314 б.; Тошхўжаева Ш. Ғ. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа док-ри (PhD) … дисс. – Фарғона, 2017. – 34 б.; Қурбонова М.О. Мустақиллик даври достонлари лингвопоэтикаси. Филол. фан. бўйича фалсафа док-ри (PhD) … дисс. автореф. – Фарғона, 2019. – 23 б.

[5] Норова Ш. Асқад Мухторнинг бадиий тил маҳорати: Филол. фан. бўйича фалсафа док-ри (PhD) … дисс. – Тошкент, 2024. – 114-135 б.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

jahon tilshunosligining lingvopoetika sohasida erishilgan nazariy va amaliy yutuqlar asosida Asqad Muxtor nasriy hamda nazmiy asarlarida qoʻllangan terminologik birliklarning lingvopoetik-hosilaviy xususiyatlari aniqlangan;

oʻzbek badiiy matnlarida lingvopoetik maqsadga erishishda individual oʻxshatish qurilmalarining kasbiy atama va terminlar vositasida hosil boʻlishi mumkinligi Asqad Muxtor asarlari leksik tizimi misolida dalillangan;

ijodkor asarlarida turli soha atamalari va terminlarining ijodkor topilmalari sifatida xususiy-muallif hamda anʼanaviy metaforik maʼno ifodalashi, ular orqali badiiy matnda tilning estetik vazifaviy imkoniyatlarining namoyon boʻlishi asoslangan;

Asqad Muxtor asarlari misolida oʻzbek tilidagi ayrim kasbiy atamalar hamda turli fanlar terminlarining badiiy uslubga xoslanish imkoniyati va bu boradagi ijodkor mahorati lingvopoetik jihatdan yoritilgan.

Tadqiqotning amaliy natijasi:

lingvopoetika sohasining rivojlanish bosqichlari va tarixiy taraqqiyoti ilmiy asoslangan, shuningdek, oʻzbek lingvopoetikasining dolzarb muammolari aniqlangan;

Asqad Muxtor asarlari lingvopoetik tadqiqi boʻyicha chiqarilgan xulosalar oʻzbek tilshunosligida mazkur soha rivojida muhim oʻrin tutishi dalillangan;

dissertatsiya xulosalari lingvopoetikaga oid darslik va qoʻllanmalarning mukammallashuviga xizmat qilishi asoslangan;

terminlarga xos semantik, kommunikativ va lingvopoetik jihatlarning matnda namoyon boʻlishini shu gap doirasida emas, balki matn doirasida oʻrganish maqsadga muvofiq ekanligi asoslangan;

kasbiy atama va terminlar boshqa lugʻaviy birliklar singari metaforik maʼnoda qoʻllanib, yozuvchining individual uslubini namoyon qiladigan til birligi ekanligi koʻrsatilgan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qoʻyilganligi, ilmiy-nazariy xulosalarning zamonaviy yondashuvlar asosida chiqarilganligi, badiiy matnning lingvopoetik xususiyatlarini ochib berishda Asqad Muxtorning qissa, hikoya, romanlari hamda sheʼrlariga asoslanilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati lingvopoetika sohasining nazariy masalalari, xususan, Asqad Muxtor asarlarida qoʻllangan kasbiy atama va terminlarning badiiy til xususiyatlarini tadqiq etishga qaratilganligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, dissertatsiya materiallari va natijalaridan oliy oʻquv yurtlari bakalavriat va magistratura bosqichi talabalari uchun lingvopoetikaga oid oʻquv darsliklarini tuzishda, "Badiiy matnning lingvistik tahlili", "Nutq madaniyati" kabi fanlarni oʻqitishda nazariy manba sifatida foydalanish mumkin. Shuningdek, ushbu tadqiqot biror bir ijodkor asarlari tili lingvopoetikasini tadqiq etishda, lingvopoetik terminlar lugʻatini tuzishda ilmiy-amaliy manba vazifasini oʻtaydi.

Tadqiqot natijalarining joriy qilinishi. Asqad Muxtor ijodida kasbiy atama va terminlar lingvopoetikasi tahlili bo'yicha olingan ilmiy natijalar quyidagi ishlarda joriy qilingan:

jahon tilshunosligining lingvopoetika sohasida erishilgan nazariy va amaliy yutuqlar asosida Asqad Muxtor nasriy hamda nazmiy asarlarida qo'llangan terminologik birliklarning lingvopoetik-hosilaviy xususiyatlarining aks etishi haqidagi xulosalardan 2017-2020-yillarda amalga oshirilgan FZ-2016-0908165532 raqamli "Qoraqalpoq tilining yangi alfaviti va imlo qoidalariga muvofiq ona tili va adabiyotini rivojlantirish metodikasi" mavzusidagi fundamental loyihada foydalanilgan (O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutining 18.09.2023-sonli ma'lumotnomasi). Natijada ushbu loyiha kasbiy atama va terminlarning lingvopoetik xususiyatlariga oid yangi qarashlar bilan boyitilgan;

ijodkor asarlarida turli soha atamalari va terminlarining ijodkor topilmalari sifatida xususiy-muallif hamda an'anaviy metaforik ma'no ifodalashi va ular orqali badiiy matnda tilning estetik vazifaviy imkoniyatlarining namoyon bo'lishi bo'yicha berilgan xulosalardan FA-A1-G007-raqamli "Qoraqalpoq naql-maqollari lingvistik tadqiqot obyekti sifatida" mavzusidagi amaliy loyihada foydalanilgan (O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutining 28.12.2023-son ma'lumotnomasi). Natijada mazkur loyihada bayon etilgan nazariy fikrlar lingvopoetikaning tadqiq obyektlari doirasini yanada kengaytirishga xizmat qilgan;

Asqad Muxtor asarlari misolida o'zbek tilidagi ayrim kasbiy atamalar hamda turli fanlar terminlarining badiiy uslubga xoslanish imkoniyati va bu boradagi ijodkor mahorati haqidagi xulosalardan O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston teleradiokanali"da "Ta'lim va taraqqiyot", "O'zbekiston yoshlari", "Adabiy jarayon" dasturlari ssenariylarini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasi "O'zbekiston teleradiokanali" davlat muassasasining 2024-yil 9-yanvardagi 04.36-47-sonli ma'lumotnomasi). Natijada kasbiy atamalarning uslubiy xoslanishi, kasbiy atama va ilmiy terminlarning badiiy-estetik vazifalariga oid ilmiy-nazariy qarashlar asosida tayyorlangan radiodasturlarning mazmunan mukammallashuviga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari jami 6 ta maqolada o'z ifodasini topgan, jumladan, respublika miqyosida 4 ta ilmiy maqola e'lon qilingan, xalqaro ilmiy-amaliy konferensiyada esa 2 ta maqola aprobatsiyadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi yuzasidan jami 13 ta ilmiy ish chop etilgan. Jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola (4 ta respublika va 3 ta xorijiy jurnallarda) nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Ishning umumiy hajmi 127 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslanib, tadqiqotning maqsadi va vazifalari, predmeti va obyekti aniqlangan. Tadqiqotning O'zbekiston Respublikasi fan va texnologiyalar rivojlanishining ustuvor yo'nalishlariga mosligi, uning ilmiy yangiligi va amaliy natijalari bayon etilgan. Olingan natijalarning ishonchliligi asoslanib, ishning nazariy va amaliy ahamiyati yoritilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Birinchi bob **"Lingvopoetikaning nazariy masalalari"** deb nomlangan, mazkur bobda lingvopoetik tadqiqotlarning ahamiyati, o'rganilish bosqichlari, tahlil turlari tadqiqotlar talqini keng yoritib berilgan. **"Lingvopoetikaning dolzarb muammolari"** faslida bugungi kundagi sohaga oid ko'tarilayotgan muammolar va ularning yechimiga doir mulohazalar jahon va o'zbek tilshunosligi misolida ochib berilgan.

Badiiy asarning lingvopoetik xususiyatlarini tadqiq qilish nafaqat dunyo tilshunosligi, balki o'zbek tilshunosligining ham hozirgi paytdagi muhim masalalaridan biridir. Ushbu sohaning tadqiq ko'lamiga nazar solinsa, unda hali to'liq yechimini topmagan muammolar ko'zga tashlanadi.

XX asr tilshunosligida badiiy asar tili tadqiqiga keng e'tibor berilib, *ritorika* va *poetika* masalalari birlashtirilgan holda tadqiq etilganligi natijasida *lingvopoetika* termini yuzaga keldi.

O'zbek tilshunosligida XX asrning 60-70-yillaridan boshlab lingvopoetikaga bo'lgan qiziqish shakllana boshladi. Bu davrda *lingvopoetika* termini poetik tilning o'ziga xos xususiyatlarini o'rganuvchi tilshunoslik yo'nalishi sifatida yuritila boshlandi. Tilshunoslar *filologik poetika* terminidan ko'ra *lingvopoetika* terminidan foydalanishni ma'qul ko'rishdi. *Lingvopoetika* terminida badiiy asar tili va poetikasi o'rtasidagi dialektik bog'lanish aks etadi.

Lingvopoetikaning nazariy asoslarini ishlab chiqish, bir tizimga solish, adabiyotshunoslik bilan bog'liq obrazlilik, individuallik, fikr, badiiy g'oya va badiiy mahorat kabi masalalarni o'zida mujassam etgan holda uning tadqiq usullarini o'rganish bugungi kun filologiyasining muhim vazifalaridan biridir.

Bobning ikkinchi fasli **"Lingvopoetik tadqiqotlar tarixi va tahlil turlari"** deb nomlanib, unda ko'plab olimlarning soha taraqqiyotiga qo'shgan hissalari va olib borilgan izlanishlar natijalari tahlil qilinadi.

Ma'lumki, yangi avlodni tarbiyalash, inson shaxsini har tomonlama kamol toptirish yo'li bilan ijtimoiy taraqqiyotning ijodkor insonga bo'lgan ehtiyojini qondirishdek ulug'vor vazifa badiiy adabiyot va tilshunoslik fani oldiga ham yangi talablar qo'ymoqdaki natijada, ijtimoiy hayotning bu sohaga ehtiyoji va talabi, o'z navbatda, uning hayotdagi o'rni va mavqeyi ham tobora ortib bormoqda.

Badiiy asar tiliga kategorial yondashuvning shakllanishi va so'zni ijodning shakl va mazmun xossalari birligida o'rganishga intilishning ortishi tufayli asarni falsafiy hamda estetik jihatdan ko'ra olish va uni tushunishda lingvopoetika sohasi zamin bo'ldi. Jumladan, L.Sherba, V.Vinogradov, Yakobson, Y.Stepanov, O.Axmanova, A.Potebnya, V.Jirmunskiy, V.Zadornova, G.Vinokur[6] ishlari lingvopoetika sohasini keng ko'lamda tahlil qilish uchun ilmiy zamin yaratdi.

Asqad Muxtorning ijodiy faoliyatiga bag'ishlangan dastlabki tadqiqot adabiyotshunos O.Tog'ayevning "Asqad Muxtor romanlarida konfliktlar va xarakterlar" mavzusidagi nomzodlik dissertatsiyasidir[7]. Tadqiqot ishida yozuvchi romanlari misolida badiiy konflikt va qahramonlar xarakteri hayot va ijtimoiy voqelik bilan uzviy bog'liqlikda o'rganilgan.

M.Sultonova va N.Vladimirovalarning tadqiqotlari yozuvchining badiiy-estetik izlanishlariga bag'ishlangan dastlabki monografik tadqiqotdir. "Qahramonlarning shakllanishi" nomli ushbu monografiyada "Qaraqalpoq qissasi", "Opa-singillar", "Tug'ilish" asarlari tahlil etilgan[8]. Tadqiqotda adibning ijodiy niyati, estetik nuqtayi nazari asar qahramonlarining ma'naviyatida, fikriy salohiyatida, ijtimoiy faoliyatida o'z aksini topishi o'rganilgan.

O.Tog'ayevning "Asqad Muxtor adabiiy portreti[9]" va B.Sayimovning "Asqad Muxtor prozasi" monografiyasi[10] da yozuvchining nasrdagi badiiy mahorati tahlil etilgan.

Asqad Muxtor faoliyatiga oid yuqorida keltirilgan tadqiqot ishlarining barchasida adabiyotshunoslik jihatdandan yondashilgan bo'lsa, Sh.Norovaning "Asqad Muxtorning badiiy til mahorati" ("Chinor" romani misolida) nomli dissertatsiyasida ilk bor tilshunoslik nuqtayi nazaridan o'rganilgan.

Mazkur dissertatsiya ham lingvistik planda bajarilgan bo'lib, unda Asqad Muxtor ijodida qo'llangan kasbiy atama va terminlarni lingvopoetik jihatdan o'rganilganligi dolzarbdir.

Birinchi bobning uchinchi fasli "**Kasbiy atama va ilmiy terminlarning badiiy-estetik vazifalari**" deb nomlangan. Bizga ma'lumki, ilmiy uslubda fan va texnikaning turli tarmoqlariga oid ilmiy asarlar, darslik va o'quv qo'llanmalari yoziladi. Bu uslubning boshqa uslublardan farqi aniq ma'lumotlar asosida dalillangan, isbotlangan ilmiy xulosalar (qoidalar, ta'riflar)ga boy

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[6] Щерба Л В. Избранные работы по русскому языку. – М., 1957; Виноградов В.В. О языке художественной литературы. – М., 1959.C.20; Jakobson R. Linguistik and poetics. Стил в языке. 1960. Cambridge, MA: MIT Press.P.24; Степанов Ю. Французская стилистика. - М.: Высшая школа, 1965. C.32; Ахманова О.С. Словарь лингвитических терминов. – М., 1969.C.67; Петебня А.А. Эстетика и поетика Текст. / - М.: Высшая школа,1976.C.45; Жирмунской В. М. Теория литературы. Поетика. Стилистика. - Л., 1977.C.19; Задорнова В. Восприятие и интерпретация художественного текста. – М., 1984. – С.35; Винокур Г. О. О языке художественной литературы. – М.: Высшая школа, 1991. – С. 44.

[7] Тоғаев О. Асқад Мухтор романларида конфликтлар ва характерлар: филол. фан ном. дисс. автореф. – Т., 1962. – Б.24.

[8] Султонова М., Владимирова Н. Қаҳрамоннинг шаклланиши (Асқад Мухтор ва Ҳамид Ғулом прозаси материаллари асосида) / Масъул муҳаррир Н.Каримов. – Т.: Фан, 1965. – Б. 6 – 63.

[9] Тоғаев О. Асқад Мухтор . – Т.: Бадиий адабиёт нашриёти, 1966. – Б.148.

[10] Саймов Б. Асқад Мухтор прозаси. – Т.: Фан, 1969. – Б.198.

bo‘lishidir. Ilmiy uslub ham adabiy tilning bir ko‘rinishi bo‘lib, bir qator o‘ziga xos jihatlarga ega:

– boshqa uslublardan ajralib turadigan belgisi sifatida monologik belgilari mavjudligi;

– obrazli tasvirlarsiz, aksincha, aniq ma’lumotlarning umumlashgan xususiyatini ko‘rsatib, tushunchalarga mos keladigan terminlar bilan ish ko‘radi. Kitobxonning his-tuyg‘usiga, badiiy-estetik dunyosiga emas, ongiga ta’sir etadi.

Asqad Muxtorning "Bo‘ronlarda bordek halovat" qissasini tahlil qilar ekanmiz, unda juda ko‘plab sohaviy terminlar badiiy uslubga singdirilganligini ko‘rish mumkin. Bu birliklar orqali Asqad Muxtor ilmiy uslubga xos xususiyatlarni badiiy uslubga ko‘chirgan. Bu esa uslublararo aloqalarning yuzaga kelganini ko‘rsatadi.

Samovar ham darhol "uyg‘onib", kuylashga tushdi. Gubanov o‘ziga qadrdon shu **"kuy"** *jo‘rligida xotirlay boshladi: – U kezlarda yosh betonchi edim. Fabrikani qurishga qurib bo‘ldig-u, endi uni qo‘riqlashning o‘zi bir azob edi: bosmachilar haftada ikki-uch* **huruj qilardi** *("Bo‘ronlarda bordek halovat").*

Ushbu mikromatndan ko‘rinib turibdi-ki, *kuy* va *huruj qilardi* so‘zlari matnda o‘z ma’nosida emas. Ushbu so‘zlarning ma’nolariga e’tibor beradigan bo‘lsak, bu o‘rinda *kuy* so‘zi samovar qaynagan vaqtda chiqadigan ovozga nisbatan qo‘llangan. *Huruj qilardi* birikmasi ham bu o‘rinda ko‘chma ma’noda qo‘llanib, bosmachilar bosqinini ifodalamoqda. Bu so‘zning asl ma’nosiga e’tibor berilsa, biron bir kasalning eng kuchaygan pallasini anglatadi. Adib asarda *kuy, huruj qilardi* so‘zlari orqali insonning ruhiy holatini jonli tasvirlashga harakat qilgan, ushbu terminlar vositasida o‘ziga xos o‘xshatishlarni hosil qiladi.

Ikkinchi bob **"Asqad Muxtor asarlarida qo‘llangan kasbiy atama va ilmiy terminlarning badiiy-estetik vazifalari"** deb nomlangan. Uning **"Asqad Muxtorning nasriy asarlarida kasbiy atama va ilmiy terminlar"** deb nomlangan birinchi faslida badiiy matnning poetik ta’sir imkoniyatlari yoritilgan.

Har qanday yozuvchi yoki shoir badiiy asarda kitobxonga hissiy ta’sir ko‘rsatishni bosh maqsad qilib qo‘yadi va ushbu maqsadga muvofiq holda nasriy yoki poetik matnda tilning muayyan vositalarini saralab qo‘llaydi. Bu jarayonda badiiy matnda tildagi barcha sath birliklari, shu jumladan, kasbiy atamalar, soha terminlari ham u yoki bu darajada ishtirok etadi.

Ma’lumki, terminlar boshqa leksik birliklar kabi badiiy matnda poetik aktuallashish imkoniyatiga ega bo‘lgan birliklar sifatida qo‘llanadi. Ular badiiy matnda yozuvchi maqsadi bilan bog‘liq holda uyg‘unlashib, lingvopoetik hosilaga aylanadi. Lekin terminlarning bu xususiyati alohida olingan gap doirasida namoyon bo‘lmaydi, ularning to‘liq aktuallashuvi uchun matniy qurshov zarur. Shuning uchun ham terminlarni matndan ajratgan holda tahlil qilib bo‘lmaydi.

Muayyan sohaga oid terminlar va sohaviy atamalar badiiy matn tarkibida qo‘llanar ekan, yozuvchining maqsadi asosida lingvopoetik yukka ega bo‘ladi. Ayniqsa, terminga badiiy tasvir vositasi sifatidagi vazifa yuklanganda uning

mohiyati oʻzgaradi, bunday vaziyatda termin matnda ilmiy muhitni yaratish vazifasini bajarmaydi. Quyidagi sheʼriy parchaga eʼtibor qaratamiz:

Ammo o, kelajak, tahlikalaring
Aks etar yurakning "qiliqlar"ida,
Chaqmoqday chaqilar **kardiogrammaning**
Darddan chil-chil singan chiziqlarida

("Kardiogramma").

Ushbu parchada ijodkor kelajakning tahlikali "qiliqlar"i yurakda iz qoldirishini taʼkidlaydi. Bu izlar kardiogramma qogʻozidagi belgilarga qiyoslanib, darddan chil-chil singanlikka yoʻyiladi. Sheʼrda *kardiogramma* termini oʻquvchida yurak kasalligi bilan bogʻliq asoratlarni hosil qilib, unga hissiy taʼsir qilishga xizmat qiladi.

Demak, ijodkor terminlardan foydalanib, badiiy matn yaratar ekan, ularni badiiy matn qonuniyatlariga boʻysundirishga harakat qiladi. Ekspressivlikni ifodalash imkoniyati keng boʻlgan terminlar bunday vaziyatda ijodkorga qoʻl keladi.

Xullas, Asqad Muxtor nasriy asarlarida xalqning muayyan ijtimoiy qatlamlari hayotini tasvirlashda ularning kasbiy faoliyatlari haqida maʼlumot beruvchi koʻplab kasbiy atamalar, soha terminlaridan foydalanilgan. Ularga oʻziga xos estetik vazifa yuklanib, asarlarning poetik qimmati oshirilgan.

Ushbu bobning ikkinchi fasli "**Asqad Muxtor asarlarida kasbiy atama va ilmiy terminlarning oʻxshatishlarni hosil qilishi**" toʻgʻrisida boʻlib, unda badiiy matnni tushunish, aytilmoqchi boʻlgan mazmun, gʻoyani idrok etish oson emasligi, asarda muallif fikri har doim ham ochiq tarzda bayon etilavermasligi hamda yozuvchi aytmoqchi boʻlgan fikrni baʼzan obrazli tarzda, baʼzan matn semantik strukturasida yashirin tarzda berilgan tagmaʼno orqali ifodalash mumkinligi alohida taʼkidlanadi. Ammo fikrni obrazli, taʼsirchan ifodalash koʻchimlar, oʻxshatishlarsiz amalga oshirilmaydi. Bu maqsadga erishishda yozuvchi koʻpincha oʻxshatishlardan foydalanadi.

Maʼlumki, oʻxshatishlar tafakkur mahsuli boʻlib, obrazli tasvirlash tarzining ifodasi sifatida yuzaga keladi. Oʻxshatishlarning ikki turi farqlanadi:

1) tilda doimo mavjud boʻlib kelgan turgʻun oʻxshatishlar;
2) har bir muallifning oʻzi yaratgan individual oʻxshatishlarga boʻlinadi.

Turgʻun oʻxshatishlarda esa oʻxshatish etalonida ifodalangan obraz barqarorlashgan boʻladi, garchi bunday oʻxshatishlar maʼlum shaxs yoki ijodkor tomonidan avval qoʻllangan boʻlsa-da, vaqt oʻtishi bilan ular til jamoasida doimiy ifodalar singari turgʻunlashib, umumxalq leksikasidan joy olgan boʻladi.

Asqad Muxtor ijodida ham terminlarni badiiylik boʻyogʻiga botirilgan, erkin oʻxshatishlar va turgʻun oʻxshatishlarning goʻzal namunalariga duch kelamiz. Termin-oʻxshatishlar badiiy asarlarda qahramonlarning hayot tajribasidan chiqargan xulosalarini, turli psixologik vaziyatlarni ifodalash uchun ham qoʻllaniladi:

Hammasi Qultoy gazanda kasofatidan. **Buzoqboshiday oʻrmalab** *oʻtib qolsa, qiz bechoradan oʻsha kuni ovqat ham oʻtmas ekan. Jirkansa kerakda. Boboshning*

mana shunday qoni qaynagan paytda ro'parasidan chiqib ham qolmaydiki, do'ng peshonasini qorong'ida qumga ishqasa ("Chinor") .

Ushbu parchadagi *buzoqboshiday o'rmalab* o'xshatishi orqali muallif insonning ruhiy holatini yoritishga harakat qilgan. Boboshning bemalollik bilan, shoshmasdan yurishi uni betoqatlilik bilan kutib turgan Zumrad uchun buzoqboshiday o'rmalab yurganga o'xshab tuyulishi o'rinli o'xshatishni hosil qilgan. Asabiy ahvolda (qoni qaynagan paytda) kutib turgan Zumrad Boboshni uchratsa, qanday qilib bo'lsa ham alamini olmoqchiligi insondagi psixologik jarayon bo'lib, adib uni "peshonasini qumga ishqasa" tasviri bilan o'xshatgan. Umuman olganda, adib asarlarida inson tana a'zolari bilan bog'liq o'xshatishlarni ko'plab uchratish mumkin. Bu kabi termin-o'xshatishlar badiiy asarga lingvopoetik maqsad asosida olib kiriladi.

Lingvopoetik salmoq va badiiy-estetik qimmat jihatidan individual o'xshatishlar yozuvchining o'ziga xos uslubini, mahoratini namoyon etuvchi vositalardan biri sifatida badiiy nutqda alohida ahamiyatga ega. Muallif matnda o'zining badiiy tasvir maqsadiga muvofiq ravishda turli-tuman o'xshatishlarni yaratadi, bu o'xshatishlar kutilmagan, o'zgachaligi bilan o'quvchi diqqatini o'ziga tortadi.

*Uzoqdan yaxshi ko'rmas ekan shekilli, u musofirga yana boshdan oyoq razm soldi. Keng manglayidagi, qonsiz yuzidagi dag'al ajinlari yana ham chuqurlashdi, pahmoq qoshlari ostida shiddatli **ko'zlari po'latdek yiltilladi*** ("Chinor").

Ushbu parchadagi ko'zning po'latga qiyoslanish holati ham diqqatimizni beixtiyor o'ziga jalb etadi, chunki boshqa ijodkorlarda ko'zni po'latga qiyoslash holati kam kuzatiladi. Ko'zni ko'pincha ohuga, qora tunga, porloq yulduzga qiyoslash holatlari uchraydi. Adib bu o'rinda chol obrazidagi shiddatli po'lat ko'zlar timsoli orqali po'latning yorqin nur taratmasa-da, uning uncha-munchaga bukilmaydigan, sinmaydigan metall ekanligiga ishora qilmoqda. Garchi o'zi qarib, ko'z nuri kamaygan bo'lsa-da, qahrli ko'zlarning shiddatli boqishi ma'nosini anglashimiz mumkin bo'ladi.

Yozuvchi badiiy matnda fikriy maqsadini bayon etish uchun ba'zi holatlarda, individual termin-o'xshatishlardan ham foydalqanadi. Bu esa badiiy asarning estetik ta'sir kuchini yanada orttiradi. Ayniqsa, badiiy asarda o'rinli hosil qilingan o'xshatishlar oddiy so'zga nisbatan kuchliroq ta'sir kuchiga ega bo'ladi.

*Shafaq **ochiq yara** singari qip-qizil. Anchadan buyon bir maromda eshitilayotgan alla bu bezovta, notinch oqshomga osoyishtalik, umidvorlik, mas'ud bir ruh bag'ishlashga behuda urinayotgandek edi* ("Hurkigan tush").

Ushbu parchada shafaqning qizarib ko'rinishini ochiq yaraga qiyoslanishi bejiz emas, albatta. Inson tanasidagi ochiq yaraning qizil rangda bo'lishi quyosh botishidagi ufqning qizil tus olishiga qiyoslanib, o'xshatilayotgan narsaning belgi-xususiyati nazarda tutilmoqda. Bilamizki, yaraning og'riqlari, azobli xususiyatlari ham ba'zan o'xshatiladi. Bu o'rinda uning aynan qizil rangi nazarda tutilmoqdaki, bu o'xshatish ham adibning individual o'xshatishlaridan biriga misol bo'ladi. Uni ijodkorning badiiy topilmasi deyish mumkin. Xullas, Asqad Muxtor o'z

asarlarida terminlar orqali individual o'xshatishlarni hosil qilib, badiiy matnda ularni estetik ahamiyatga ega birlikka aylantira olgan.

Ikkinchi bobning uchinchi fasli "**Adib asarlarida qo'llangan kasbiy atama va terminlarning metaforik xususiyatlari"** deb nomlangan. Uzoq yillar davomida metaforaga badiiy tasvir vositasi sifatida baho berilib, adabiyotshunoslikning o'rganish obyekti sifatida qarab kelindi. Ammo har qanday badiiy ifoda muayyan lingvistik tamoyillarga asoslanadi. Shu jihatdan badiiy nutqda qo'llangan metaforik ko'chimlar tilshunoslikning ham tadqiq obyekti sanaladi. Ba'zi olimlar esa metaforani lingvistik va badiiy metafora kabi turlarga ajratadilar. Xususan, N.Mahmudov metafora mohiyatidagi bunday ikkiyoqlamalikka ko'ra bu hodisaning ikki asosiy turini: lisoniy metafora va poetik (badiiy) metaforani farqlagan[11].

Anglashiladiki, metafora turli fan sohalarida mohiyatan farqli belgilarga ega. Metafora so'zning turli ma'no qirralarini namoyon qiluvchi muhim vosita sifatida badiiy adabiyotda, ayniqsa, ahamiyatlidir.

> *Qo'rg'oshin satrlar mening so'zlarim*
> *Go'yo oboymaga joylanar edi.*
> *Shundan buyon so'zlar puch-u sarak,*
> *Goho yengil tuyuladi. Yo'q...*
>
> (She'rimda bir satr zaifroq edi).

Ushbu she'rda shoir *qo'rg'oshin satrlar* birikmasini hosil qilishda qo'rg'oshin terminidan foydalangan. *Qo'rg'oshin* so'zi ma'danshunoslik termini bo'lib, bu o'rinda ko'chma ma'noda she'r satrlariga nisbatan ishlatilib, misralarning yuki og'ir ekanligiga ishora qilgan. Ya'ni shoirning har bir satri ko'p ma'nolarni jamlaganidan og'ir aylanayotgan valda puchagi puchakka va saragi sarakka ajraladi. Demak, shoirning she'rlari ming chig'iriqdan o'tib yaralmoqda, bu she'rlar, albatta, yetib borgan qalblarda qo'rg'oshindek quyiladi. Ko'rinadiki, metaforik ma'noli termin she'riy parchada ta'sirchanlikni yuzaga keltirgan, unga estetik zavq bag'ishlagan. Asqad Muxtor badiiy asarlarida poetik maqsadini amalga oshirishda turli til vositalariga, xususan, terminlarga ham murojaat qiladi. Uning asarlarida terminlar badiiy maqsad hosilasi sifatida o'xshatishli qurilmalarni hosil qiladi, metaforik ko'chimlar vazifasini bajaradi. Bu holat adib asarlarining estetik qimmatini, ta'sir kuchini oshirishga olib keladi.

Uchinchi bob **"Asqad Muxtor asarlarida soha terminlarining uslubiy xoslanishi"** deb nomlangan. Bobning birinchi fasli **"Asqad Muxtor asarlarida aniq hamda tabiiy fanlar terminlarining badiiy uslubga xoslanishi"** bo'lib, unda yozuvchi asarlarida qo'llangan soha terminlarining nutq uslublariga xoslangan masalasi yoritilgan.

Ilmiy matnda maxsus tushunchalarni nomlashda qo'llanuvchi, matnning semantik-sintaktik qurilishida tayanch birliklar vazifasini o'tovchi lug'aviy birliklar, yani terminlar bo'lib, ular qaysi fan tarmog'iga tegishli ekanligiga

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[11] Махмудов Н. Термин, образли сўз ва метафора // Ўзбек тили ва адабиёти. – Тошкент, 2013. – №4 . – Б. 10-11.

ko'ra shu fan sohasining terminlar tizimini tashkil qiladi. Jumladan, terminlarni qanday fan sohasiga taalluqli ekanligiga ko'ra aniq va tabiiy fanlar terminlari farqlanadi. Bu fan sohaviy terminlar boshqa nutq uslublarida, xususan, badiiy matnlarda qo'llashda muayyan poetik maqsad nazarda tutiladi. Bunda badiiy uslubning terminlarni qabul qilishi xususiyati muhim ahamiyatga ega.

Badiiy matnda tabiiy va ijtimoiy-gumanitar fanlar terminlari ekspressiv-emotsionallikni ifodalash, tasviriylikni yuzaga keltirish uchun qo'llanilar ekan, badiiy tasvir vositasiga aylanadi. Bu asarning estetikligini ta'minlashga xizmat qiladi.

Asqad Muxtor o'z asarlarida terminlarning bu turidan lingvopoetik maqsadlarda foydalanishga harakat qilgan. U nafaqat nasriy asarlarida, balki nazmiy asarlarida ham tabiiy va ijtimoiy fanlar terminlariga murojaat qilgan holda takrorlanmas badiiy tasvir vositalarini yaratgan. Serqirra ijodkor she'riyatga "qalbga qanot", "dardga davo beruvchi" vosita sifatida qaragan. U she'rlarida sohaviy terminlarni mohirlik bilan ishlatib, ularning estetik qimmatini oshirgan. Xususan, ijodkor "Naykamalak, sizningcha…" deb boshlanuvchi quyidagi she'rida tabiiy fanlarga oid terminlardan lingvopoetik maqsadda foydalangan:

Naykamalak, *sizcha*, **spektrlar** *xolos,*
Vibratsiya, *deysiz, qushlar na'masin.*
She'r esa, mana qalam bilan qog'oz,
Programmalashgan *harflar yig'masi.*

Ko'pchiligimiz tabiat hodisalaridan biri bo'lgan kamalakning hosil bo'lish shaklini juda yaxshi bilamiz. Asqad Muxtor kamalakni oddiy "kamalak" deb emas, balki "naykamalak" deb ataydi. Ijodkor she'rida uni spektrga qiyoslagan.

Ma'lumki, *spektr* – lotincha so'z bo'lib, *spektrium – "ko'zga ko'rinadigan, ko'rib bo'ladigan narsa, tasvir"* ma'nolarini anglatadi[12]. Biror nurlanishda hosil bo'ladigan to'lqin chastotalari majmuyi ham spektr hisoblanadi. Spektrga tushgan nur turli rang ko'rinishida sinib qaytadi[13]. Asqad Muxtor spektrning keyingi ma'no xususiyatini inobatga olgan holda uni har xil ranglarda tovlanuvchi kamalakka qiyoslab, o'ziga xos badiiy tasvir hosil qila olgan.

She'riy parchada qo'llangan *vibratsiya* termini esa lotincha *"vibratio" – "uloqtirish; tebratish, titrash"*[14] ma'nosini anglatuvchi so'zdan olingan. Matnda *vibratsiya* termini qushlar na'masiga, ya'ni ovoziga nisbatan ishlatilgan. Bu terminning qushlar ovoziga qiyoslanishida ovozning to'lqinli harakati inobatga olingan. Ijodkor tabiiy fanlarga oid *vibratsiya* terminining ma'no-mohiyatini aniq bilganligi bois u yordamida o'ziga xos badiiy tasvir yarata olgan.

She'rda texnik fanlar sohasiga mansub *programmalashgan* termini ham uchraydi. Adib she'rni *programmalashgan harflar yig'masi* sifatida tasvirlash orqali ijod jarayonida she'riy misralar o'z-o'zidan yuzaga kelmasligi, she'r

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[12] Ўзбек тилининг изоҳли луғати. 5 жилдли, 3-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, – 2008. – Б. 565.
[13] www.uz.m.wikipedia.
[14] Ўзбек тилининг изоҳли луғати. 5 жилдли, 1-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, – 2007. – Б. 457.

shoirning qalbida kechgan tuygʻulari ifodasi ekanligiga ishora qilgan. Koʻrinadiki, Asqad Muxtor ushbu sheʼrida texnik fanlar sohasiga oid termindan badiiy tasvir yaratishda unumli foydalanib, oʻziga xos badiiy-estetik ifodani yuzaga keltirgan.

> *Hayot-chi, **oqsilmi, kislotami** nima?*
> *Yurak – **nasos**, hilol – oddiy kul…*
> *Gilosday lab emas, **hujayra, toʻqima**,*
> *Gulni nima deysiz, gul-chi gul?*
>
> ("Naykamalak, sizningcha…")

Shoir "Naykamalak, sizningcha…" deb boshlanuvchi ushbu sheʼrida hayot haqida toʻxtalar ekan, uni oqsil, yaʼni "hayvon va oʻsimliklar organizmining eng muhim tarkibiy qismini tashkil etgan, tarkibida azot boʻlgan murakkab organik modda"[15]ga yoki "kislota (yunoncha *oxytatos* – juda nordon, tarkibida vodorod boʻlgan va shu vodorod oʻrnini biror metall egallaganda, tuz hosil qiladigan, nordon kimyoviy birikma)[16]"ga qiyoslamoqda. Adib hayotni oqsil va kislota kabi kimyoviy terminlarga nisbatlar ekan, hayotning oqsil kabi muhimligi yoki kislota kabi murakkab ekanligini faqat ilmiy jihatdan asoslash qanchalik toʻgʻri ekanligiga eʼtiroz bildiradi.

Asqad Muxtor sheʼriy va nasriy asarlarida qoʻllangan terminlar boshqa turdagi onomastik birliklardan farqli tarzda estetik yuk olgan, deyish mumkin. Negaki ilmiy terminlarning badiiy nutqqa olib kirilishida bevosita lingvopoetik maqsad inobatga olinadi.

Uchinchi bobning keyingi fasli **"Adib asarlaridagi ijtimoiy-gumanitar fanlar ilmiy terminlarining badiiy matnda uslubiy xoslanishi"** deb nomlangan.

Maʼlumki, ijtimoiy, iqtisodiy, huquqiy munosabatlarni oʻrganuvchi ijtimoiy fanlar tizimida turli terminlar qoʻllaniladi. Alohida fan sohalariga tegishli bunday terminlar badiiy matnda qoʻllanar ekan, bu turdagi terminlar koʻchma maʼnoda ishlatilib, badiiylikni hosil qiluvchi til birligiga aylanadi.

Adibning nasriy asarlarida ham ijtimoiy-gumanitar fanlar terminlari orqali oʻziga xos orginal estetik boʻyoqqa ega jumlalar hosil qilingan. Jumladan, "Chinor" romanidan olingan quyidagi parchada adabiyotshunoslik faniga mansub *afsona* terminidan estetiklikni hosil qilishda foydalanilgan:

*Koʻchada ham, sexda, idorada, uyda ham, qayerda ikkita odam toʻplansa – shu gap. Birov qoʻshib-chatib, koʻpirtirib, **afsona** darajasiga olib borib qoʻygan, birov boʻlsa, toʻydan kelayotganlarning mastlik bilan qilgan ishi, deb yurgan edi…* ("Chinor").

Ushbu parchada *afsona* termini "mish-mish gap"ga nisbatan qoʻllangan boʻlib, boʻrttirib koʻrsatish vazifasini bajarib kelgan. Demak, ushbu matnda *afsona* termini bosh maʼnosi doirasidan chiqib, koʻchma maʼno kasb etgan. Natijada, termin matnning taʼsirchanligini oshirib, lingvopoetik xususiyatga ega boʻlgan.

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[15] Ўзбек тилининг изоҳли луғати. 5 жилдли, 3-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, – 2007. – Б. 182.
[16] www.arxiv.uz.

Asqad Muxtorning "Buxoroning jin koʻchalari" asaridan olingan quyidagi parchada ham adabiyotshunoslikka oid termin estetiklikni hosil qilishga xizmat qilgan:

Shu bilan, uning qiynalib oʻylagan oʻylari ham, kechagina quvontirgan orzulari ham puchga chiqdi. Shu kungcha oldindan nimadir sezib, talpinib yurganlari shunchaki **ertak** *ekan.* **Ertak** *tugadi, endi* **ertak** *yoʻq. Fayzullo umrida birinchi marotaba shunday qattiq aldangan edi. Alamli taassufning xuddi bir kasallikday qaqshatishini endi bilib turibdi.* ("Buxoroning jin koʻchalari").

Mazkur parchada adabiyotshunoslikka oid *ertak* termini qoʻllangan. Matnda tasvirlanishicha, Fayzulloning oʻylari, uni quvontirgan orzulari, shu kungacha nimadirlarga talpinib yurganlari ertak boʻlib chiqdi. Ertak tugadi, endi u yoʻq.

Koʻrinadiki, matnda *ertak* termini "xalq ogʻzaki poetik ijodining asosiy janrlaridan biri; toʻqima va uydirmaga asoslangan sehrli sarguzasht va maishiy xarakterdagi epik badiiy asar" [17] ni anglatmagan. Bu termin matnda asar personajining oʻylari, uni quvontirgan orzulari, talpingan hislariga nisbatan ishlatilgan. Bu oʻrinda termin badiiy tasvir uchun, tasvirning taʼsirchanligini, badiiy qimmatini oshirish uchun xizmat qilgan.

Xulosa qilish mumkinki, ijtimoiy-gumanitar fanlar terminlari ham, boshqa ilmiy terminlar kabi, soʻz sanʼatkorlarining muayyan maqsadini ifodalash uchun badiiy matnga olib kirilar ekan, ushbu uslubga xoslanadi. Bunday terminlar asar qahramonlarining hayot tarzi, jamiyat hayotida yuz bergan voqea-hodisalar tasvirida yoki qahramonlarning ijtimoiy ahvoli va faoliyati bilan bogʻliq holatlar tasvirida, ularning ichki kechinmalarini aks ettirishda koʻchma maʼnolarda ishlatiladi va muhim lingvopoetik qimmatga ega boʻladi.

Bobning uchinchi fasli **"Asqad Muxtor asarlarida turli soha kasbiy atama va terminlarining birga qoʻllanishidagi lingvopoetik jihatlar"** deb nomlangan.

Kasbiy atamalar va terminlar badiiy matnda qoʻllanganda, avvalo, ularning nominativ funksiyasi namoyon boʻladi. Ammo ular badiiy asarda lingvopoetik maqsadda ishlatilishi sababli birlamchi nominativ vazifasidan uzoqlashib, yangi maʼno kasb etishi mumkin. Bunday vaqtda kasbiy atama va terminlar nutqning taʼsirchanligini oshirishga xizmat qiluvchi vosita sifatida muhim ahamiyat kasb etadi. Asqad Muxtor ham oʻz asarlarida estetiklikni taʼminlashda turli sohaga mansub kasbiy atama va terminlarni birga qoʻllaganligini kuzatish mumkin. Quyida ushbu masalani adibning ayrim nasriy asarlari hamda sheʼrlari tahlili orqali ochib beramiz.

1. Asqad Muxtor asarlarida harbiy soha atamalari hamda anatomiya terminlari birga kelgan holatlar kuzatiladi. Masalan:

Qiz Safaraliga tikilar edi: u haqiqatan ham, samimiy yigit boʻlsa kerak, **soldat,** *koʻpni koʻrgan* **soldat***, eski* **gimnastyorka***ni tarang qilib turgan chayir* **gavdasi,** *qirra* **burni, choʻyanday** *qorayib koʻringan baquvvat* **iyagi,** *qiz bola*

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[17] https://uz.wikipedia.org/wiki/Ertak 03.03.2023

*oldida birpasda jur'atsiz bo'lib qoladigan o'tkir **ko'zlari** uning diqqatini tortgan edi* ("Ildizlar").

Ushbu matnda qo'llangan *soldat, gimnastyorka* so'zlari harbiy sohaga oid atamalar sanaladi. Matnda *soldat* kasbiy atamasi takror qo'llanishi natijasida aktual bo'lakka aylangan. Uning sifatlovchi vazifasidagi *ko'pni ko'rgan* frazeologizmi bilan birikishidan hosil bo'lgan sifatlovchili birikma personajning xarakterini ochib berishga xizmat qilgan.

2. Asqad Muxtor asarlarida tarix, astronomiya, kimyo sohasiga oid terminlar birga kelgan holatlar kuzatiladi. Masalan, "Uchish" she'rida ham bir necha fan sohalariga mansub terminlar birga qo'llangan. *Yoy, o'q* terminlari tarix sohasiga; *planeta, fazo* astronomiya sohasiga; *atom* kimyo sohasiga oid terminlardir.

Ko'rinadiki, shoir mazkur she'rida turli fanlarga oid ilmiy terminlardan foydalangan bo'lsa-da, matnda ilmiy muhit hosil bo'lmagan. She'rdagi qayd etilgan kasbiy atama va terminlar o'z ma'nosida (*yoy, o'q*) hamda kochma ma'nolarda (*fazo kichrayadi, planetani uyg'otmasdan, idrok atomi*) ishlatilgan.

3.**Asqad Muxtor asarlarida matematika, kimyo, anatomiya, adabiyotshunoslik terminlari birga kelgan holatlar kuzatiladi.** Xususan, "Mayakovskiy uyida" she'rida uning mazkur fan sohalari terminlaridan mahorat bilan foydalanganligi kuzatiladi. Ushbu she'rda *tonna* matematika sohasiga; *ruda, radiy* kimyo sohasiga*; yurak* anatomiyaga*; poeziya* esa adabiyotshunoslikka oid terminlardir.

Asqad Muxtor she'rda *tonna* o'lchov birligini "so'zlar rudasi"ga nisbatan ishlatgan. *Tonna* o'lchov birligining bu tarzda qo'llanishida *og'irlik* tushunchasi emas, *ko'lam* ma'nosi anglashiladi. Demak, *tonna* birligi o'zining asl nominativ funksiyasidan uzoqlashib, qo'shimcha ma'no qirrasiga ega bo'lgan.

She'rda *yurak* so'zi *ruda, radiy* terminlaridan farqli tarzda terminologik vazifasida qo'llanmagan, ammo bu so'zga nisbatan *kuch, qudrat* so'zining ishlatilishi natijasida matnda ta'sirchanlik ortgan.

She'rda *poeziya* terminiga nisbatan *shon-shuhrat* so'zining qo'llanilishida ham poetik maqsad ko'zda tutilgan. Shoirning fikricha, she'r varaqlari Mayakovskiy yuragining kuchi, qudratini ketkazgan, lekin bu adabiyot olamining – poeziyaning shon-u shuhrati uchun xizmat qiladi.

4. Asqad Muxtor asarlarida adabiyotshunoslikka oid terminlar va harbiy soha atamalari birga kelgan holatlar kuzatiladi. Masalan, ijodkorning yuqorida tahlil qilingan "Mayakovskiy uyida" she'rining "Kutubxona" faslida harbiy soha atamalari estetik vazifa bajarib kelgan. Mazkur she'r matnida adabiyotshunoslikka oid *poeziya* termini ishlatilgan. Matndagi *poeziyamizning avji ko'lami* birikmasida *poeziya* termini o'z ma'nosida ishlatilgan. Ushbu she'riy parchada harbiy sohaga oid *soldat, jangovar, saf* atamalari ham ishlatilgan. Ammo ular *jangovar safdagi soldatday* o'xshatishli qurilmasini hosil qilishda muvaffaqiyatli tanlangan.

5. Asqad Muxtor asarlarida tilshunoslik va kimyo sohasiga oid terminlar birga kelgan holatlar kuzatiladi.

Asqad Muxtor asarlarida birga qo‘llangan turli soha terminlarining har biri lingvopoetik vazifa bajargan deb bo‘lmaydi. Masalan, quyidagi matnda yo‘lsozlik, konchilik, elektr ta’minoti, telekommunikatsiya sohalari terminlari uchraydi, ammo ular matnning estetikligini ta’minlashga yo‘naltirilmagan:

*Piyoda yuradigan taxta yo‘lak zax devor bo‘ylab borar, **temir yo‘l** izlari uchrashgan chorrahalardagina **tunnel** biroz kengayib, yorug‘ maydonga olib chiqar edi. Bektemir aka bosh ustidagi yo‘g‘on-yo‘g‘on **kabellar**ni, issiq-sovuq suv, **havo quvurlari**ni, **elektr, telefon simlari**ni ushlab qo‘yar, Yevropada ishlagan **konlar**ini gapirib, chiroqsiz, havosiz, xuddi ko‘rkalamushdek yer qaziganliklarini eslab, u yerlarda insonning xorligini so‘zlab borardi.* (“Chinor”)

Asqad Muxtor asarlarida ishlatilgan ijtimoiy-gumanitar hamda aniq va tabiiy fanlar terminlarining badiiy uslubga xoslanish imkoniyati bir xil emas. Adib asararida turli soha terminlari birga qo‘llanar ekan, o‘ziga xos obrazli tasvirni hosil qilishda muhim ahamiyat kasb etgan. Mazkur terminlarning badiiy matnda uslubiy xoslanish imkoniyatini baholash terminlarga qo‘yiladigan talablar asosida emas, badiiy nutqda ularga yuklatilgan uslubiy vazifa asosida belgilanishi lozim.

XULOSA

1. XX asrning so‘nggi choragida badiiy matn tahliliga yondashuv masalasi tilshunoslikning eng dolzarb muammosiga aylandi. Bu boradagi dastlabki izlanishlarda badiiy matn stilistik jihatdan tadqiq qilingan bo‘lsa, keyinroq badiiy matn tahliliga lingvomadaniy va lingvopoetik yondashuvlar faollashdi. Ushbu yondashuvlar doirasida olib borilgan ilmiy izlanishlar natijasida o‘zbek tilshunosligining lingvopragmatika, lingvopoetika, lingvokulturologiya kabi sohalari rivojlandi.

2. Lingvopoetika sohasi tilshunoslikka ham, adabiyotshunoslika ham birdek aloqadordir. Tilshunoslar uchun lingvopoetikaning tilga aloqador – ma’lum bir badiiy-estetik ma’noni yuzaga keltiruvchi qismi muhim bo‘lsa, adabiyotshunoslik uchun esa til birligi orqali yuzaga kelayotgan poetik ma’no muhim hisoblanadi.

3. Har bir yozuvchi yoki shoir badiiy asarda kitobxonga estetik-emotsional ta’sir ko‘rsatishni bosh maqsad qilib qo‘yadi va bu maqsadga erishish uchun badiiy matnda tilning muayyan leksik vositalarini saralab qo‘llaydi. Bunday qo‘llanishda badiiy matnda tilning barcha leksik birliklari, shu jumladan, kasbiy atamalar, soha terminlari ham u yoki bu darajada ishtirok etadi.

4. Badiiy nutqda qo‘llangan terminlar boshqa lug‘aviy birliklar kabi badiiy matnda poetik aktuallashish imkoniyatiga ega bo‘ladi. Ular badiiy matnda yozuvchi maqsadiga uyg‘un holda lingvopoetik hosilaga aylanadi, lekin termin birliklarning bu xususiyati alohida olingan gap doirasida namayon bo‘lmaydi, ularning to‘liq aktuallashuvi uchun matniy qurshov zarurdir.

5. Lingvopoetik salmoq va badiiy-estetik qimmat nuqtayi nazaridan individual o‘xshatishlar yozuvchining o‘ziga xos mahoratini namoyon etuvchi vositalardan biri sifatida badiiy nutqda alohida ahamiyatga ega. Muallif o‘zi

yaratgan badiiy tasvir ifodasiga muvofiq rang-barang o'xshatishlar yaratadi, bu o'xshatishlar kutilmagan, o'zgachaligi bilan o'quvchi diqqatini o'ziga tortadi.

6. Asqad Muxtor badiiy asarlarida poetik maqsadini amalga oshirishda turli til vositalariga, xususan, terminlarga ham murojaat qiladi. Adib asarlarida terminlar badiiylik intensiyasi (maqsadi) ning hosilasi sifatida o'xshatish qurilmalarini yaratadi, tasvirning metaforik ifodalari qisqargan o'xshatish ko'rinishida namoyon bo'ladi. Bu birliklar matn mazmuni bilan bog'liq estetik ta'sirni ta'minlaydi.

7. Aniq va tabiiy fan sohalariga oid terminlardan ham lingvopoetik maqsadlarda foydalanish mumkin. Ijodkor bu turdagi terminlardan ko'chma ma'nolarni hosil qilishda yoki narsa-predmetlarni bir-biriga o'xshatish va qiyoslash orqali badiiy tasvirni hosil qilishda foydalanar ekan, ushbu terminlarga o'z-o'zidan lingvopoetik vazifa yuklanadi.

8. Asqad Muxtor she'rlarida aniq va tabiiy fanlarga oid termin hamda kasbiy atamalar shoirning badiiy maqsadi asosida lingvopoetik ahamiyatga ega birlikka aylanadi. Ushbu she'riy asarlarda aniq va tabiiy fanlar doirasida chegaralanuvchi terminlar nutqning boshqa uslublarida, xususan, badiiy uslubda qo'llanish imkoniyatini namoyon etadi.

9. Asar qahramonlari nutqiga ijtimoiy-gumanitar fanlar terminlarini olib kirish orqali adib ularning badiiy nutqqa xoslanish imkoniyati yuqori ekanligini ko'rsatib beradi. Terminlar yordamida ularning xarakterini va bilim darajasini yoritib bergan.

10. Ijtimoiy-gumanitar, tabiiy va aniq fanlar atamalari turlicha va keng ko'lamli bo'lib, ularning har birini badiiy matnda uslubiy xoslanish imkoniyatlari bir xil emas. Adib asarlarida turli soha terminlari parallel qo'llanar ekan, o'ziga xos obrazli badiiy tasvirni hosil qilishda muhim ahamiyatga ega. Aniq fanlar doirasidagi atamalar faqat bir ma'noda qo'llanilib, bir tushunchani ifodalaydi, ammo ijtimoiy fanlar tizimidagi terminlar badiiy matnda qo'llanganda emotsionallikni ifodalashga, asarning badiiy-estetik qimmatini oshirishga xizmat qiladi.

SCIENTIFIC COUNCIL PhD.03/04.06.2021.Fil.132.01 ON AWARDING SCIENTIFIC DEGREES UNDER KOKAND STATE PEDAGOGICAL INSTITUTE

KOKAND STATE PEDAGOGICAL INSTITUTE

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LINGUOPOETICS OF SCIENTIFIC TERMS IN THE CREATION OF ASKAD MUKHTOR

10.00.01 – Uzbek language

ABSTRACT
of the dissertation of doctor of philosophy (PhD) on philological sciences

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

Relevance and necessity of the dissertation topic. In world linguistics, since the last quarter of the last century, special attention has been paid to the study of speech functional features of language units. In connection with the communicative purpose of the speaker, the speech meanings that appear in different situations of communication show how wide its functional capabilities are. This situation created the need for a deeper study of the characteristics of the language observed in speech. As a result, since the end of the last century, the implementation of linguopoetic research aimed at researching the aesthetic function of language units in connection with the methodological and functional tasks has become relevant.

In world linguistics, since the second half of the 20th century, the research of the literary and aesthetic tasks of language units in connection with the study of the language of literary works is gaining relevance. After all, in linguistics, one of the important issues is to justify the linguopoetic nature of the language units in the literary text on the example of certain literary works, and to determine the meaning edges that appear in the literary note.

The reforms carried out in the field of language in recent years in our country have created the need for a deep study of the Uzbek language, which is our spiritual value, on a scientific basis, and to determine the speech and functional features of this language. As a result, the scientific study of the Uzbek language in linguistics has reached a new level. In the linguistics of the new era, a foundation was laid for the direction of linguopoetics, which studies language in connection with the human factor, that is, the creative personality. "Our task now is to create effective mechanisms aimed at putting the results of scientific research into practice, to develop science and scientific-innovative activities in a sustainable manner[18]". From this point of view, studying the linguopoetic features of language units based on the principle of the unity of creativity - language and art is considered one of the urgent problems in linguistics.

The Law of the Republic of Uzbekistan "On the State Language", adopted in a new version on December 21, 1995, "On making relevant changes to the state program of the Cabinet of Ministers aimed at implementing the Law "On the State Language"" 1996 Requirements of Resolution No. 311 of September 10, Decree of the President of the Republic of Uzbekistan No. PF-4947 of February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", 2017 of the President of the Republic of Uzbekistan Decision PQ-2789 dated February 17, "On further improvement of the activity of the Academy of Sciences, research, management and financing of scientific research works", as well as the decision of the President of the Republic of Uzbekistan dated October 21, 2019 Decree No. PF-6084 dated October 20, 2020 "On measures to radically increase the prestige and status of the Uzbek language as a state language" "Measures to further develop the Uzbek language and improve language

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[18] Мирзиёев Ш. Миллий тараққиёт йўлимизни қатъият билан давом эттириб, янги босқичга кўтарамиз. I жилд. – Тошкент: Ўзбекистон, 2017. – 168-174 б.

policy in our country" Decree No. PF-60 dated January 28, 2022 "On the Development and Strategy of New Uzbekistan for 2022-2026" and other regulations related to this process This thesis serves to a certain extent in the implementation of the tasks specified in the documents.

Compliance of the research with the priority directions of the development of science and technology of the republic. The dissertation work was carried out in accordance with the priority direction of the development of science and technology of the republic "Spiritual, moral and cultural development of the informed and legal society, formation of innovative economy".

Level of study of the problem. In world linguistics, studies dedicated to the study of the language of literary works occupy an important place. The first ideas about the language of the literary work are related to the name of the ancient Greek philosopher Aristotle [19]. Theoretical issues of Lingvopoetics were initially discussed by foreign scientists V.V. Vinogradov, B.A. Larin, V.P. It was promoted and developed by such linguists as Grigoryev, N.M. Shansky, V.Ya. Zadornova, A.A. Lipgart, M.E. Konurbayev[20]. In their works, it was emphasized the need to pay special attention to the role of language units in the creation of art in the analysis of literary texts.

Since the last quarter of the last century, there has been an interest in the implementation of linguopoetic research in Uzbek linguistics. In particular, N.Mahmudov, I.K. Mirzayev, S. Karimov, G. Imomova, G. Muhammadjonova, M.Yakubbekova, D. Shadiyeva, G. Jumanazarova, D. Jamoliddinova, M.Yuldashev, R. Normurodov, Sh. Toshkhojayeva , the linguopoetic features of language units in the literary work were revealed in the research works of M.Qurbanova[21].

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[19] Qarang: Гаспаров М. Л. Античная риторика как система // Античная поэтика: Риторическя теория и литературная практика. – М, 1991. – С. 27-59.

[20] Виноградов В.В. Стилистика, теория поэтической речи. Поэтика. – М., 1969. – 256 с.; Shu muallif. Проблемы русской стилистики. – М.: Высшая школа, 1981. – 320 с.; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974. – 288 с.; Григорьев В.П. Поэтика слова. – М.: Наука, 1979. – 343 с.; Шанский Н.М. Лингвистический анализ художественного текста. – Л.: Просвещение, 1990, – 425 с.; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... д-ра филол. наук. – М., 1992. – 56 с.; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы): Автореф. дисс. ... канд. филол. наук. – М., 1996. – 26 с.; Конурбаев М.Э. Библия Короля Иакова в лингвопоэтическом освещении. –М.: Диалог – МГУ, 1998. – 34 с.

[21] Маҳмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – Б. 48-50; Shu muallif. Абдулла Қаҳҳор хикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – В.30-38; Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992. – 50с.; Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри … дисс. – Тошкент, 1993. – 56 б.; Имомова Г.М. Типик миллий характер яратишда бадиий нутқнинг ўрни: Филол. фан. номз. … дисс. автореф. – Тошкент, 1993. – 24 б.; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. – Тошкент, 2003. – 25б.; Якуббекова М.М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005. – 257 б. ; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007. – 144 б.; Жуманазарова Г. “Ширин билан Шакар” достонининг луғавий ва лингвопоэтик хусусиятлари (Фозил Йўлдош ўғли варианти асосида): Филол. фан. номз. ... дисс. – Тошкент, 2008. – 278 б.; Жамолиддинова Д. Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2009. – 137 б.; Юлдашев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол.фан. д-ри ...

In Uzbek linguistics, the skill of using the literary language of the national writer of Uzbekistan Askad Mukhtar was specially studied by Sh. Norova. In this work, the lexical-semantic features of the writer's works are highlighted, the linguopoetics of the syntactic units in the novel "Chinor" is revealed[22]. However, the linguopoetics of professional terms and terms used in the text of literary works was not studied in this work. It is important to analyze the importance of this type of language units in the creation of art in the works of the writer. The study of this problem, on the one hand, reveals the artist's skill in using professional terms and terms, and on the other hand, it serves to determine the possibilities of characterizing the terms into an literary style.

The connection of the research with the research plans of the higher educational institution where the dissertation was completed. The dissertation was carried out within the framework of the topic "Actual issues of Uzbek linguistics" included in the scientific research plan of the Kokan State Pedagogical Institute.

The purpose of the research is to shed light on the theoretical and practical issues of linguopoetics, to determine the literary and aesthetic functions of professional terms and scientific terms used in the works of Askad Mukhtar, and to investigate the issue of their literary and stylistic characteristics.

Tasks of the research:

to analyze the emergence, development and current problems of the linguopoetics direction in Uzbek linguistics;

to reveal the linguopoetic features of the professional terms and terms used in the prose and poetic works of Askad Mukhtar;

to elucidate the issue of professional terms and scientific terms creating similes in literary works;

to determine the metaphorical features of the professional terms and terms used in the works of the artist;

analysis of the issue of stylistic characterization of the terms of specific, natural and social and humanitarian sciences in the works of Askad Mukhtar in the literary text;

to assess the skill of using professional terms and terms in prose and poetic works of the writer.

The literary works of Askad Mukhtar in various genres were selected as the object of the research.

The subject of research is the linguopoetic features of professional terms and terms used in literary works.

Research methods. Descriptive, functional-stylistic, lexical-semantic, contextual and linguopoetic analysis methods were used to illuminate the research topic.

The scientific novelty of the research is as follows:

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22 Норова Ш. Аскад Мухторнинг бадиий тил маҳорати: Филол. фан. бўйича фалсафа док-ри (PhD) … дисс. – Тошкент, 2024. – 114-135 б.

The linguopoetic function of the professional terms and terms used in the prose and poetic works of the People's Writer of Uzbekistan, Askad Mukhtar, and their intended purpose are revealed;

In the Uzbek language, the formation of analogical devices with the participation of professional terms and terms in achieving the linguopoetic goal is proved by the example of the works of Askad Mukhtar;

It was found that the terms and terms of various fields are used in metaphorical meanings in the literary works, creating aesthetics in the literary text;

On the example of Askad Mukhtar's works, the characteristic of literary style of some professional terms in the Uzbek language and the terms of specific, natural, social and humanitarian sciences is revealed;

It is scientifically based that the writer uses professional terms and terms of various fields in writing an literary work.

The practical result of the study:

the stages of development and historical development of the field of linguopoetics are scientifically based, as well as the actual problems of Uzbek linguopoetics are identified;

it has been proven that the conclusions drawn from the linguopoetic study of Askad Mukhtar's works have an important place in the development of the field of Uzbek linguopoetics;

dissertation conclusions are based on the improvement of textbooks and manuals on linguopoetics;

it is based on the fact that the semantic, communicative and linguopoetic essence of the terms is manifested in the text, therefore it is appropriate to study them not within the sentence, but within the text;

it is shown that professional terms and terms are used in a metaphorical sense like other lexical units and represent the individual style of the writer.

The reliability of the research results is explained by the fact that the problem is clearly stated, the scientific-theoretical conclusions are drawn based on the modern analysis methods of linguistics, and the short stories, stories, novels and poems of Askad Mukhtar are relied upon to reveal the linguopoetic features of the literary text.

Scientific and practical significance of research results. The scientific and practical value of the research is determined by the theoretical issues of the field of linguopoetics, in particular, it is aimed at researching the linguopoetic features of the professional terms and terms used in the works of Askad Mukhtar.

The materials and results of the dissertation can be used as a theoretical source for the preparation of textbooks on linguopoetics issues for undergraduate and graduate students of higher educational institutions, and for passing subjects such as "Linguistic analysis of literary text", "Speech culture". Also, this study serves as a scientific-practical source for researching the linguopoetics of the language of the works of a certain creator, and for compiling a dictionary of linguopoetics terms.

Implementation of research results. Based on the scientific results of the analysis of the linguopoetics of professional terms and terms in Askad Mukhtar's works:

The conclusions drawn on the semantics of the professional terms and terms used in the works of Askad Mukhtar were used in the fundamental project "Methodology for the development of the native language and literature in accordance with the new alphabet and spelling rules of the Karakalpak language" numbered FZ-2016-0908165532, implemented in 2017-2020 (Reference number 18.09.2023 of the Karakalpak Scientific Research Institute of Humanities, Karakalpak Department of the Academy of Sciences of the Republic of Uzbekistan). As a result, this project is filled with new knowledge on the issue of professional terms and semantics of terms in language learning;

The conclusions given on the linguopoetic features of the professional terms and industry terms used in Askad Mukhtar's short stories, novels, and stories were used in the practical project No. FA-A1-G007 entitled "Qarakalpok proverbs as an object of linguistic research" (Academy of Sciences of the Republic of Uzbekistan Reference of Karakalpak Humanities Scientific Research Institute of Karakalpakstan Department dated 28.12.2023). As a result, the theoretical conclusions presented in this project are enriched with new views on the issue of research objects of linguistics;

Askad Mukhtar's poetic and prose works, the professional lexicon and terms acquire a metaphorical meaning and reveal the writer's literary goal. youth", "Literary Process" programs were used in preparation of scripts (Reference No. 04.36-47 dated January 9, 2024 of the state institution of the National Television and Radio Company of Uzbekistan "Uzbekiston Teleradiokanal"). As a result, these radio programs are enriched with important views on the work of Askad Mukhtar.

Approbation of research results. The results of the research were presented in a total of 6 articles, including 4 scientific articles published at the national conference, and 2 articles were approved at the international scientific-practical conference.

Publication of research results. A total of 13 scientific works were published on the topic of the dissertation. In particular, 7 (in 4 republican and 3 foreign journals) were published in scientific publications recommended to be published by the Higher Attestation Commission of the Republic of Uzbekistan.

The structure and scope of the dissertation. The dissertation consists of an introduction, 3 main chapters, a conclusion and a list of used literature. The total volume of the work is 127 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introductory part, the relevance and necessity of the topic are based on the purpose and tasks, subject and object of the research. The relevance of the research to the priorities of the development of science and technology of the Republic of Uzbekistan, its scientific novelty and practical results are described.

Based on the reliability of the obtained results, the theoretical and practical significance of the work is highlighted. Information on the implementation of research results, approval, published works and the structure of the dissertation is presented.

The first chapter is called "Theoretical issues of linguopoetics", in this chapter the importance of linguopoetic research, stages of study, types of analysis and interpretation of research are explained in detail. In the "Actual problems of linguopoetics" chapter, the emerging problems related to the field today and considerations on their solution are revealed on the example of world and Uzbek linguistics.

Researching the linguopoetic features of a work of art is one of the important issues not only of world linguistics, but also of Uzbek linguistics. If you look at the scope of research in this field, you can see problems that have not yet been fully resolved.

The term linguopoetics was born as a result of the 20th century linguistics paying great attention to the study of the language of literary works and the combined research of rhetoric and poetics.

Interest in linguopoetics began to develop in Uzbek linguistics from the 60s and 70s of the 20th century. During this period, the term linguopoetics began to be used as a branch of linguistics that studies the specific features of poetic language. Linguists preferred to use the term linguopoetics rather than the term philological poetics. The term lingvopoetics reflects the dialectical connection between the language and poetics of an literary work.

The second part of the chapter is called "History of Lingupoetics Research and Types of Analysis", it analyzes the contributions of many scientists to the development of the field and the results of the conducted research.

It is known that the noble task of satisfying the need of creative people of social development by raising a new generation and improving the human personality in all respects also places new demands on the science of fiction and linguistics, the need of social life in this area and its demand, in turn, its place and status in life is increasing more and more.

The formation of a categorical approach to the language of the work of art and the attempt to study the word in unity of the form and content properties of the work became the basis for the field of linguopoetics to see and understand the work from a philosophical and aesthetic point of view. In particular, the works of Y. Stepanov, L. V. Sherba, Yakobson, A. A. Potebnya, V. V. Vinogradov, V.M.Zhirmunsky, V. Y. Zadornova, O. S. Akhmanova, G. O. Vinokur created a scientific basis for a large-scale analysis of the field of linguopoetics[23].

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[23] Щерба Л В. Избранные работы по русскому языку. – М., 1957; Виноградов В.В. О языке художественной литературы. – М., 1959.С.20; Jakobson R. Linguistik and poetics. Стил в языке. 1960. Cambridge, MA: MIT Press.P.24; Степанов Ю. Французская стилистика. - М.: Высшая школа, 1965. С.32; Ахманова О.С. Словарь лингвитических терминов. – М., 1969.С.67; Петебня А.А. Эстетика и поетика Текст. / - М.: Высшая школа,1976.С.45; Жирмунской В. М. Теория литературы. Поетика. Стилистика. - Л., 1977.С.19; Задорнова В. Восприятие и интерпретация художественного текста. – М., 1984. – С.35; Винокур Г. О. О языке художественной литературы. – М.: Высшая школа, 1991. – С. 44.

The first study devoted to the creative activity of Askad Mukhtar is the candidate's dissertation of literary critic O. Togayev on the topic "Conflicts and characters in the novels of Askad Mukhtar[24]". In the research work, on the example of the writer's novels, the literary conflict and character of the heroes are studied in an integral connection with life and social reality.

The study written by M. Sultonova and N. Vladimirova is the first monographic study devoted to the writer's literary and aesthetic research. In this monograph called "The Formation of Heroes", the works "The Tale of Karakalpak", "Sisters", "Birth" are analyzed[25]. The monograph analyzes how the writer's creative intention, aesthetic point of view is reflected in the spirituality, intellectual potential, and social activity of the heroes of the work.

O. Togayev's "Literary Portrait of Askad Mukhtar[26]" and B. Sayimov's "Prose of Askad Mukhtar" monographs[27] explore the writer's literary skills in prose.

The third part of the first chapter is called "Literary-aesthetic tasks of professional terms and scientific terms". As we know, scientific works, textbooks and training manuals are written in various fields of science and technology. The difference of this method from other methods is that it is rich in proven scientific conclusions (rules, definitions) based on clearly proven data. Scientific method is also a form of literary language and has a number of specific aspects:

- the presence of monologic features that distinguish it from other styles;

- without figurative images, on the contrary, shows the general nature of specific information and works with terms that correspond to concepts. It affects the reader's mind, not his literary-aesthetic world.

As we look at Askad Mukhtar's story " Bo'ronlarda bordek halovat ", we can see that a lot of technical terms have been completely incorporated into the literary style by the author. Askad Mukhtar transferred the characteristics of the scientific method to the literary method through this method of depiction. This shows the emergence of inter-style relations.

*…Samovar ham darhol "uyg'onib", kuylashga tushdi. Gubanov o'ziga qadrdon shu **"kuy"** jo'rligida xotirlay boshladi: - U kezlarda yosh betonchi edim. Fabrikani qurishga qurib bo'ldig-u, endi uni qo'riqlashning o'zi bir azob edi: bosmachilar haftada ikki-uch **huruj qilardi**.*

It is clear from this microtext that the words "kuy" and "huruj" do not have their meaning in the text. If we pay attention to the meanings of these words, here the word tune is used for the sound that comes out when the samovar is boiling. The compound huruj kylardi is also used figuratively in this place, representing the invasion of the printers. If we pay attention to the original meaning of this word, it means the most severe stage of a patient. In the literary work, he tried to describe the psychological state of a person through the words "tune" and "huruj qilardi" and created unique similes based on the method of comparison using these terms.

[24] Тоғаев О. Асқад Мухтор романларида конфликтлар ва характерлар: Филол. фан ном. дисс. автореф. – Т., 1962. – Б.24.
[25] Султонова М., Владимирова Н. Қаҳрамоннинг шаклланиши (Асқад Мухтор ва Ҳамид Ғулом прозаси материаллари асосида) / Масъул муҳаррир Н.Каримов. – Т.: Фан, 1965. – Б. 6 – 63.
[26] Тоғаев О. Асқад Мухтор . – Т.: Бадиий адабиёт нашриёти, 1966. – Б.148.
[27] Сайимов Б. Асқад Мухтор прозаси. – Т.: Фан, 1969. – Б.198.

The second chapter is called "Literary and aesthetic functions of professional terms and scientific terms used in the works of Askad Mukhtar". In its first chapter, entitled "Professional terms and scientific terms in the prose works of Askad Mukhtar", the possibilities of poetic influence of the literary text are highlighted.

Any writer or poet sets the main goal of creating an emotional impact on the reader in a literary work, and in accordance with this goal, selects and uses certain language tools in a prose or poetic text. In this process, all level units of the language, including professional terms and field terms, participate in the literary text to one degree or another.

It is known that terms, like other lexical units, are used as units that have the possibility of poetic actualization in an literary text. They are combined in the literary text in connection with the author's purpose and become a linguopoetic derivative. But this feature of the terms is not manifested in the context of a separate sentence, for their full actualization, a textual environment is necessary. Therefore, it is impossible to analyze the terms separately from the text.

When the terms and sectoral terms related to a specific field are used in the literary text, they have a linguo-ethical burden based on the purpose of the writer. Especially, when the task of the term as a means of literary representation is assigned, its essence changes, in such a situation, the term does not fulfill the task of creating a scientific environment in the text. Let's pay attention to the following poetic passage:

Ammo o, kelajak tahlikalaring
Aks etar yurakning "qiliqlar"ida,
Chaqmoqday chaqilar **kardiogrammaning**
Dardddan chil-chil singan chiziqlarida.

(“Kardiogramma”)

In this passage, the creator emphasizes that the dangerous "qiliqlari" of the future leave a mark on the heart. These traces are compared to signs on cardiogram paper, and spread from pain to brokenness. In the poem, the term kardiagramma creates complications related to heart disease in the reader and serves to affect him emotionally.

So, while creating an literary text using terms, the creator tries to subordinate them to the laws of the literary text. In such a situation, the terms with a wide possibility of expressing expressiveness come to the artist's hands.

So, in his prose works, Askad Mukhtar used many professional terms and field terms that provide information about their professional activities in describing the life of certain social strata of the people. He assigned an aesthetic task to them and increased the poetic value of his works.

The second part of this chapter is about **"The formation of similes by professional terms and scientific terms in the works of Askad Mukhtar"**, and it is not easy to understand the literary text, the content that is to be expressed in it, the idea, the author's opinion in the work it is emphasized that it is not always openly stated and that the writer's idea can sometimes be figuratively expressed, sometimes hidden in the semantic structure of the text, by implication. But

figurative and effective expression of thought cannot be done without metaphors and similes. To achieve this goal, the writer often uses similes.

It is known that similes are a product of thinking and arise as a product of figurative representation. Two types of similes are distinguished: 1) stable similes that have always existed in the language;

2) is divided into individual similes created by each author.

At this point, it is appropriate to quote the following thoughts of N.Mahmudov: "From the point of view of literary-aesthetic value, linguopoetic weight, free similes have a special place in literary speech as one of the means of showing the skill of the writer. The writer creates a variety of original similes in accordance with the purpose of his literary image, these similes captivate the reader with their unexpectedness and charm, clearly embody a certain mental or physical state, features-objects in the eyes of the reader"

Stable similes are stable images expressed in the standard of simile, although such similes were first used by a certain person or creator, over time they become permanent expressions in the language community. as it has stabilized and taken a place in the national lexicon.

In the works of Askad Mukhtar, we come across beautiful examples of free similes and static similes, dipped in literary paint. Similes are also used in literary works to express the conclusions drawn by the characters from their life experience and various psychological situations:

*Hammasi Qultoy gazanda kasofatidan. **Buzoqboshiday o'rmalab** o'tib qolsa, qiz bechoradan o'sha kuni ovqat ham o'tmas ekan. Jirkansa kerakda. Boboshning mana shunday qoni qaynagan paytda ro'parasidan chiqib ham qolmaydiki, do'ng peshonasini qorong'ida qumga ishqasa* ("Chinor")

The author tried to shed light on the human condition through the similes of crawling like a calf's head in this passage. Babosh's leisurely, unhurried walk created a suitable analogy for Zumrad, who was impatiently waiting for him, as if he was crawling like a calf. When he meets Zumrad Bobosh, who is waiting in a nervous state (when his blood boils), he somehow gets hurt, it is a psychological process in a person, and the writer compares it with the image of "rubbing his forehead against the sand". In general, we can find many analogies related to human body parts in literary works. Such similes are included in the literary work based on linguopoetic purpose.

In some cases, the writer uses individual similes to express his intellectual purpose in the literary text. This increases the aesthetic effect of the work of art. In particular, well-made similes in a work of art have a stronger impact than ordinary words.

*Shafaq **ochiq yara** singari qip-qizil. Anchadan buyon bir maromda eshitilayotgan alla bu bezovta, notinch oqshomga osoyishtalik, umidvorlik, mas'ud birruh bag'ishlashga behuda urunayotgandek edi* ("Hurkigan tush").

In this passage, it is not without reason that the red appearance of the dawn is compared to an open wound. The red color of an open wound on the human body is compared to the red color of the horizon at sunset, and the characteristic of the thing being compared is meant. We know that the eye of a wound and the painful

features of a wound are sometimes compared, but in this case, its color is meant. So, Askad Mukhtar was able to create individual similes with the participation of terms in his works and turn the terms into an aesthetically significant unit in the literary text.

The third part of the second chapter is called "**Metaphorical characteristics of professional terms and terms used in the works of the writer**". For many years, metaphor has been evaluated mainly as a means of literary representation and considered as an object of study of literary studies. But any literary expression is based on certain linguistic principles. In this respect, the metaphorical movements used in literary speech are also considered an object of linguistics research. According to this aspect, some scientists have divided metaphors into linguistic and literary metaphors. In particular, N. Mahmudov distinguished two main types of this phenomenon: linguistic metaphor and poetic metaphor[28].

It is understood that metaphors have essentially different meanings in different fields of science. Metaphor is especially important in fiction as an important tool that shows different aspects of the meaning of a word.

Qo'rg'oshin satrlar mening so'zlarim
Go'yo oboymaga joylanar edi.
Shundan buyon so'zlar puch-u sarak,
Goho yengil tuyuladi. Yo'q…

(She'rimda bir satr zaifroq edi)

In this poem, the poet used the term *qo'rg'oshin* to form the *qo'rg'oshin satrlar*. The word *qo'rg'oshin* is a mineralogy term used here figuratively to refer to the lines of a poem, indicating that the lines are heavy. In other words, because each line of the poet contains many meanings, the ball and the core are separated from the spinning shaft. So, the poet's poems are being created after a thousand steps, and these poems will certainly be poured into the hearts of those who have reached them.

It seems that the term with a metaphorical meaning created an impression in the poetic passage, gave it an aesthetic pleasure. Askad Mukhtar feels the need for various language tools, especially terms, in order to realize his poetic goal in his literary works. In his works, the terms form analogical devices as a derivative of the literary goal, perform the function of metaphorical movements. This condition increases the aesthetic value and influence of the literary works.

The third chapter is called "**Methodological characterization of field terms in the works of Askad Mukhtar**". The first part of the chapter is "Characterization of the terms of concrete and natural sciences in the works of Askad Mukhtar to the literary style" and it covers the issue of characterizing the terms of the field used in the writer's works to the speech styles.

Askad Mukhtar also tried to use this type of terms for linguopoetic purposes in his works. He created unique literary images not only in his prose works, but also in his works of poetic direction, referring to the terms of natural and social and

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[28] Маҳмудов Н. Термин, образли суз ва метафора // Ўзбек тили ва адабиёти. . – Тошкент, 2013. – №4. . – Б. 10-11.

humanitarian sciences. Serqirra looked at creative poetry as "wings to the soul" and "pain-healing" tool. In his poems, he used field terms appropriately and skillfully, increasing their aesthetic value. In particular, the creator used the terms related to natural sciences for linguopoetic purposes in the following poem, which begins with "Naykamalak, sizningcha…"

> *Naykamalak, sizcha, **spektrlar** xalos,*
> ***Vibrasiya**, deysiz, qushlar na'masin.*
> *She'r esa, mana qalam bilan qog'oz,*
> ***Programmalashgan** harflar yig'masi.*

Most of us know very well that the rainbow, which is one of the natural phenomena, is a semicircle. Askad Mukhtar calls the rainbow not a simple "rainbow" but "naikamalak". In his poem, the artist compared it to a spectrum.

It is known that spectrum is a Latin word, and spectrium means *"ko'zga ko'rinadigan, ko'rib bo'ladigan narsa, tasvir"* A set of wave frequencies formed in a radiation is also a spectrum. The light falling into the spectrum is refracted in different colors. Askad Mukhtar was able to create a unique literary image by comparing it to a rainbow of different colors, taking into account the further meaning of the spectrum.

The term vibration used in the poem comes from the Latin "*"vibratio" – "uloqtirish; tebratish, titrash"*[29] . In the text, the term *vibratsiya* is used in relation to the sound of birds. When the term *vibratsiya* is compared to the sound of birds, the wave motion of the sound is taken into account. Askad Mukhtar was able to create a unique literary image using it because he clearly knew the meaning of the term *vibratsiy*a related to natural sciences.

The term *programmalashgan* belonging to the field of technical sciences is also found in the poem. By describing a poem *programmalashgan harflar yig'masi*, the writer pointed out that poetic achievements do not arise by themselves in the process of creation, and that the poem is an expression of the poet's feelings. It seems that in this poem, Askad Mukhtar effectively used the term belonging to the field of technical sciences to create an literary image and created a unique literary and aesthetic expression.

> *Hayot-chi, **oqsilmi, kislotami** nima?*
> *Yurak – **nasos**, hilol – oddiy kul…*
> *Gilosday lab emas, **hujayra, to'qima**,*
> *Gulni nima deysiz, gul-chi gul?*

> ("Naykamalak, sizningcha…")

In this poem, which starts with " Naykamalak, sizningcha…", the poet dwells on life, and compares it to protein, that is, "a complex organic substance containing nitrogen, which is the most important component of the organism of animals and plants [30]" or "kislota" (from the Greek oxytatos - a very acidic, hydrogen-containing, acidic chemical compound that forms a salt when replaced by a

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[29] Ўзбек тилининг изоҳли луғати. 5 жилдли, 1-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, – 2007. – Б. 457.

[30] Ўзбек тилининг изоҳли луғати. 5 жилдли, 3-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, – 2007. – Б. 182.

metal)[31]". Adib attributes life to chemical terms such as protein and acid, and argues that it is correct to justify only scientifically that life is as important as protein or as complex as acid. It can be said that the terms used in Askad Mukhtar's poetic and prose works have an aesthetic meaning different from other types of onomastic units. Because the direct linguopoetic purpose is taken into account when scientific terms are introduced into literary speech.

The next section of the third chapter is called "Methodological characterization of the scientific terms of socio-humanities in literary works". It is known that different terms are used in the system of social sciences that study social, economic, and legal relations. As long as such terms belonging to separate fields of science are used in an literary text, they become a significant unit of linguopoetics. These types of terms often become a language unit that creates art when used figuratively.

In the writer's prose works, sentences with a unique original aesthetic color were formed through the terms of social and humanitarian sciences. For example, in the following excerpt from his novel "Plant", he used the term *afsona* belonging to the science of literature to create aesthetics:

*Ko'chada ham, sexda, idorada, uyda ham, qayerda ikkita odam to'plansa – shu gap. Birov qo'shib-chatib, ko'pirtirib, **afsona** darajasiga olib borib qo'ygan, birov bo'lsa, to'ydan kelayotganlarning mastlik bilan qilgan ishi, deb yurgan edi…* ("Chinor")

In this passage, the term "*afsona* " is used to refer to "rumor" and has fulfilled the function of exaggerating it. So, in this text, the term legend has gone beyond its original meaning and acquired a figurative meaning. As a result, the term increased the effectiveness of the text and acquired a linguopoetic character.

In the following passage taken from Askad Mukhtar's work "Demon Streets of Bukhara", the literary term served to create aesthetics:

*Shu bilan, uning qiynalib o'ylagan o'ylari ham, kechagina quvontirgan orzulari ham puchga chiqdi. Shu kungcha oldindan nimadir sezib, talpinib yurganlari shunchaki **ertak** ekan. **Ertak** tugadi, endi **ertak** yo'q. Fayzullo umrida birinchi marotaba shunday qattiq aldangan edi. Alamli taassufning xuddi bir kasallikday qaqshatishini endi bilib turibdi* ("Buxoroning jin ko'chalari")

In this passage, the term *ertak* in literary studies is used. According to the text, Fayzullah's thoughts, dreams that made him happy, and what he has been striving for until this day turned out to be a fairy tale. The fairy tale is over, he is gone.

It seems that in the text the *ertak* is "one of the main genres of folk oral poetic creation; did not mean "a magical adventure based on fabric and fiction and an epic work of domestic character[32]". This term is used in the text to refer to the thoughts, dreams and aspirations of the character of the work. As a result, the term served for the literary image, to increase the effectiveness and literary value of this image.

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[31] www.arxiv.uz.
[32] https://uz.wikipedia.org/wiki/Ertak

Askad Mukhtar tried to show the level of knowledge of the heroes of the work and their place in society by using such terms in the speech of the characters. At the same time, he revealed the evils in society. Through the image of Onabibi, who was given a "two" mark for expressing her independent opinion, the writer openly showed the limitation of "free thinking" in society.

It can be concluded that the terms of social and humanitarian sciences, like other scientific terms, are characteristic of this style when they are introduced into the literary text based on the specific purpose of the word artists. Such terms have a linguopoetic value when they are used figuratively in the description of the life style of the heroes of the work, the events that happened in the life of the society, or in the description of the situations related to the social status and activities of the characters, in the reflection of their inner experiences.

The third part of the chapter is called "Linguopoetic aspects of the joint use of professional terms and terms of different fields in the works of Askad Mukhtar".

When professional terms and terms are used in the literary text, they appear first of all with the nominative function. But due to the fact that they are used for linguopoetic purposes in an literary work, they can move away from the primary nominative function and acquire a new meaning. At such a time, professional terms and terms become important as a means of increasing the effectiveness of speech. It is observed that Askad Mukhtar also used professional terms and terms belonging to different fields to create aesthetics in his works. Below we will reveal this issue through the analysis of some prose works and poems of the writer.

1. In the works of Askad Mukhtar, there are cases where the terms of the military field and the terms of anatomy come together. For example:

Qiz Safaraliga tikilar edi: u haqiqatan ham, samimiy yigit bo'lsa kerak, **soldat,** *ko'pni ko'rgan* **soldat,** *eski* **gimnastyorka***ni tarang qilib turgan chayir* **gavdasi,** *qirra* **burni, cho'yanday** *qorayib ko'ringan baquvvat* **iyagi,** *qiz bola oldida birpasda jur'atsiz bo'lib qoladigan o'tkir* **ko'zlari** *uning diqqatini tortgan edi.* ("Ildizlar")

The words *soldat, gimnastyorka* used in this text are terms related to the military field. As a result of the repeated use of the professional term *soldat* in the text, it became a topical part. The compound with the adjective, formed by combining it with the phraseologism that has seen a lot in the function of an adjective, served to reveal the character of the character.

2. In the works of Askad Mukhtar, there are cases where terms related to history, astronomy, and chemistry come together. For example, in the poem "Flying" terms belonging to several fields of science are used together. The terms *Yoy, o'q* belong to the field of history; *planeta, fazo* to the field of astronomy; are terms related to the field of *atom* chemistry.

It seems that although the poet used scientific terms related to various disciplines in this poem, the text did not create a scientific atmosphere. The professional terms and terms mentioned in the poem are used in their own sense (*yoy, o'q*) and in their figurative sense (*fazo kichraydi, planetani uyg'otmasdan, idrok atomi*)

3. In the works of Askad Mukhtar, there are cases where the terms mathematics, chemistry, anatomy, literary studies come together. In particular, in the poem "Mayakovsky's House", it can be observed that he skillfully used the terms of these fields of science. In this poem, *tonna* to the field of mathematics; *ruda, radiy* to the field of chemistry; *yurak* anatomy; and *poeziya* are literary terms.

In the poem, Askad Mukhtar used the metric unit of *tonna* in relation to the "ore of words". The use of the *tonna* unit in this way does not mean the concept of *og'irlik*, but the meaning of *ko'lam*. So, the *tonna* unit moved away from its original nominative function and acquired an additional edge of meaning.

In the poem, unlike the terms *ruda, radiy*, the word heart is not used in its terminological function, but due to the use of the words *kuch, qudrat*, the text has increased effectiveness in relation to this word.

In the poem, the use of the word *shon-shuhrat* in relation to the term *poeziya* also has a poetic purpose. According to the poet, the pages of poetry conveyed the strength and power of Mayakovsky's heart, but they serve for the glory of the world of literature - poetry.

4. In the works of Askad Mukhtar, there are cases where literary terms and military terms come together. For example, in the "Library" section of the author's poem "In the House of Mayokovskiy" analyzed above, military terms performed an aesthetic function. In the text of this poem, the term *poeziya* related to literary studies is used. The term *poeziya* is used in its meaning in the combination of the *poeziyamizning avji ko'lami* in the text. But this term refers to the breadth of Uzbek poetry. In this poetic passage, the terms *soldat, jangovar, saf*, and soldier related to the military field are also used. But they were successfully selected to create a device that resembled *jangovar safdagi soldatday*.

5. In the works of Askad Mukhtar, there are cases where the terms related to linguistics and chemistry come together.

It cannot be said that each of the terms of various fields used together in the works of Askad Mukhtar performed a linguopoetic task. For example, in the following text, the terms of road construction, mining, electricity supply, telephony are found, but they are not aimed at ensuring the aesthetics of the text:

Piyoda yuradigan taxta yo'lak zax devor bo'ylab borar, **temir yo'l** *izlari uchrashgan chorrahalardagina* **tunnel** *bir oz kengayib, yorug' maydonga olib chiqar edi. Bektemir aka bosh ustidagi yo'g'on-yo'g'on* **kabellar**ni, *issiq-sovuq suv,* **havo quvurlari**ni, **elektr, telefon simlari**ni *ushlab qo'yar, Yevropada ishlagan* **konlar**ini *gapirib, chiroqsiz, havosiz, xuddi ko'rkalamushdek yer qaziganliklarini eslab, u yerlarda insonning xorligini so'zlab borardi.* ("Chinor")

The terms of socio-humanitarian and concrete and natural sciences used in the works of Askad Mukhtar do not have the same possibility of characterizing the literary style. As the terms of different fields are used together in the poet's poem, it has gained an important importance in creating a unique image. The assessment of the possibility of stylistic characterization of these terms in the literary text

should be determined not on the basis of the requirements for the terms, but on the basis of the stylistic task assigned to them in the literary speech.

CONCLUSION

1. In the 20th century, the issue of approach to literary text became the most urgent issue of linguistics. In the initial researches, the literary text was studied stylistically, later the linguocultural, linguopoetic approaches to the literary text became active. As a result of the scientific research conducted in this regard, the research fields of linguopragmatics, linguopoetics, and linguocultural studies of Uzbek linguistics have developed.

2. The field of linguopoetics is equally related to linguistics and literary studies. For linguists, the part of linguopoetics related to language, which creates a certain literary and aesthetic meaning, is important; and for a literary critic, the poetic meaning created through the unity of language is important.

3. Any writer or poet sets the main goal of creating an emotional impact on the reader in a work of art, and in accordance with this goal, uses specific language tools in a prose or poetic text. In this process, all level units of the language, including professional terms and industry terms, participate in the literary text to one degree or another.

4. Terms are used as units with poetic actualization in the literary text, like other units. They are combined in the literary text in connection with the author's purpose and become a linguopoetic derivative. But this feature of the terms is not manifested in the context of a separate sentence, for their full actualization, a textual environment is necessary.

5. From the point of view of linguopoetic weight and from the point of view of literary-aesthetic value, individual similes are of particular importance in literary speech as one of the means of expressing the writer's originality and skill. The author creates various similes in accordance with the purpose of his literary image, these similes captivate the reader with their unexpected and unique character.

6. Askad Mukhtar feels the need for various language tools, especially terms, in order to realize his poetic goal in his literary works. In the works of the writer, the terms form analogical devices as a derivative of the literary goal, perform the function of metaphorical movements. This situation increases the aesthetic value and impact of the literary works.

7. Terms related to specific and natural sciences are mainly used for linguopoetic purposes. When the creator uses these types of terms to create figurative meanings or to create an literary image by comparing and comparing objects, he assigns a linguopoetic task to these terms.

8. In Askad Mukhtar's poems, terms related to the fields of concrete and natural sciences and professional terms have become a linguistically significant unit based on his literary purpose. In the poetic works of the artist, he demonstrated the possibility of using terms limited to the scope of concrete and natural sciences in other styles of speech, in particular, in the literary style.

9. By introducing the terms of social and humanitarian sciences into the speech of the literary characters, it shows that they have a high possibility of being adapted to the literary speech. With the help of terms, he was able to reveal the character of the heroes of the work, to embody their level of knowledge in the eyes of the reader.

10. The linguopoetic features of professional terms and terms are different in terms of disciplines. The terms in the field of specific sciences are used only in one sense and express one concept, but the terms in the system of social sciences, when used in an literary text, serve to express emotionality and increase the literary-aesthetic value of the work.

11. The terms of socio-humanitarian, natural and concrete sciences are diverse and wide-ranging, and the application of each of them in the literary text is one of the important tasks of stylistics.

12. The social-humanitarian and concrete and natural science terms used in Askad Mukhtar's works have different possibilities of being characteristic of the literary style. As the terms of different fields are used together in the works of the writer, they are of great importance in creating a unique image.

КОКАНДСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ
ИНСТИТУТ

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ЛИНГВОПОЭТИКА ПРОФЕССИОНАЛНЫХ ТЕРМИНОВ В
ТВОРЧЕСТВЕ АСКАДА МУХТАРА

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Коканд – 2024

Тема диссертации доктора философии по филологическим наукам (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за №B2023.2.PhD/Fil3247

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С диссертацией можно ознакомиться в Информационно-ресурсном центре Кокандского государственного педагогического института им. Мукими (зарегистрирована за №_20_). (Адрес: г. Коканд, ул. Турон, дом 23. Тел.: +99873-542-11-43; e-mail: kspi_info@edu.uz)

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD)

Цель исследования - пролить свет на теоретические и практические вопросы лингвопоэтики, определить художественно-эстетические функции профессиональных терминов и научных терминов, используемых в творчестве Аскада Мухтара, а также исследовать вопрос их художественно-стилистических характеристик. .

Объектом исследования были выбраны художественные произведения Аскада Мухтара в различных жанрах.

Предметом исследования являются лингвопоэтические особенности профессиональных терминов и терминов, используемых в литературных произведениях.

Научная новизна исследования заключается в следующем:

Выявлены лингвопоэтическая функция профессиональных терминов и терминов, используемых в прозаических и поэтических произведениях народного писателя Узбекистана Аскада Мухтара, и их целевое назначение;

в узбекском языке образование аналогичных устройств с участием профессиональных терминов и терминов при достижении лингвопоэтической цели доказывается на примере произведений Аскада Мухтара;

определено, что термины и термины различных областей используются в произведениях писателя в метафорическом значении, создавая эстетику в художественном тексте;

на примере произведений Аскада Мухтара раскрывается характеристика художественного стиля некоторых профессиональных терминов узбекского языка и терминов конкретных, естественных, социальных и гуманитарных наук;

научно обосновано, что писатель при написании художественного произведения использует профессиональные термины и термины из различных областей.

Внедрение результатов исследования.

Сделанные выводы по семантике профессиональных терминов и терминов, используемых в произведениях Аскада Мухтара, были использованы в фундаментальном проекте «Методика развития родного языка и литературы в соответствии с новым алфавитом и правилами правописания каракалпакского языка». под номером ФЗ-2016-0908165532, реализованный в 2017-2020 годах (¬Референц-номер 18.09.2023 Каракалпакского научно-исследовательского гуманитарного института Каракалпакского отделения Академии наук Республики Узбекистан). В результате данный проект наполняется новыми знаниями по вопросу профессиональных терминов и семантики терминов в изучении языка.

Сделанные выводы о лингвопоэтических особенностях профессиональных терминов и отраслевых терминов, используемых в рассказах, повестях и рассказах Аскада Мухтара, были использованы в практическом проекте № FA-A1-G007 под названием «Каракалпокские пословицы как объект лингвистического исследования» (Академия наук

Республики Узбекистан Справка Каракалпакского гуманитарного научно-исследовательского института Каракалпакстана от 28.12.2023). В результате теоретические выводы, представленные в данном проекте, обогащаются новыми взглядами на проблему объектов исследования языкознания.

Поэтические и прозаические произведения Аскада Мухтара, профессиональная лексика и термины приобретают метафорический смысл и раскрывают творческую юность писателя», при подготовке сценариев использовались программы «Литературный процесс» (справка №04.36-47 от 9 января 2024 года). государственное учреждение Национальной телерадиокомпании Узбекистана «Узбекистон телерадиоканал»). В результате эти радиопрограммы обогащаются важными взглядами на творчество Аскада Мухтара.

Структура и объем диссертации. Диссертация состоит из введения, 3 основных глав, заключения и списка использованной литературы. Общий объём работы 127 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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