

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

FARG‘ONA DAVLAT UNIVERSITETI

HABIBULLAYEVA SOHIBJAMOL AKMALJON QIZI

ISAJON SULTON HIKOYALARINING LINGVOPOETIK TADQIQI

10.00.01 – O‘zbek tili

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

Farg‘ona – 2024

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по филологическим наукам**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida XX asrning ikkinchi yarmidan boshlab badiiy asar tilini o'rganish va tahlil qilishning ham nazariy, ham amaliy masalalari chuqur tadqiq etila boshladi. Negaki, badiiy asar tili milliy adabiy til taraqqiyoti uchun eng asosiy manbalardan biri sifatida dolzarb tadqiq obyektlaridan biriga aylandi. Til birliklarining muayyan adib ijodidagi poetik xususiyatlarini aniqlash, lisoniy hodisalarning nutqiy voqelanish imkoniyatlarini asoslash amaliy ahamiyatga ega.

Dunyo tilshunosligida tilning nutq, jamiyat, madaniyat, milliy tafakkur, hatto sun'iy intellekt bilan uzviy munosabatini tekshirayotgan yangi yo'nalishlarning shakllanishi fan oldiga muhim vazifalarni qo'yimoqda. Til va nutq hodisalarining aniq va izchil farqlanishi asosida lisoniy badiiy imkoniyatlarning voqelanishini tadqiq etuvchi fan sohasi sifatida nazariy va amaliy lingvopoetikani ham farqlash ehtiyoji kuchaymoqda. Bu esa lingvopoetika qonuniyatlarini aniqlash, muayyan ijodkor asarlarida umumiy lingvopoetik imkoniyatlarning badiiy matnda individual voqelanishi holatlari va omillarini ijodkor – til – badiiyat mushtarakligi tamoyili asosida tadqiq etish nazariy ahamiyatga ega.

Hozirgi Yangi O'zbekiston sharoitida muhtaram Prezidentimiz har sohada uchinchi Renessansga asos solishga chorlamoqda. Xususan, tilimizning qo'llanish doirasini har tomonlama kengaytirish "o'zbek tiliga oid barcha ilmiy, nazariy va amaliy ma'lumotlarni o'zida jamlagan elektron ko'rinishdagi o'zbek tili milliy korpusini yaratish choralari ko'rish"¹ muhim ekanligi alohida ta'kidlanmoqda. Bu esa tilshunoslar zimmasiga katta mas'uliyat yuklaydi, ya'ni o'zbek tili bo'yicha olib borilayotgan tadqiqotlar doirasini yanada kengaytirish, tilning barcha sohalardagi o'rnini aniqlash va ular bilan bog'liq holda o'rganish, tilshunoslikning fanlararo integratsiyasini rivojlantirish kun tartibidagi dolzarb masala bo'lib turibdi. Shunga ko'ra, til birliklarining poetik vazifalarini aniqlash, ularning lingvopoetik tavsifi va tasnifini berish, lingvopoetikaning nazariy masalalarini tadqiq etish hamda uning yangi fanlar tizimidagi o'rnini belgilash bugungi o'zbek tilshunosligining muhim masalalaridan biridir. O'ziga xos ifoda uslubiga ega bo'lgan adiblarning asarlarini ijtimoiy-falsafiy, badiiy, lingvistik, lingvostilistik va lingvopoetik jihatdan o'rganish zamonaviy tilshunosligimiz rivojiga munosib hissa qo'shish va yangi ilmiy xulosalar chiqarish imkonini beradi. Xususan, mahoratli yozuvchi Isajon Sulton asarlari o'ziga xos sheva unsurlari, yumoristik bayon uslubi, kinoyali tili hamda kutilmagan badiiy yechimlarga boyligi bilan alohida o'rin tutadi. Shu boisdan ham uning asarlari til xususiyatlarini monografik planda tadqiq etish amaliy tilshunoslik uchun muhim ahamiyat kasb etadi.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2019-yil 21-oktabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida", 2020-yil 20-oktabrdagi PF-6084-son "Mamlakatimizda

¹O'zbekiston Respublikasi Prezidentining 2020-yil 20-oktabrdagi "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi PF-6084-sonli Farmoni.

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

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

Muammoning o‘rganilganlik darajasi. Badiiy asar tilining o‘ziga xos xususiyatlari bilan bog‘liq tadqiqotlar jahon tilshunosligida uzoq tarixga ega. Dunyo tilshunosligida badiiy asar tili haqidagi ilk qarashlar qadimgi yunon faylasufi Aristotel nomi bilan bog‘liq². Xususan, ritorika, stilistika, badiiy asar tili kabi fan sohalarining tarixiy taraqqiyoti lingvopoetikani shakllantirdi. Bu masalalar bo‘yicha g‘arb tilshunosligida ko‘plab tadqiqotlar amalga oshirilgan bo‘lib, dastlab G.E.Lessing, M.Birvish, R.Yakobson, B.Larin, L.Shitser, keyinroq A.Xolodovich, B.Tomashevskiy, V.M.Jirmunskiy, V.Vinogradov, G.O.Vinokur, Y.S.Stepanova, A.V.Chicherin, M.M.Baxtin, O.S.Axmanova, V.P.Grigorev, V.A.Kuxarenko, M.I.Gorelikova, N.A.Kupina, V.Ya.Zadornova, N.A.Nikolina, A.A.Lipgart³ kabilar tilshunoslik va adabiyotshunoslik sohalarining

²Arastu. Poetika (Nafis san’atlar haqida). Axloqi kabir (Katta axloq kitobi). Ritorika (Xitoba). – Toshkent: Yangi asr avlodi, 2015 – B. 51.

³Xолодович А. К вопросу о лингвистическом методе в поэтике//К борьбе за марксизм в литературной науке. – Л.: Прибой, 1930; Виноградов В.В. О языке художественной литературе. – М., 1956; Винокур Г.О. Филологические исследования: лингвистика и поэтика. – М.: Наука, 1970; Ларин Б. А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974; Степанова Ю.С. Основы общего языкознания. – М., 1975; Жирмунский В. М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977; Шмелов Д.Н. Русский язык в его функциональных разновидностях. – М.: Наука, 1977; Григорьев В.П. Поэтика слова. – М.: Наука, 1979; Новиков Л.А. Лингвистическое толкование художественного текста. – М.: Русский язык, 1979; Хованская З.И. Анализ литературного произведения в современной французской филологии. – М.: Высшая школа, 1980; Галперин И.Р. Текст как объект лингвистического исследования. – М., 1981; Задорнова В.Я. Восприятие и интерпретация художественного текста. – М.: Высшая школа, 1984; Григорьев В.П. Структура и функционирование поэтического текста. Очерки лингвистической поэтики. – М.: Наука, 1985; Яковсон Р. Работы по поэтике. – М.: Прогресс, 1987; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988;

uyg'unligi, o'zaro bog'liqligi haqidagi fikrni ilgari suradilar. Ayni paytda, ularning asarlarida badiiy matn tadqiqi jarayonida til hodisalari tahliliga alohida e'tibor qaratish lozimligi ta'kidlanadi.

XX asrning o'rtalaridan o'zbek filologiyasida ham lingvopoetik tadqiqotlar doirasida yozuvchi tili va uslubi, badiiy asar tilini o'rganishga alohida e'tibor qaratila boshlandi. A.G'ulomov, X.Doniyorov, S.Mirzayev, L.Abdullayeva, E.Qilichev, S.Karimov, B.Umurqulov, X.Abdurahmonov, N.Mahmudov, I.Mirzayev, H.Ahmedov, G.Rixsiyeva, M.Yo'ldoshev, S.Muminov, M.Qosimova, G.Muhammadjonova, D.Jamoliddinova, M.Abdupattoyev, D.Shadiyeva, O.Tursunova, G.Rihsiyeva, G.Keldiyorova, Sh.Toshxo'jayeva G.Jumanazarova, D.Andaniyozova, D.Nazarova, T.Butunbayeva, A.Xasanov, A.Hamidov, A.Saminov, N.Ahmadjonov, Z.Gapparova⁴ singari o'zbek tilshunoslarining ishlarida mazkur masala tadqiq etilgan.

Гореликова М.И., Магомедова Д.М. Лингвистический анализ художественного текста. – М.: Русский язык, 1989; Шанский Н.М. Лингвистический анализ художественного текста. – Л.: Просвещение, 1990; Липгарт А.А. Лингвопоэтическое сопоставление: теория и метод. – М., 1994; М.В., Яковлева Е.В. Основы филологического чтения: Современный английский язык. – М.: Диалог – МГУ, 1997; Липгарт А.А. Основы лингвопоэтики. – М., 1999; Купина Н.А., Николина.Н.А. Филологический анализ художественного текста – М.: УРСС, 2003; Маринова Е.В. Иноязычная лексика современного русского языка: учеБ. пособие. – М.: Флинта, 2013; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы 1620вв.). Дисс.. докт. филол. наук. – М., 1996;

⁴Махмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси//Ўзбек тили ва адабиёти. – 1985. № 6 . – Б. 48-50; Шу муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – 1987. – №4 . – Б. 34-38; Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста (на материале современной узбекской поэзии): Дисс... докт.филол.наук. – Ташкент, 1992; Каримов С.А. Ўзбек тилининг бадий услуби: Филол. фан. д-ри... дисс. – Тошкент, 1993; Раҳимов А. Ўзбек романи поэтикаси: Филол. фан. д-ри... дисс. автореф. – Тошкент, 1993; Имомова Г.М. Типик миллий характер яратишда бадий нутқнинг ўрни: Филол. фан. номз... дисс. автореф. – Тошкент, 1993; Тўраев Д. Ҳозирги ўзбек романларида бадий тафаккур ва маҳорат муаммоси (60-80-йиллар): Филол. фан. д-ри... дисс. автореф. – Тошкент, 1994; Нурматов А. Бадий асарда полифонизм: Филол. фанлари номз... дисс. автореф. – Тошкент, 1996; Солижонов Й. XX асрнинг 80 - 90-йиллари ўзбек насрида бадий нутқ поэтикаси: Филол. фан. д-ри... дисс. – Тошкент, 2002; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз... дисс. автореф. – Тошкент, 2000; Нормуродов Р.У. Шукр Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз... дисс. автореф. – Тошкент, 2000; Аҳмедов Ҳ. Ўзбек адабиётида насрий шеър: Филол. фанлари номз... дисс. автореф. – Тошкент, 1995; Рихсиева Г. Шеърятдаги гапларнинг актуал бўлинишида анафоралар ўрни: Филол. фан. номз... дисс. – Тошкент, 1999; Келдиёрова Г. Ўзбек бадий нутқида антитеза (Э. Воҳидов шеърятти мисолида): Филол. фанлари номз... дисс. автореф. – Тошкент, 2000; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз... дисс. автореф. – Тошкент, 2004; Шодиева Д.Ш. Муҳаммад Юсуф шеърятти лингвопоэтикаси: Филол.фан. номз...дис.автореф. – Тошкент, 2007; Тўланова Н. Тўксонинчи йиллар ўзбек шеърятти тилидаги бадий санъатларнинг лисоний-услубий тахлили: Филол. фанлари номз... дисс. автореф. – Тошкент, 2008; Жамоллидинова Д. Бадий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари. Филол.фанлари номз... дисс. – Тошкент, 2009; Нормаматов С. Абдулла Авлоний шеърятти лексикасининг маъновий-услубий хусусиятлари: Филол. фан. номз... дисс. автореф. – Тошкент, 2011; Жуманазарова Г. Фозил Йўлдош ўғли дostonлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик тахлил): филол. фан. д-ри (DSc) дисс. автореф. – Тошкент, 2017; Турсунова О. А. Ўзбек бадий нутқининг фонопоэтик тадқиқи (шеърый асарлар мисолида): Филол. фан. бўйича фалсафа док. (PhD)автореф. – Фарғона, 2018; Курбонова М.О. Мустақиллик даври дostonлари лингвопоэтикаси: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Фарғона, 2019; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси: Филол. фан. док. (DSc) автореф. – Фарғона, 2021; Назарова Д.И. Жамол Камол шеърятти поэтикаси: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Бухоро, 2021; Бутунбаева Т.А. Замонавий назмий дискурсда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўктам ва Минҳожиддин Мирзо шеърятти мисолида) филол. фан. бўйича фалсафа. док. дисс... (PhD) – Самарқанд, 2021; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: филол. фан. номз... дисс (PhD) – Қарши, 2020; Б. Умурқулов Ўзбек бадий насрининг лингво-услубий шаклланиш асослари: фил.фан.док...дисс. (DSc) – Тошкент, 2020; Саминов А.И. Оксюморон – бадий нутқда лингвопоэтик восита

Isajon Sulton asarlari lingvopoetikasining ayrim qirralariga bir qator filologlar tomonidan to'xtalib o'tilgan bo'lsa-da, shu kunga qadar o'zbek tilshunosligida yozuvchi Isajon Sulton hikoyalarining lingvopoetik xususiyatlari bo'yicha maxsus tadqiqot olib borilmagan.

Dissertatsiya tadqiqotining bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Tadqiqot Farg'ona davlat universiteti ilmiy-tadqiqot ishlari rejasining "Zamonaviy tilshunoslik muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi lingvopoetikaning nazariy va amaliy masalalarini yoritish, uning tadrijiy takomilini asoslash orqali Isajon Sulton hikoyalarida umumiy lingvopoetik qonuniyatlarning xususiy voqelanish omillarini belgilashdan iborat.

Tadqiqotning vazifalari:

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

Isajon Sulton hikoyalarining lingvopoetik tahlili orqali adibning badiiy nutq mahorati, individual uslubini ochib berish;

yozuvchi hikoyalari misolida lingvopoetik tahlil tamoyillarini belgilash orqali ijodkorning badiiy til imkoniyatlari ko'lamini ko'rsatib berish;

o'rganilayotgan hikoyalarda leksik vositalarning ma'naviy va shakliy jihatdan lingvopoetik mohiyat kasb etishini asoslash;

Isajon Sulton hikoyalari misolida fonopoetik, morfopoetik, leksopoetik, sintaktik poetika vositalarining lisoniy va badiiy-estetik asoslarini aniqlashdan iborat.

Tadqiqotning obykti sifatida yozuvchi Isajon Sultonning "Qoraqush yulduzining siri", "Hazrati Xizr izidan", "Ozod", "Bog'i Eram", "Boqiy darbadar" deb nomlangan to'plamlaridagi 73 ta hikoya tanlangan.

Tadqiqot predmetini Isajon Sulton hikoyalarining umumiy lingvopoetik qonuniyatlari va o'zbek tili lisoniy badiiy imkoniyatlarining voqelanish xususiyatlari tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini yoritishda tasniflash, tavsiflash, semantik-stilistik, kontekstual tahlil, shuningdek, lingvopoetik va pragmalingvistik tahlil metodlaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Isajon Sulton hikoyalari asosida poetik nutq badiiyligini ta'minlaydigan tovushlarni cho'zish, birdan ortiq qo'llash, tovush orttirish, tushirish, almashtirish kabi fonetik hodisalar, tovushlar takroriga asoslangan tasviriy vositalar alliteratsiya, assonans kabi fonetik vositalarning ekspressivlik hamda ijodkor maqsadini ifodalashdagi lingvopoetik o'rni asoslangan;

сифатида: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Фарғона, 2022; Ахмаджонов Н. Бadiiy uslubda qo'llangan presedent nomlarning lingvopoetik tadqiqi: (PhD). – Farg'ona, 2022; Muminov S., Gopirova X. Rauf Parfi she'riyatining lingvopoetik xususiyatlari. – Farg'ona, 2023; Gapparova Z. Isajon Sulton "Alisher Navoiy" romani tilining leksik-semantik tadqiqi: mag.diss. – Farg'ona, 2023.

yoʻzuvchining hikoyalarda poetik maqsad bilan qoʻllangan soʻzlarning shakl va maʼno munosabatiga koʻra sinonim, antonim, omonim kabi turlari, qoʻllanish doirasi chegaralangan soʻzlar, okkazonal soʻzlar hamda paremlar aniqlanib, ularning nasriy nutqda poetik maqsad bilan qoʻllanilgani sababli leksopoetik vosita sifatida badiiy-pragmatik maʼno va lingvopoetik mohiyat kasb etishi isbotlangan;

badiiy takror, mustaqil soʻz turkumlari eng koʻp shakldoshlik hosil qiluvchi ot va feʼl turkumi hamda soʻz yasovchi, sintaktik shakl yasovchi affikslar morfologik vosita sifatida ekspressivlik ifodalashi Isajon Sulton hikoyalari misolida dalillangan;

gradatsiya, sintaktik parallelizm, inversiya kabi sintaktik figuralar, ritorik soʻroq gaplar, kirish soʻzlar, atov gap, soʻz gap hamda ajratilgan boʻlak singari sintaktik vositalar hamda koʻchimlar misolida adib hikoyalarning eng nozik maʼno qirralari, qahramonlar ruxiy-psixologik holatlarini aks ettirish kabi lisoniy-badiiy imkoniyatlari, qahramonlar nutqini ifodali va obrazli qilib tasvirlash, nasriy nutqda hajviy, satirik maʼno ifodalash kabi estetik funksiyalari asoslangan.

Tadqiqotning amaliy natijalari:

tadqiqotdan kelib chiqadigan ilmiy xulosalar oʻzbek lingvopoetikasining rivojlanishida, oʻzbek tili stilistikasi, matn lingvistikasi va nutq madaniyati boʻyicha qoʻllanma va darsliklar yaratishda material sifatida xizmat qilishi asoslangan;

fonetik, leksik, morfologik, va sintaktik vositalarning badiiy matnda bajaradigan poetik vazifalari boʻyicha olingan natijalar va xulosalar, dissertatsiyaga manba boʻlgan materiallar zamonaviy oʻzbek tilshunosligi, xususan, oʻzbek lingvopoetikasi uchun muhim zaruriy ilmiy maʼlumot berishi, lingvopoetika boʻyicha tadqiqotlar yaratishda manba boʻlib xizmat qilishi, leksikologiya, semasiologiya, matn tilshunosligi, uslubshunoslik fanlarini oʻqitishda amaliy jihatdan yordam berishi koʻrsatilgan;

oliy oʻquv yurtlari filologiya fakultetlarida maxsus kurs sifatida oʻqitish tavsiya etilgan;

shuningdek, oʻzbek nasri tilining jamiyat rivoji, undagi oʻzgarishlarga bogʻliqlik xususiyatlari haqidagi mulohazalarni tarix, madaniyatshunoslik, estetika hamda maʼnaviyat fanlari boʻyicha darsliklar yaratishda ham qoʻllash tavsiya etilgan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qoʻyilganligi, izlanish yuzasidan chiqarilgan xulosalar uning metodologiyasi va metodikasi bilan uygʻunligi, soha boʻyicha qoʻyilayotgan muammoning dolzarbligi, yangi va muhim vazifalarning hal etilganligi, lisoniy dalillar talqinining nazariy asoslanganligi, tadqiqotning himoyaga olib chiqilayotgan holatlari qiyosiy-nazariy usullar yordamida yechilganligi va xulosalarning amaliyotga joriy etilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati fanlararo integratsiya asosida yuzaga kelgan lingvopoetika sohasining nazariy masalalari, xususan, Isajon Sultonning poetik mahorati,

asarlarining lingvopoetik xususiyatlariga aloqador muammolarni tadqiq etish bilan bog‘liq ilmiy-nazariy qarashlarni to‘ldirish va kengaytirish bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, dissertatsiya materiallari va natijalaridan oliy o‘quv yurtlarining bakalavriat va magistratura bosqichlari uchun o‘zbek uslubshunosligi bo‘yicha o‘quv darsliklari tuzishda, nutq madaniyati, badiiy matnning lingvistik tahlili kabi fanlarni o‘tishda nazariy manba sifatida foydalanish mumkin. Tadqiqotda jamlangan dalillar ma‘lum bir ijodkor asarlarining lingvopoetik o‘ziga xosligi bo‘yicha yaratilajak monografiya, darslik, o‘quv qo‘llanmalar, shuningdek, lingvopoetika atamalari lug‘atini tayyorlash uchun xizmat qiladi.

Tadqiqot natijalarining joriy qilinishi. Dissertatsiyaning nazariy takliflari hamda amaliy tavsiya va xulosalari quyidagi o‘rinlarga tatbiq etilgan:

yozuvchining hikoyalarida poetik maqsad bilan qo‘llangan so‘zlarning shakl va ma‘no munosabatiga ko‘ra sinonim, antonim, omonim kabi turlari, qo‘llanish doirasi chegaralangan so‘zlar, okkazonal birikmalar, paremlar hamda ko‘chimlar va ularning nasriy nutqda leksopoetik vosita sifatida badiiy-pragmatik ma‘no va lingvopoetik mohiyat kasb etishiga oid xulosalardan 2020-2021-yillarda O‘zbekiston davlat xoreografiya akademiyasida amalga oshirilgan “O‘zbek milliy raqs san‘atini targ‘ib etishga bag‘ishlangan veb-sayt va multimedia mahsulotlari to‘plamini yaratish” mavzusidagi FZ-2019081663 raqamli ilmiy-amaliy loyihani bajarishda foydalanilgan (O‘zbekiston davlat xoreografiya akademiyasining 2024-yil 28-martdagi 01/04-86-son ma‘lumotnomasi). Natijada veb-sayt va multimedia mahsulotlarining badiiy-estetik ta‘siri yanada oshirilgan;

Isajon Sulton hikoyalari asosida poetik nutq badiiyligini ta‘minlaydigan tovushlarni cho‘zish, birdan ortiq qo‘llash, tovush orttirish, tushirish, almashtirish kabi fonetik hodisalar, tovushlar takroriga asoslangan tasviriy vositalar alliteratsiya, assonans kabi fonetik birliklarning ekspressivlik hamda ijodkor poetik maqsadini ifodalashdagi lingvopoetik o‘rnini belgilaydigan ilmiy natijalardan 2022-2023-yillarda O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanalining “Bedorlik”, “Ijod zavqi”, “Ta‘lim va taraqqiyot”, “Millat va ma‘naviyat” eshittirishlari ssenariysini yozishda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanali davlat unitar korxonasi 2024-yil 28-martdagi OZ-R-1-78-son ma‘lumotnomasi). Natijada eshittirishlarning sifati, mazmuni va ta‘sirchanligini, ommabopligini oshirishga erishilgan;

badiiy takror, mustaqil so‘z turkumlari eng ko‘p shakldoshlik hosil qiluvchi ot va fe‘l turkumi hamda so‘z yasovchi, sintaktik shakl yasovchi affikslar morfologik vosita sifatida ekspressivlik ifodalashiga hamda gradatsiya, sintaktik parallelizm, inversiya kabi sintaktik figuralar, ritorik so‘roq gaplar, kirish so‘zlar, atov gap, so‘z gap hamda ajratilgan bo‘lak singari sintaktik vositalar hamda ko‘chimlar misolida adib hikoyalarining eng nozik ma‘no qirralari, qahramonlar ruxiy-psixologik holatlarini aks ettirish kabi lisoniy-badiiy imkoniyatlari, qahramonlar nutqini ifodali va obrazli qilib tasvirlash, nasriy nutqda hajviy, satirik ma‘no ifodalash kabi estetik funksiyalari 2020-2021-yillarda O‘zbekiston davlat xoreografiya akademiyasida amalga oshirilgan “O‘zbek milliy raqs san‘atini targ‘ib etishga bag‘ishlangan veb-sayt va multimedia mahsulotlari to‘plamini

yaratish” mavzusidagi FZ-2019081663 raqamli ilmiy-amaliy loyihani bajarishda foydalanilgan (O‘zbekiston davlat xoreografiya akademiyasining 2024-yil 28-martdagi 01/04-86-son ma’lumotnomasi). Natijada mazkur ilmiy natijalar uchrashuv va muloqotlarning ilmiyligi hamda ommabopligini oshirishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya natijalari 5 ta xalqaro va 4ta respublika ilmiy-amaliy anjumanlarida e’lon qilingan hamda aprobatsiyadan o‘tkazilgan.

Natijalarning e’lon qilinganligi. Dissertatsiyaning asosiy mazmuni muallif tomonidan e’lon qilingan 5 ta maqola va 9 ta tezisda o‘z ifodasini topgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan. Ishning umumiy hajmi 131 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi, mavzuning o‘rganilganlik darajasi yoritilgan, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, ilmiy yangiligi, amaliy natijasi va ularning ishonchligi, natijalarning ilmiy va amaliy ahamiyati hamda ularning joriy qilinishi, aprobatsiyasi, natijalarning e’lon qilinishi hamda dissertatsiyaning tuzilishi haqida ma’lumot berilgan.

Dissertatsiyaning birinchi bobi **“Lingvopoetikaning nazariy masalalari”** deb nomlanib unda lingvopoetikaga jahon hamda o‘zbek tilshunoslarining ta’rifi, tilshunoslikda tutgan o‘rni kabi masalalar yoritilgan.

Birinchi bobning birinchi fasli **“Lingvopoetika va uning tarmoqlari, talqinlari, maqsad va vazifalari”** deb nomlanadi, unda lingvopoetika termini va uning mohiyati, mazkur termin ostidagi birliklar talqini yoritilgan.

Bugungi kun tilshunosligida intralingvistikani o‘rganishdan tashqari yangi sohalar shakllandi. Ular tilshunoslikni boshqa sohalar bilan bog‘liq holda o‘rganuvchi sotsiolingvistika, stilistika, semiotika, ritorika, psixolingvistika, lingvopoetika, pragmalingvistika va boshqa shu kabi sohalar vujudga keldi.

Bu sohadagi izlanishlar ikki va undan ortiq fanlarning hamkorligida amalga oshirilishi bois sotsiolingvistika, psixolingvistika, lingvokulturologiya, pragmalingvistika, kognitiv tilshunoslik kabi yangi fan tarmoqlari vujudga kelmoqda. Shulardan biri lingvopoetika bo‘lib u tilshunoslik va adabiyotshunoslik nuqtalari kesishmasidan paydo bo‘lgan.

“Lingvopoetika” terminiga ilmiy adabiyotlarda shunday ta’rif beriladi: “filologiyaning alohida bo‘limi bo‘lgan lingvopoetikaning predmeti bu – yozuvchi badiiy asarda foydalanadigan va g‘oyaviy-badiiy maqsadni amalga oshirish uchun kerak bo‘ladigan estetik ta’sirni ta’minlovchi til vositalarining majmui hisoblanadi”⁵.

⁵ Задорнова В.Я. Лингвопоэтика. Слово в художественном тексте.// Язык, сознание, коммуникация: Сб. статей/ Отв.ред. В.В Красных, А.И. Изотов. – М.: МАКС Пресс, 2005. – Вып. 29. – С. 160.

Lingvopoetika – lingvistik birliklarning badiiy-estetik vazifalari, tilning konnotativ funksiyasini o‘rganadi.

“Lingvopoetika badiiy kontekstdan olingan badiiy-estetik xususiyatlarni til birliklari yordamida o‘rganadigan filologiya bo‘limi sifatida ta‘riflanadi, ... Boshqacha qilib aytganda, lingvopoetika predmeti badiiy asarda ishlatiladigan lisoniy vositalardir, ular yordamida yozuvchi badiiy bezak uchun zarur bo‘lgan estetik ta‘sirni ta‘minlaydi.

Lingvopoetik tahlilning maqsadi – og‘zaki va badiiy ijod jarayonida u yoki bu til birligi qanday ishtirok etishini, so‘zlarni esa estetik vazifani qanday usullar yordamida yaratishini aniq belgilashdir”⁶.

Tilshunos olim I.Mirzayev ta‘kidlaganidek, “...lingvopoetikaning nazariy muammolari bilan jiddiy shug‘ullanish davri o‘tgan asrning 60-yillariga to‘g‘ri keladi. Bu sohadagi tadqiqotlar ko‘lamini ko‘paytirish zaruriyati keyingi yillarda filologiya ilmining eng dolzarb vazifalaridan sanalmoqda. Chunki lingvopoetika nafaqat tilning ijtimoiy vazifa hamda maqsadlariga, shuningdek, uning ko‘plab nazariy metodologik masalalariga tamomila yangicha yondashish imkonini beradi. Lingvopoetika til-nutq dixotomiyasiga monand ish ko‘rib, tilning umumiy muammolarini qamrab olish bilan birga, tarmoq fanlar vazifalarini ham o‘z ichiga oladi va shu tarzda filologiya birligini ta‘minlashga keng imkoniyatlar yaratadi.”⁷

Lingvopoetika tilning barcha imkoniyatlarini qamrab olishi bilan birga, tarmoq fanlar orasiga kiradi. Mana shu jihatlarining o‘zi lingvopoetikani o‘rganish, uning yangi-yangi imkoniyatlarini ochish kerakligini anglatadi. Bugungi kunda tilshunosligimizda lingvopoetika bo‘yicha aniq to‘xtamga kelingani yo‘q, lingvopoetika tilshunoslikning yangi zamonaviy yo‘nalishi sifatida, o‘zining imkon doirasi kengligi bilan faqatgina tilshunoslar e‘tiborini tortmay, adabiyotshunoslarning ham diqqatida shu jihatdan lingvopoetikani yanada kengroq o‘rganish, yangi imkoniyatlarini kashf qilish butun filologlarning muammosidir.

“Lingvopoetik tadqiqotlar tarixi va tahlil usullari” deb nomlangan birinchi bobning ikkinchi faslida jahon va o‘zbek tilshunosligida lingvopoetik tadqiqotlar tarixi hamda tahlil turlari o‘rganilgan.

Lingvopoetika fani haqidagi dastlabki g‘oyalar L.V.Sherba qarashlarida kuzatiladi. U badiiy asar tilini o‘rganishga o‘zining ilmiy asarlarida ifodalangan g‘oya va nazariyalari bilan katta hissa qo‘shgan.⁸ Uning qarashlarida badiiy adabiyot materiallarining lingvopoetik tahliliga yozuvchi yoki shoirning ijodiy mahsuli bo‘lgan badiiy asar sifatida qarash lozim deya ta‘kidlanadi.

V.Ya.Zadornova badiiy matnni tahlil qilishga lingvopoetik jihatdan yondashish badiiy asarni faqatgina adabiyotshunoslik doirasida emas, balki aniq til materiallari asosida tahlil qilish lozimligini ta‘kidlaydi.

XX asrning 60-yillarida O.Shendels va A.V.Chicherin qarashlarida badiiy asar tili bilan bog‘liq masalalar o‘z ifodasini topgan. XX asrning o‘rtalaridan

⁶ Задорнова В.Я. Лингвопоэтика. Слово в художественном тексте.// Язык, сознание, коммуникация: Сб. статей/ Отв.ред. В.В Красных, А.И. Изотов. – М.: МАКС Пресс, 2005. – Вып. 29. – С. 116.

⁷ Mirzayev I. Lingvistik poetika va uning filologik tahlildagi o‘rni//Tilshunoslikning dolzarb masalalari(ilmiy maqolalar to‘plami). – Toshkent:Universitet, 2002.

⁸ Щерба Л.В. Избранные работы по русскому языку. – М., 1957. – С. 26.

o'zbek filologiyasida ham badiiy asar tili muammolari A.G'ulomov, Sh.Shoabdurahmonov, S.To'rabekova, B.Turdialiyev, Q.Samadov, A.Y.Aliyev, S.A.Karimov, M.Yo'ldoshev I.Mirzayev kabi olimlar tomonidan tilshunoslik aspektida tekshirilgan bo'lsa⁹, Izzat Sultonov, S.Mamajonov, O.SHarafiddinov, N.Shukurov, M.Sultonova, Y.Solijonov, A.Boboniyozov kabi olimlar badiiy asar tili muammolarini adabiyotshunoslik nuqtayi nazaridan o'rgandilar¹⁰. Bu tadqiqotlarda badiiy asar tili masalalariga umumfilologik nuqtayi nazardan yondashilgan bo'lsa-da, har bir olim ilmiy asarlarida adabiyotshunoslik yoki tilshunoslik sohalariga og'adigan xulosalar ko'zga tashlanadi.

O'zbek tilshunosligida lingvopoetikaning rivoji uchun salmoqli hissa qo'shgan tilshunos olim M.Yo'ldoshevning asarlarini alohida ta'kidlash lozim, M.Yo'ldoshev badiiy matn lingvopoetik tahlilining asosiy tamoyillari sifatida quyidagilarni ko'rsatadi:

- 1.Shakl va mazmun birligi.
- 2.Makon va zamon birligini hisobga olib yondashish.
- 3.Matn tilining umumxalq tili, uning turli ko'rinishlari va adabiy tilga munosabatini nazarda tutish.
- 4.Badiiy-estetik yaxlitlik, butunlik sifatida yondashmoq.
- 5.Poetik aktuallashgan til vositalarini aniqlash.
- 6.Mazmunning ifodalanishida badiiy matndagi eksplitsit va implitsit nisbatini aniqlash.
- 7.Badiiy matndagi intertekstuallik mexanizmlarining lisoniy va semantik xususiyatlarini aniqlash¹¹.

Ikki va undan ortiq fanlarning uyg'unlashuvi, hamkorligi asosida vujudga kela boshlagan fanlar yangi paradigmalari (ilmiy tushunchalar tizimi), metodlar, metodologiyalar bilan ish ko'ra boshladi. Lingvopoetika tilshunoslik va adabiyotshunoslik predmetlarini uyg'unlikda, uzviy bog'lanishda tadqiq etish ehtiyoji asosida vujudga keldi. Lingvopoetik tadqiqotlar uchun nafaqat filologik, balki etik, psixologik, estetik kabi hodisalarni, ularga aloqador fanlarni bilish birlamchi ahamiyatga egadir.

⁹ Gulomov A. Badiiy adabiyotning tili haqida // Adabiyot va san'at. – Toshkent, 1941. – №1; Shoabdurahmonov Sh. O'zbek romanlarining tili // Sharq yulduzi. – Toshkent, 1955. – №10. – B. 106-116; To'rabekova S. Fofur Gulom poeziyasidagi badiiy tasvir vositalarining ba'zi xususiyatlari haqida // O'zbek tili va adabiyoti. – Toshkent, 1960. – №6. – B. 32-37; Turdaliyev B. O'zbek adabiy tilining shakllanishida Xamza ijodining roli // O'zbek tili va adabiyoti. – Toshkent, 1979. – №3. – B. 21-25; Samadov Q. O'zbekning til mahorati. – Toshkent, 1981. – B. 103; Aliyev A.Yu. O'zbek adabiy tili tarixidan materiallar. – Toshkent: O'zbekiston, 1996. – B. 118; Karimov S.A. O'zbek tilining badiiy uslubi: Filol.fan.dok... diss. – Samarqand, 1993. – B. 293; Yo'ldoshev M. Chulpon suzinining sirleri. – Toshkent: Ma'naviyat, 2002. – B. 80.

¹⁰ Sultonov I. Badiiy asarning tili // O'zbekiston adabiyoti va san'ati. – Toshkent, 1939. – №5; Mamajonov S. Uslub jilolari. – Toshkent: Adabiyot va san'at, 1972. – B. 221; Sharafigiddinov O. Haqiqatga sadokat. – Toshkent: Adabiyot va san'at, 1989. – B. 164; Shukurov N. Uslub va janrlar. – Toshkent: Adabiyot va san'at, 1973. – B. 170; Sultonova M. E'zuvchi uslubga doir (O'zbek, A.Kodiriy, A.Qahhor va S.Ahmad prozasida) – Toshkent: Fan, 1973. – B. 116; Solijonov I. XX asr 80-90- yillari o'zbek nasrida badiiy nutq poetikasi. Filologiya fanlari dokt... diss. avtorref. – Toshkent, 2002. – B. 50; Boboniyozov A. Abdulla Kodiriyning "Utkan kunlar" romani tasviriy vositalar va til badiiyati: Filol. fanlari nomzodi diss. – Toshkent, 1995.

¹¹ Yo'ldoshev M. Badiiy matn lingvopoetikasi. – Toshkent: Fan, 2008. – B. 149-159.

Ikkinchi bob “**Isajon Sulton hikoyalarining fonopoetik va leksopoetik tahlili**” deb nomlanib unda fonetik hamda lug‘aviy birliklar tahlilga tortiladi.

Ikkinchi bobning birinchi fasli “**Fonetik birliklarning lingvopoetik tahlili**” bo‘lib unda unli va undosh tovushlar qanday lingvopoetik ma‘no ifodalashi o‘rganilgan.

She‘riyatda asosan, alliteratsiya (undoshlar takrori), assonans (unlilar takrori), geminatsiya (undoshlarni qavatlash) kabi fonetik usullardan foydalaniladi. Nasrda unlilarni cho‘zish undoshlarni qavatlash, tovushlarni takrorlash, so‘zlarning fonetik qobig‘ini o‘zgartirib yozish, tovush orttirish yoki tovush tushirish kabi “fonetik usullar yordamida ekspressivlik ta‘minlanadi. Tovushlarni uslubiy qo‘llash bilan bog‘liq qonuniyatlarni yozuvda “aynan” ifodalash imkoniyati cheklangan. Biroq, talaffuz va bayon muvofiqligiga fonografik vositalar yordamida erishish mumkin. Badiiy asarlarda ruhiy holatni yozuvda ifodalash o‘ziga xos murakkablikni yuzaga chiqaradi. Qahramonlar ruhiyatidagi ichki hayajon, xursand bo‘lish, xafa bo‘lish, rozilik, taajjub, yalinish, hayratlanish, kinoya, piching kesatiq, olqish, so‘roq, ta‘kid, qoniqmaslik, norizolik, tilak-istak, qo‘llab-quvvatlash kabi holatlarni aynan berishda yozuvchilar unli yoki undoshlarni birdan ortiq yozish usulidan foydalanadilar. Isajon Sulton hikoyalarida ham fonetik vositalar matnning hissiy ta‘sirchanligini oshirishda sezilarli ahamiyat kasb etadi. Nutq tovushlari tarkibida yuz beruvchi fonetik hodisalar (tovushlarni cho‘zish, qavatlash, orttirish, tushirish)ning yozuvchi poetik maqsadiga ko‘ra tanlanishi quyidagi misollar tahlilida ko‘rinadi. Nutq tovushlarini cho‘zib talaffuz qilish orqali yozuvchi qahramonlarining xarakterini, yuz berayotgan voqelikka munosabatini ifodalab beradi. Asosan bu xususiyat unli fonemalarda kuzatiladi. Yozuvchi mazkur usul orqali fikrning hali to‘liq tugallanmaganligi, davomiyligini ifodalashda foydalanadi. Masalan, **Kesatiq, piching:** – Zeriksam, “Viki” bilan gaplashib ketaman.

–**Ja-a** qadrdon bo‘pketyapsizmi “Viki”ngiz bilan? – go‘yo ranjiydi u. (“Mega-intellekt”) Hikoyada yozuvchi “juda” ravishining shevaga xoslangan shakli tarkibidagi “a” tovushini cho‘zib qo‘llash orqali o‘zbek ayollariga xos samimiylik, turmush o‘rtog‘iga bo‘lgan hurmat, ehtiyotkorlik bilan kesatish kabi bir qancha semalarni ifodalash bilan birga, qahramon ichi kechinmalari, psixologik holatini fonopoetik unsur yordamida ochib bergan.

Tutilish, duduqlanish: Otamni **j-jahli** yomon edi, – dedi u kishi hiqillab. – Yaxshi odam emasligim **sh-shundaki**, otam o‘lib qolganda suyunganman. (“Bir tomosha tarixi”) Tilimiz imkoniyatlari shu qadar kengki, hatto eng nozik vaziyatlar, so‘z bilan anglatish qiyin bo‘lgan holatlarni ham o‘quvchiga tushuntirish imkoni bor. Mahoratli yozuvchimiz Isajon Sulton qahramon nutqidagi kamchilikni kitobxonga undosh fonemalarni ikkilantirish orqali fosh etgan. Shu bilan birga qahramonning ichki kechinmalari ayni paytdagi psixologik holati ham anglashiladi.

Tinish belgilarining lingvopoetik funksiyasi ham ikkinchi bobning birinchi fasli tarkibida o‘rganilgan.

Isajon Sulton hikoyalarini lingvopoetik tahlil qilish jarayonida tinish belgilaridan eng ko'p qo'llangan va bir qancha uslubiy ma'nolarni o'zida aks ettirgan tinish belgisi sifatida ko'p nuqta e'tiborimizni tortdi.

Isajon Sulton hikoyalarida esa ko'p nuqta quyidagi maqsadlarda qo'llangan.

So'zlovchining cheksiz his-hayajonini, beqiyos tabiat manzaralarini ifodalash uchun: U yerdagi qushlar, suvlar... Bu bog' samoviy edi! ("Bog'i Eram")

Bir kuni kech mahali... gulimning meni chorlayotganini eshitdim. Oh, bu ovoz!.. Undagi iltijo, umid, ilinj, muhabbat!.. ("Mening gulim")

Hayratlanish, tutilish semasini ifodalash uchun: Shundoqqina oyog'im ostida uzilib tushgan yaproqqa qaradim-u... uning sirtida padari buzrukvorimning ismi bitilganini ko'rdim! ("Bog'i Eram")

So'zlovchi o'ylab, mulohaza qilganda: Axir, umr... umr o'tib bormoqda edi. Osmonga bulut chiqsa suyaklarim simillab og'riydi. ("Bog'i Eram")

Fikrning uzilishini ifoda qilish maqsadida: Shu ikki bolakayga qarab turipman-u ko'z o'ngimdan bolaligim... otam... onam...qaynoq nonlar lip-lip o'tayotir... Ko'zdan esa milt-milt yosh oqayotir... Qandayin qaynoq, hovurli edi u nonlar. Onaginamning bag'riday taftli edi-ya... Qanday edim-a... Qanday edik-a, birodarlar...("Bog'i Eram")

Men... men... – dedi u kishi. Xotinimdan bekitiqcha bittasini yaxshi ko'rib qolganman. ("Bir tomosha tarixi") Isajon Sulton hikoyalarini tadqiq qilish jarayonida yozuvchi tinish belgilaridan ko'p nuqtani juda ko'p qollagan. Yuqorida ko'rganimizdek, ko'p nuqtadan bir qancha uslubiy ma'nolarni ifodalashda foydalangan va maqsadiga erishgan. Ko'p nuqta bizga keyinchalik kirib kelgan murakkab tuzilishga ega tinish belgilari qatoriga kirsada, ijodkor undan ustalik bilan foydalangan. Bu orqali hikoyalarining ekspressivligiga, estetik ta'sir kuchini oshirishga, o'quvchini diqqatini tortishga erishgan.

Ikkinchi bobning ikkinchi fasli "**Leksik birliklarning lingvopoetik xususiyatlari**" deb nomlanadi.

Bu faslda dastlab *so'zlarning shakl va ma'no munosabatiga ko'ra turlari* tahliliga e'tibor qaratilgan.

Yozuvchi hikoyalarida sinonim so'zlarning deyarli barcha turi uchraydi. Morfologik, leksik, frazeologik, leksik-frazeologik ma'nodoshlik kabi turlari uchraydi va ular badiiy-estetik ta'sir kuchini oshirish uchun qo'llanadi. Bundan tashqari sinonim so'zlar quyidagi estetik vazifalarni ifodalab keladi.

Tasvir obyektiga e'tiborni jalb qilish uchun: Kishilar e'tiqodi ming yildan buyon alvastini *tamug'ga, ya'ni do'zaxga* yo'llab keladi. Mantiqan to'g'ri, ya'ni qilmish-qidirmish. ("Alvasti") Bu o'rinda yozuvchi ikki ma'nodosh so'z (do'zax so'zining tarixiy shakli bo'lgan tamug') o'rtasida "ya'ni" aniqlov bog'lovchisini keltirib so'z ma'nosini kuchli ta'kidlash bilan tinglovchining e'tiborini tortib, tasvirning aniq, ravshan chiqishiga va ifoda ekspressivligiga erishgan.

Ijobiy belgining darajama-daraja ortib borishini aniq ifodalash uchun: Vujuddan mador ketgan, ko'ngilning o'tlari so'ngan, g'ayrat susaygan... Ammo tilsim tog'i *azim, buyuk, ulug'vor*, sirtida butun olam aks etayotir. ("Manzil")

Yozuvchi yuqoridagi misolda ma'nodosh so'zlarni qator keltirib ulardagi uslubiy ma'no jihatidan kuchsizdan kuchliga tomon o'stirish orqali majoziy ma'noda tilsim tog'ini aslida umrning mazmunini izlab yo'lga chiqqan yo'lovchilarning ichki kechinmalari, psixologik holatini yaratadi. O'quvchining diqqatini tortib, ta'sir kuchini oshirib ifodalagan.

Isajon Sulton antonim (zid ma'noli) so'zlardan unumli foydalangan. Kuzatishlarimizda zid ma'nolilik hodisasi adib ijodida nafaqat leksik ko'rinishda, balki tilning boshqa sathlarida ham uchrashi aniqlandi. Yana aytishadiki, **xotin kishiga erkak, erkak kishiga xotin** bo'lib ko'rinarmish. ("Alvasti")

Isajon Sulton hikoyalarini tadqiq qilish jarayonida asosan so'zlar orasida ya'ni leksik omonimiyaga duch keldik: Sahar turib hovli supuradi, xamir qoradi, bostirmadan g'o'zapoya tashlaydi, tandirga o't yoqadi, molga o't o'radi... suv parisi qilolarmidi bu ishlarni? ("Qish ertaklari") Yuqoridagi misolda yozuvchi omonim leksemalarni (I.O't – (ot.) olov O'choqqa o't yoqmoq. II.O't – (ot.) giyoh, ko'kat, maysa, o'lan. Yovvoyi o't. O't o'rmoq¹²) qo'llash orqali so'z o'yini hosil qilishga erishgan. Adabiyotshunoslikda omominlarni qo'llash badiiy asar qiymatini oshirishga, jozibador bo'lishiga yordam beradi. Omonimiya adabiyotshunoslikda tajnis badiiy san'atini hosil qilish uchun ahamiyatlidir.

Iste'mol doirasi chegaralangan birliklarning estetik funksiyasi

Arxaizm. Arxaizmlar badiiy matnda tasvirlanayotgan davr voqeligini real tasvirlash, asarning tarixiylik ruhini ta'minlash maqsadida qo'llaniladi. Eti borib **ustixoniga** yopishib ketgan sakkiz yashar bolakay jizg'inagi chiqib ketgan tuproq ustida zo'rg'a sudralib qayoqqadir holsiz-holsiz intilmoqda edi. ("Yigirma birinchi asrning sakkiz yashar bolasi") Bu o'rinda esa suyak so'zining arxaik shakli bilan yozuvchi yigirma birinchi asrning sakkiz yashar bolasini ikki xil mamlakatda har xil sharoitda birini dunyoning bir burchida tug'ilgan desa, eti borib ustixoniga yopishgan deya ta'rif bergan sakkiz yashar bola esa Afrikaning ekvatorga yaqin joyidan bo'lib bir asrning ikki bolasini qiyoslash Afrikalik bolaning nihoyatda ozg'in ekanini bo'rttirib ifodalash, ta'sirchanlikni ta'minlash maqsadida foydalangan.

Vulgarizm. Umuman olganda, Isajon Sulton hikoyalarida varvarizm va vulgarizm so'zlarini uchratish qiyin biroq ayrim o'rinlarda hikoyaning ta'sirchanligini oshirish, ifodani bo'rttirish maqsadida foydalangan.

Isajon Sulton hikoyalarida uslubiy maqsadda, o'z qahramonlari fe'l-atvoridagi kamchiliklar, ma'naviy-axloqiy saviyasining qashshoqligi, ayni bir vaqtda ruhiy holatini ochib berish uchun leksik vositalar sifatida voqelanadigan vulgarizmlardan ayrim o'rinlarda foydalangan.

–**Erkak bo'lmay o'l**, top singlingni, **qirilib ketgur!** Bor, qayt izingga, topolmasang o'sha yoqlarda **o'lib ket!** ("Shamolli kecha") Isajon Sulton hikoyalarida personajlar nutqiga jonli tilga xos kolorit bag'ishlash, qahramonlar xarakter-xususiyatini individuallashtirish bilan birga baholovchi subyektning ruhiy holatini haqqoniy tasvirlash niyatida yuqoridagi kabi qarg'ish iboralardan keng foydalangan.

¹² Раҳматуллаев Ш. Ўзбек тили омонимларининг изоҳли луғати. – Тошкент: Ўқитувчи, 1984. – Б.173

Evfemizmlar. Isajon Sulton hikoyalari tili sof, sodda, samimiy bo‘lib evfemizmlar uning jozibasini yanada oshirgan: “Oziqchi nimaligini aytsam, **kechasi qo‘rqib to‘shakni ho‘l qilib qo‘ymaysizmi?** – dedi Razzoqvoy. (“Qish ertaklari”) Mana bu o‘rinda yozuvchi so‘zlovchini ham tinglovchini ham noqulay vaziyatga qo‘ymaslik uchun evfemizmdan foydalangan. Bu evfemizm xalq ichida mashhur bo‘lib, uni qanday sema ifodalayotganini ham tushuntirish shart emas deb o‘yladik.

Dialektizmlar. Tilshunoslikka oid adabiyotlarda shevaga xos birliklarning fonetik, leksik va grammatik dialektizmlar sifatida tasnif qilinganligini kuzatish mumkin. Fonetik dialektizmlar, asosan, tovushlarni o‘zgartirib qo‘llash, tovush orttirilishi, tovush tushishi va tovushlarni qavatlab qo‘llash ko‘rinishlarida namoyon bo‘ladi. Masalan: – Qara, kap-katta odamlar. Kapalak **minan** nima ishing bor, to‘g‘rimi?

– To‘g‘ri.

– ...Kilosini falon so‘mdan sotsa, falon pul bo‘lar ekan. Bu bola **muni** bejiz opkelmagan, – dedi barmog‘i bilan nuqib. – Boyib ketishni ko‘zlagani aniq!

– Buniki undanam qimmat. Aytmaydi-da ichidan pishgan **mug‘ambir**. (“Kapalaklar o‘limi”) Yuqorida keltirganimiz ijodkorning mazkur hikoyasidagi qassobning tilidan aytilib, uning ijtimoiy holatini aks ettiradi. Bilan ko‘makchisini minan tarzida talaffuz qiladi, tarkibidagi “b”ni “m”, “l” tovushini “n” ga almashtirib yoki buni olmoshini muni tarzida “b” tovushini “m” tarzida talaffuz qiladi. Mug‘ombir so‘zini esa mug‘ambir tarzida, ikkinchi bo‘g‘indagi “o” fonemasini “a” kabi talaffuz qilish orqali mahalliy koloritni berishdan tashqari qahramonning ijtimoiy intellektini ya‘ni oddiy, to‘pori, kitob ko‘rmagan, ilmdan ancha uzoq fikr-u xayoli pul topish bilan band har narsaning qiymatini pul bilan o‘lchaydigan bir kishi sifatida gavdalantirishga xizmat qilgan.

Yasaga ko‘ra taxtga xon o‘g‘li o‘tiradur. Sen-u biz qorasuyak, ishingni qilavermaysanmi? U xon keladimi, bu xon keladimi, bariga keraksan, hunarli odamsiz saltanat yurarmidi?

Ana bu gaping **tuvri...** (“Qoraqush yulduzining siri”) Yozuvchi tug‘ilib o‘sgan Farg‘onaning Rishton tumani hududlari shevasida “to‘g‘ri” leksemasi “tuvri” tarzida ishlatiladi. Bu yerda yozuvchi birdaniga ikkita tovush almashinish hodisasi orqali hikoyadagi oddiy hunarmand aholining soddaligi, nutqining jo‘nligini aks ettirgan.

Muayyan sheva tarqalgan hududda yashovchi kishilarning o‘zlariga xos bo‘lgan urf-odatlarining nomlari *etnografik dialektizmlar* deb yuritiladi. Bunday so‘zlar tasvirning realligini ta‘minlaydi: Yana bir necha kun o‘tgach, “**qozon oshi**” bo‘ldi. Kuyov tomondan uch kishi aravada ikkita qo‘y, bitta nimta, yog‘, ikki qop un, guruch va sabzavotlargacha opkelishdi. (“Onaizorim”) Farg‘ona vodiysining Qo‘qon, Rishton tumanlari shevasida uchrovchi bu etnografik dialektizm o‘zbek adabiy tilidagi fотиha to‘yiga to‘g‘ri keladi. Bu orqali yozuvchi mahalliy koloritni aks ettirishga erishgan.

Mazkur dialektizmlar yozuvchi asarlarida milliy urf-odatlar, voqea-hodisalarni tasvirlashda muhim vositalardan biri sifatida yuzaga keladi. Bunday

soʻzlar tasvir realligini taʼminlaydi va matnga alohida mahalliy rang beradi. Biroq Isajon Sulton hikoyalarida bunday vositalar kam qoʻllangan.

Okkazonal soʻzlarning poetik xususiyati. Yozuvchining til boyliklarini qayta ishlash mahorati haqida soʻz borganda, ijodkor tomonidan yaratilgan *individual soʻzlarga* ham eʼtibor qaratish lozim. Soʻz qoʻllashdagi individuallik ijodkorning oʻziga xos uslubini belgilovchi muhim omillardan biridir.

Isajon Sulton hikoyalarini mutolaa qilish jarayonida yozuvchi tomonida yaratilgan individual soʻzlarga duch kelamiz. Masalan, Nihoyat, otamning ketar kuni keldi. Yerlarni qirov bosdi. Qoʻni-qoʻshni, qarindosh-urugʻ yigʻildi. *Yerqozonda* ovqat pishirdik. (“Otamga nimadur boʻldi”) Oʻzbek tili leksikasi tarkibida “yeroʻchoq” degan leksema hamda sema mavjud, ammo “yerqozon” leksemasi mavjud emas. “Yerqozon” individual leksemasi, yozuvchi uni kompozitsion usul bilan yasab, hikoyada bola tilidan qoʻllanilgan boʻlib adib bolalarga xos soddalik bilan yeroʻchoqqa osilgan qozonga nisbatan bolalarcha tasavvur bilan yaratgan deyish mumkin.

Isajon Sulton hikoyalarini tadqiq qilish davrida uni individual neologizmlar yaratishga juda usta ekanini koʻrishimiz mumkin, ayniqsa, buyumlarga yoki biror hodisalarga xususiy bir nom berishni yoqtiradi. Masalan, *Gultoʻkar shamoli* bot-bot shiddat urmoqda. Rostini aytsam, kechalari shamol esganida haliyam tashqariga chiqib ketaman. (“Yoqimli yomgʻir sadosi”) “Shamol-havoning yer sathi boʻylab harakati”¹³ – deya izohlanadi “shamol” leksemasi oʻzbek tilining izohli lugʻatida. Ammo shamolning nomlari izohli lugʻatlarda berilmasa-da, ammo umumxalq tilida uning “Qoʻqon shamoli”, “Afgʻon shamoli”, “Ola qargʻa shamoli” kabi turlari mavjud. Yozuvchi oʻziga xos uslub bilan shamolga nom beradi, gultoʻkar shamoli deya. Bu esa maʼnoni yanada tiniqlashtiradi, yaʼni bu shamol bahor fasliga tegishli ekani adibning shamolga qoʻygan nomidan oshkor boʻladi.

Ulkan aeroport, odam qaynaydi, har turli kishilar olomoni bir lahza boʻlsin tinmaydi. Tizilishib ketgan yaltir-yultir doʻkonlar, oxiri koʻrinmas *oʻziyurar zinalar*... (“Men, onam va Oʻrta yer dengizi”) Fan-texnika rivoji bilan bugungi kunda bizda ham eskalatorlar “uzluksiz harakatlanuvchi qiya zinapoyalardan iborat polotnoli koʻtarish tashish qurilmasi”¹⁴ mavjud. Hikoyada yozuvchi ana shu eskalatorga oddiygina, samimiy, qishloqi onaning tilidan yangi nom beradi, *oʻziyurar zinalar* xuddi shu eskalatorga toʻgʻri keladi. Umri davomida qishloqdan chiqmagan, birinchi marotaba chet elga Oʻrta yer dengiziga sayohat qilgan onaning dunyo ajoyibotlariga boʻlgan hayratlari eskalatorni, yaʼni oʻzi harakatlanadigan zinapoyani oʻziyurar zinalar deya atashi bilan oʻquvchiga yozuvchi qahramonning xarakteridan signal bermoqda. Undagi oddiylik, oʻzbek ayollariga xos boʻlgan samimiylik haqida maʼlumot bermoqda.

Barqaror birikmalar lingvopoetikasida iboralar hamda maqollar tahlilga tortilgan.

¹³ Маъруфов З. М. Ўзбек тилининг изоҳли луғати. – Москва: Русский язык, 1981 – Б. 395

¹⁴ <https://uz.wikipedia.org/wiki/Eskalator>

O‘zbek tilshunosligida frazeologik birliklarning tadqiqi masalasi ancha yillardan buyon tilshunoslar e‘tiborini tortib kelmoqda. Bu borada, ayniqsa, mashhur tilshunoslar Sh.Rahmatullayev, B.Yo‘ldoshev, A.Mamatov, A.Rafiyev, Sh.Almamatova va boshqalarning xizmatlarini alohida e‘tirof etish lozim¹⁵. Sh.Rahmatullayev o‘z tadqiqotlarida frazeologizmlarning ma‘no xususiyatlari, shakl va ma‘no munosabatlari borasida maxsus monografik ishlar olib borish bilan birga, o‘zbek tilidagi frazeologik birliklarning izohli lug‘atini yaratdi va bu bilan amaliy tilshunoslik sohasiga katta hissa qo‘shdi.

Isajon Sulton hikoyalarida qo‘llangan iboralarning deyarli ko‘pi umumiste‘mol ko‘rinishida, ya‘ni tarkibi hech qanday o‘zgarishga uchramagan holda ishlatilgan. Bu o‘z-o‘zidan iboralarning mazmuniy va shakliy strukturadagi invariant belgi sifatida saqlanishidir. Hatto nutqiy kontekstni o‘zida u o‘zini ham shakliy, ham mazmuniy paradigmasi bilan ko‘zga tashlanadi. Masalan, “Hayotim lolazoridan ayurding, Yoqib jonim, *kulim ko‘kka sovurding...*” (“Mening gulim”) *Kuli ko‘kka sovrildi* umumiste‘mol iborasi bo‘lib, bu birlik “butunlay yemirildi, yo‘q bo‘ldi”¹⁶ ma‘nosini bildiradi. “Mening gulim” hikoyasidagi asosiy qahramon yozuvchining o‘zi bo‘lib, ruhiy holatini bo‘rttirib, aniq, yorqin ko‘rsatish maqsadida iboradan foydalanmoqda.

Maqollar xalqning hayotiy tajribasi, donishmandligi natijasida maydonga keladi. Ular nutq jarayoniga qadar tilda tayyor holda barqaror birikma sifatida mavjud bo‘ladi.

Naylayin, *osmon uzoq, yer qattiq ekan*, – dedi nihoyat erkak, *taqdiriga tan berib*. – Tur, uyimizga ketaqolaylik. (“Farishta”) bu o‘rinda yozuvchi birdaniga ikkita barqaror birikmadan foydalanib matndagi ta‘sirchanlikni oshirgan, Isajon Sultonning falsafiy hikoyalaridan biri bo‘lgan “Farishta” hikoyasida farishtani topib olgan to‘ydan qaytayotgan er-xotin farishtani kuchuk olib qochganidan so‘ng erkakning farishtani bir bora qo‘liga olib ko‘ra olmaganidan, afsuslanishi, chorasiz ekanligini anglatish maqsadida yozuvchi barqaror birikmlardan o‘rinli foydalangan.

“Isajon Sulton hikoyalarining morfem, morfologik, va sintaktik tahlili” deb nomlangan uchinchi bobda morfopoetik hamda poetik sintaksis lingvopoetikasi kabi masalalarni o‘z ichiga oladi.

Mazkur bobning birinchi fasli **“Morfem, morfologik birliklarning lingvopoetik tabiati”** bo‘lib Isajon Sulton ijodida morfologik vositalarning badiiy-estetik vazifasi turli ko‘rinishda namoyon bo‘ladi.

“Poetik morfologiyaning tadqiq doirasi nihoyatda keng bo‘lib, ulardan biri o‘ziga xos qo‘llangan affikslar tadqiqidir. Affikslarning poetik tadqiqi jarayonida, avvalo, turli leksik-grammatik kategoriyalar jihatidan bo‘linishi hisobga olinadi”¹⁷

¹⁵Раҳматуллаев Ш. Ўзбек тилининг изоҳли фразеологик луғати. – Тошкент: Ўқитувчи, 1978; Йўлдошев Б. Ҳозирги ўзбек адабий тилида фразеологик бирликларнинг функционал-услубий хусусиятлари: филол. фан.докт.... дисс.автореф. – Тошкент, 1993; Маматов А. Ўзбек тили фразеологизмларининг шаклланиш масалалари: Филол.фан.докт....дисс.автореф. – Тошкент, 2000; Алмаматова Ш. Ўзбек тили фраземаларининг компонент таҳлили: Филол.фан.номз....дисс.автореф. – Тошкент, 2008.

¹⁶ Раҳматуллаев Ш. Ўзбек тилининг изоҳли фразеологик луғати. – Тошкент, 1978. – Б. 151

¹⁷ Yo‘ldoshev M., Isoqov Z., Haydarov Sh. Badiiy matnning lisoniy tahlili. – Toshkent: A.Navoiy nomidagi O‘zbekiston Milliy kutubxonasi nashriyoti, 2010. – B.-195

Yozuvchi asarlaridagi morfologik vositalarning lingvopoetik xususiyatlari haqida gap borganda, avvalo, ot soʻz turkumiga xos ayrim ishlarda “subyektiv baho formalari”, baʼzi ishlarda esa “kichraytirish-erkalash formasi” erkalash, suyish, ardoqlash kabi maʼno nozikliklarini ifodalaydigan *-gina(-kina, qina)* qoʻshimchasini olgan soʻz shakllari quyidagi parchada alohida poetik taʼkid olib, lingvopoetik qimmat kasb etgan: “Shu mahal *qizgina* oyogʻi allaqanday ildizga ilashib yiqilib tushdi. “Voy oʻlay”, deb hadik va qoʻrquv aralash oʻsha zahoti akasiga qaradi”. (“Shamolli kecha”) Hah *qizgina*-ya, ota-onangni gaplariga qaramasdan, shu Nazarga tegib qoʻyaqolsang, osmon uzilib yerga tusharmidi? (“Toshkelinchak”) Bu oʻrinlarda *-gina* qoʻshimchasi koyish, achinish maʼnosini ifodalasa, “Oh, sodda *qizginam*, bu oʻrmonning oʻrmon emasligini bilmadingmi?” (“Oʻrmondagi kulba”) Mana bu oʻrinda esa *-gina* affiksi haqiqiy grammatik vazifasida, yaʼni erkalash-kichraytirish maʼnosida qoʻllangan. “Deraza tagida *kattagina* stol, ustida eskiroq kompyuter, qalam-qogʻoz yonida soʻliy boshlagan chechaklar ham bor, har holda, uy bekasi noziktabiat ayol shekilli”. (“Oʻrmondagi kulba”) Yuqoridagi misolda sifatga qoʻshilgan *-gina* qoʻshimchasi sifatning darajasi bildirib kelsa, “...sandiqlarida doimo biz kabi bolakaylar uchun bir-ikkita popukqand topiladigan ertakchi kampirlar oʻzlarining haqiqiy manzillariga – xudoniing rahmati tomonga *unsizgina, hilvirabgina* joʻnab ketdilar”. (“Todd”) Mana bu oʻrinda esa sifat va ravishdoshning darajasini ifodalasa, “*Boyagina* “aka-aka”lab chopqillab ortidan kelayotgan edi-ku?” (“Shamolli kecha”) Yuqoridagi misolda esa paytga nisbatan daraja maʼnosini ifodalab kelib, hikoyadagi qahramonlar nutqini taʼsirchan qilib bayon qilishga yordam beradi.

3.2. “*Sintaktik birliklarning lingvopoetik xususiyati*” uchinchi bobning ikkinchi faslida sintaktik figuralar va sintaktik birliklarning lingvopoetik funksiyasi haqida soʻz boradi. Stilistikaga oid bir qancha adabiyotlarda sintaktik figuralarga tasviriylikning turli usullari kiritiladi. Bular dastlab poeziya doirasida, keyinchalik proza doirasida, qarala boshlandi. Maʼlumki, nutqning taʼsirchanligini taʼminlashda sintaktik usuldan keng foydalaniladi. Sintaktik qurilmalar ham ekspressivlik va emotsionallikni ifodalashda oʻziga xos oʻrin tutadi. Yozuvchi va shoirlarimiz badiiy nutqda, xususan, sheʼriy nutqda obrazlilik, tasviriylik, emotsionallik va ekspressivlikni yuzaga keltirish uchun xilma-xil sintaktik usullardan keng foydalanadilar. Bunday stilistik usullar tilshunoslikda sintaktik figuralar termini bilan yuritiladi. Xususan, Isajon Sulton hikoyalarida ham sintaktik parallelizm, gradatsiya, inversiya kabi sintaktik figuralardan unumli foydalangan.

Nutq parchalaridan biri ikkinchisini maʼnosini kuchaytirib borishdan iborat uslubiy jarayon. Badiiy adabiyotda holatlarni, tuygʻu va kechinmalarni qiyoslashda, his-hayajonlar junbushini toʻliq ifodalashda gradatsiya usulidan foydalaniladi.

Kelaqoling, otajon. Yelkangizga minib olay, koʻkdagi yulduzlarga qoʻlim yetadigan boʻlsin, istaganimni bodroqday qilib uzib olaveray. *Yulduz nimasi, oyga ham qoʻlim yetar boʻlsin* (“Otamga nimadur boʻldi”). Ushbu misolda yozuvchi gradatsiyaning klimaks usulidan foydalanib hikoyadagi bolaning xayol dunyosi

juda keng ekanligini bolalarga xos cheksiz-chegarasiz orzu-istaklarini, kuchli his-hayajonini gradatsion birliklar orqali namoyon qilmoqda.

*Bu beva xastahol, **ozg'in**, ko'p javraydigan bir xotin edi. Yil o'tmay **ingichka**, rangi siniqqan, **ozib-to'zgan** bir bola tug'di. ("Shamolli kecha")* Yuqoridagi parchada esa gradatsiyaning antiklimaks turidan foydalanish orqali yozuvchi obrazlilik, tasviriylik, emotsionallikni oshirishga erishgan.

Isajon Sulton hikoyalarini linvopoetik tahlil qilishda hikoyalardagi implitsit ma'nolarni hosil qilishda ajratilgan bo'laklarning ishtirokiga ham ko'zimiz tushdi. Masalan, ***Bu yigitcha, onasining yolg'iz yodgori***, o'sha qo'rqinchlar bilan yana yuzma-yuz kelishi kerak edi ("Shamolli kecha"). Yuqoridagi matnda ***Bu yigitcha, onasining yolg'iz yodgori***, ajratilgan aniqlovchi yordamida yozuvchi o'qirmanga implitsit ma'nolarni bermoqda. Nima uchun yozuvchi bu bolani onasining yolg'iz yodgori degan ajratilgan bo'lak bilan ta'kidlayapti, axir uning singlisi ham bor-ku? Yoki bu bilan shamolda qolib ketgan singlisining halok bo'lganidan xabar bermoqchi bo'lyaptimi? Axir, hikoyaning so'nggida ham singlisining topilgani yoki unga nimadir bo'lgani haqida hech gap yo'q-ku? degan savollar o'quvchini qiynaydi. Bizning fikrimizcha, yozuvchi erta vafot etgan onaning o'zidan keyin qolgan barcha narsalarni va singlisini ham mana shu yigitchaga yodgor qilib qoldirgani uchun onasining yolg'iz ishonchi sifatida qo'llangan.

Ko'chma ma'noli birliklarning leksopoetik xususiyatlari" nomli bandida ko'chimlarning deyarli barcha turi hikoyalarga asoslanib tahlilga tortilgan. Eng ko'p metaforalar uchraydi. Okkazional metaforalar esa yozuvchining estetik maqsadi, ya'ni borliqni subyektiv munosabatini qo'shib ifodalagan holda nomlashi asosida yuzaga keladi. Ular uslubiy jihatdan bo'yoqdorlikka va voqelikni obrazli tasvirlash xususiyatiga ega bo'ladi. Shuning uchun ham badiiy matnda qahramonning his-tuyg'ularini ta'sirchan, yorqin bo'yoqlarda, aniq va ixcham ifodalashga xizmat qiladi. Xususiy-muallif metaforalarida hamisha konnotativ ma'no mavjud bo'ladi. Masalan,

Yolg'onchi tong g'ira-shirasida kuzatib qolar ekanmiz, bizning ham bir iltijomiz bor, u iltijomiz shundaydir: Hech kimni yaqinlari va sevganlari dardiga duchor qilmasin ("Otamga nimadur bo'ldi") Yozuvchi bu o'rinda tongga yolg'onchi deya nom beryapti, yolg'onchi so'zining ko'chma ma'nosidan foydalanib, kunning so'z bilan ifodalash qiyin bo'lgan endigina tong otayotgan, ammo hali yerga yorug' tushmagan subhi kozib paytini metafora orqali o'quvchiga oshkor qilgan.

Pochasidan ingichka oyoqchalari ko'rinib turardi, ikki o'rim ***yovvoyi sochi*** kichkinagina guldor ro'moli ostidan chiqib qolgan, akamdan qolib ketmay deb deyarli yugurib borayotgandi. ("Shamolli kecha") Yuqoridagi parchada esa yozuvchi "*yovvoyi*" ("Inson qo'liga o'rganmagan, xonakilashmagan, tabiat quchog'ida erkin hayot kechiruvchi"¹⁸ hayvon, parranda, o'simlikka nisbatan qo'llaniluvchi) leksemasini ko'chma ma'noda nisbiy o'xshashlikka asoslanib qizchanning sochiga nisbatan qo'llayapti va bu orqali o'quvchiga qizchanning onasi

¹⁸ Маъруфов З. М. Ўзбек тилининг изоҳли луғати. – Москва: Русский язык, 1981 – Б. 252

erta vafot etgani, o'gay onasi esa o'zining chaqalog'idan bo'shab qizchanning sochiga qo'li tegmasligi natijasida qarovsiz qolib yovvoyilashib ketgani haqida ma'lumot beradi. Yozuvchining metaforadan mahorat bilan foydalanishi kitobxonda onasiz qolgan qizaloqqa achinish, uning ruhiy-psixologik holatini yana ham aniqroq aks ettirishga, ta'sir etish darajasini kuchaytirishga xizmat qilgan. Hikoyalarda qo'llangan ko'chimlar asarning badiiy qimmatini, badiiy-estetik ta'sir kuchini oshirishga, nasriy asarlarni lingvopoetik tahlilini jozibador chiqishga xizmat qilgan. Shu bilan birga yozuvchining o'ziga xos ideostilini kashf qilishga yordam bergan.

XULOSA

1. Badiiy asardagi lingvistik birliklarning poetik xususiyatlari tadqiqiga yo'naltirilgan va o'z navbatida, asarning poetik olamida til birliklarining funksiyalari tahlili hamda talqiniga qaratilgan lingvopoetik tadqiqotlar lingvistika va adabiyotshunoslikning tutash sohasi sifatida filologik ahamiyat kasb etadi. Lingvopoetik tadqiqotlarning salmoqli qismi she'riy asarlar tadqiqiga bag'ishlangan. Nasriy asarlar tiliga oid poetik ifoda imkoniyatlarini keng o'rganish bugungi lingvistika fanining oldidagi dolzarb muammolardan biridir. Bu jihatdan yozuvchi Isajon Sulton hikoyalarining lingvopoetik xususiyatlari o'rganilishi sohada nasriy asarlar lingvopoetikasini rivojlantirish va to'ldirish uchun xizmat qiladi. Badiiy asar tili bilan bog'liq xususiyatlarning ifodalanishi til sathi birliklari yordamida amalga oshiriladi. Shunga ko'ra lingvopoetikaning fonopoetika, morfopoetika, leksopoetika, sintaktik poetika kabi ichki sohalari ajratiladi.

2. Fonetik vositalar Isajon Sulton hikoyalarida badiiy asar tilini shakllantiruvchi asosiy xususiyatlardan biri hisoblanadi. Unda fonetik vositalar lingvopoetik xususiyat kasb etib, adib hikoyalarining badiiy-estetik idrok etilishini yanada qulaylashtirish imkonini beradi. Matnda tovushlar tovlanishi ba'zan badiiy nutq yaxlitligida okkazional – uslubiy vazifa bajarib, matnning hissiy ta'sirchanligini oshirishi bilan ahamiyatlidir.

3. Yozuvchi hikoyalarida leksik vositalarning lingvopoetik ifodalanishi badiiy-estetik qiymatining ayrichaligi bilan xarakterlanadi. Ijodkor zid ma'noli so'zlarning lisoniy yoki nutqiy resursidan tasvir maqsadi va ruhiga muvofiq keladigan aniq so'zni tanlab qo'llash orqali mazmunning eng nozik nuqtalari, qahramonning ruhiyati, kontrast tasvirlar yaratish, tasvir obyektining eng kichik qirralarigacha real ko'rsatishga erishadi. Adib zid ma'noli leksemalar, leksik-frazeologik vositalardan unumli foydalanish bilan birga, tilni boyitishga qo'shgan hissasi bilan ham e'tiborlidir.

4. So'zlarning shakl va ma'no munosabatiga ko'ra sinonim, antonim, omonim kabi turlari, arxaizm, vulgarizm, evfemizm, mifonimlar, barqaror birikmalar hikoyalarda qahramonlarning o'ziga xos xarakterini, milliy koloritni voqealar rivojiga munosabatini ifodalash va o'quvchining diqqatini tortish, ekspressivlikni ta'minlash kabi xususiyatlarni ifodalashga xizmat qilgan.

5. Okkozional soʻzlar yozuvchining ideostilini aks ettirish bilan birga, hikoyalardagi eng nozik va murakkab badiiy-estetik maʼno qirralarini aks ettirib kelgan.

6. Frazemalardan badiiy asar qahramonlarining milliy-mental, milliy-madaniy sifatlarini yorqin aks ettiruvchi vosita sifatida foydalanish samaralidir. Yozuvchi Isajon Sulton hikoyalarida iboralarning ushbu jihatlaridan unumli foydalangan. Frazeologik birliklar yozuvchi asarlari tilining jonli, obrazli va taʼsirchan ifodalashga xizmat qilib, voqelikni badiiylashtirishda, epik turga xos syujetning poetik xususiyatini kitobxon tafakkurida obrazli ifodalanishida yetakchi lisoniy vositaga aylangan.

7. Hikoyalarda morfologik vositalarning poetik aktuallashuv holatlari rang-barang koʻrinishda namoyon boʻlib, ijodkorning turli niyatini ifodalash maqsadida qoʻllanganligi hamda badiiy matnda taʼkidiy-estetik vazifasining ustuvorligi bilan ajralib turadi. Isajon Sulton ijodida badiiy takrorning fonetik, leksik va sintaktik turlari uchraydi, ular adib ijodining badiiy qimmatini oshirishga xizmat qiladi. Takrorlar taʼkid, hayrat, buyruq kabi maʼnolarni kuchaytirib, tasvir teranligi va musiqiylikni taʼminlaydi.

8. Ijodkor hayrat, ishonchsizlik, qoʻrquv, kabi turli emotsiya ifoda etuvchi inkor va tasdiq mazmuniga ega ritorik soʻroq gaplarni asar mazmuni va gʻoyasiga mos ravishda olib kira olgan va ushbu maʼnolarni ifoda etuvchi ritorik soʻroq gaplar asar mazmuniga oʻzgacha emotsional taʼsir va koʻtarinki ruh baxsh eta olgan.

9. Sintaktik figuralar fikrni, maqsadni koʻrsatishda qoʻshimcha va zaruriy vositalar sifatida asar qimmatini yanada oshiradi. Hikoyalarning badiiy qimmatini oshirish, tasirchanlik, ekspressivlikni taʼminlash, qahramonlar nutqini ifodali va obrazli qilib tasvirlash uchun muhim ahamiyat kasb etadi;

10. Yozuvchi hikoyalarida tinish belgilarining ham ayriча ahamiyat kasb etganini koʻrishimiz mumkin. Tinish belgilaridan asosan koʻp nuqta, undov, soʻroq belgilari alohida ahamiyatga ega boʻlib, ular yordamida yozuvchi hikoyalarida uslubiy maʼnolarni aks ettirgan. Tinish belgilaridan koʻp nuqtadan unumli foydalangan ijodkor deyarli har bir hikoyasida bir necha oʻrinlarda qoʻllaganini koʻramiz. Koʻp nuqtadan faqatgina imlo qoidalariga rioya etish sifatidan foydalanib qolmay. Unga katta uslubiy vazifalar yuklaydi. Undov hamda soʻroq belgilaridan ham juda koʻp foydalanib, hikoyaning emotsional, ekspressiv xususiyatini oshirib oʻquvchini diqqatini tortishga xizmat qilgan.

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AT FERGANA STATE UNIVERSITY**

FERGANA STATE UNIVERSITY

HABIBULLAEVA SAHIBJAMAL AKMALJAN KIZI

LINGUOPOETIC STUDY OF THE STORIES OF ISAJAN SULTAN

10.00.01 – Uzbek language

**DISSERTATION ABSTRACT
for the doctor of philosophy (PhD) on PHILOLOGICAL sciences**

Fergana – 2024

The theme of the PhD dissertation is registered by the Supreme Attestation Commission of the Republic of Uzbekistan under the number B2023.2.PhD/fil3309.

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INTRODUCTION (doctor of Philosophy (PhD) dissertation annotation

Relevance and necessity of the topic of the dissertation. In World linguistics, since the second half of the 20th century, both theoretical and practical issues of the study and analysis of the language of a work of art began to be studied in depth. Because the language of fiction has become one of the objects of topical research as one of the most fundamental sources for the development of the national literary language. One of the important issues is the identification of the poetic characteristics of linguistic units in the work of a particular adib, the justification of the possibilities of speech phenomena. In World linguistics, the formation of new directions that examine the inextricable relationship of language with Speech, Society, Culture, National thinking, even artificial intelligence, sets important tasks for science. The need to distinguish between theoretical and practical linguistics as a field of science that studies the phenomena of linguistic artistic capabilities on the basis of a clear and consistent differentiation of linguistic and speech phenomena is also increasing. This leads to the need to identify the laws of linguistics, to study the circumstances and factors of the individual realization of common linguistic possibilities in the artistic text in the works of a particular creator on the principle of creative – linguistic – artistic co-existence. In the conditions of the current New Uzbekistan, our honored President is encouraging the foundation of a third renaissance in every field. In particular, it is noted that it is important to expand the scope of our language's application in every possible way “to take measures to create a national body of the Uzbek language in an electronic form, which contains all scientific, theoretical and practical information about the Uzbek language”. This puts a lot of responsibility on the part of linguists, which is an urgent issue on the agenda of further expanding the scope of studies on the Uzbek language, determining the place of the language in all areas and studying in connection with them, developing interdisciplinary integration of linguistics. Accordingly, determining the poetic tasks of language units, giving their linguistic description and classification, researching theoretical issues of linguistics and determining its place in the system of new disciplines is one of the important issues of Uzbek linguistics today. The socio-philosophical, artistic, linguistic, linguistic and linguistics study of the works of writers with a unique style of expression makes it possible to make a worthy contribution to the development of modern linguistics and draw new scientific conclusions. In particular, the works of the skilled writer Isajan Sultan occupy a special place with their unique dialect elements, humorous bayanic style, sarcastic language and richness in unexpected artistic solutions. Therefore, the study of the linguistic features of his works in a monographic plan is important for Applied Linguistics. On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030, PF-5847 of October 8, 2019, PF-5850 of October 21, 2019 “on measures to radically increase the prestige and status of Uzbek as the state language”, PF-6084 of October 20, 2020 “on measures for further development of Uzbek language and improvement of language policy in our country”, PF-6097 of October 29, 2020 on approval of the concept for the

development of science by 2030, As of 6 November 2020 PF-6108 "on measures for the development of Education and science in the new development period of Uzbekistan", as of January 28, 2022 PF-60 decrees"on the development strategy of new Uzbekistan for 2022-2026"; PQ-2789 of February 17, 2017" on measures to further improve the activities, organization, management and financing of scientific research activities of the Academy of Sciences"; PQ-2909 of April 20, 2017" on measures for the further development of the higher education system"; PQ-4479 of October 4, 2019 "decisions of the Republic of Uzbekistan "on the wide celebration of the thirtieth anniversary of the adoption of the law "on the state language"; The decision of the Cabinet of Ministers of the Republic of Uzbekistan dated May 22, 2017 No. 304 "on further improvement of the system of post-higher education"and the implementation of the tasks provided for by other regulatory legal acts within this framework of activity, this dissertation serves to a certain extent.

Compliance of the study with the priorities of the development of Republican Science and technology. The dissertation study was carried out in accordance with the priority direction of the development of Science and technology of the Republic "ways of formation and implementation of a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of an informed society and a Democratic state."

The degree of study of the work. Studies related to the peculiarities of the language of a work of art have a long history in World linguistics. The first views on the language of fiction in World linguistics are associated with the name of the ancient Greek philosopher Aristotle. In particular, the historical progress of such fields of science as rhetoric, Stylistics, the language of a work of art has shaped linguopoetics. Many studies have been carried out on these issues in western linguistics, initially focusing on G.E.Lessing, M.Birvish, R.Jacobson, B.Larin, L.Schitzer, later A.Kholodovich, B.Tomashevsky, V.M.Zhirmunsky, V.Vinogradov, G.O.Vinokur, Y.S. Stepanova, A.V.CHicherin, M.M.Bakhtin, O.S.Akhmanova, V.P.Grigorev, V.A.Kukharenko, M.I.Gorelikova, N.A.Kupina V.YA.Zadornova, N.A.Nicolina A.A.The likes of Lipgart advance the idea that the fields of linguistics and literary studies are harmonious, interrelated. At the moment, in their works, special attention should be paid to the analysis of linguistic phenomena in the process of artistic text research.

Special attention to the study of the language and style of the writer, the language of the work of art in linguopoetic studies, even in Uzbek philology from the middle of the 20th century began to focus. A.Gülomov, H.Danielov, S.Mirzayev, L.Abdullayeva, E.Sabrev, S.Karimov, B.Umurqulov, H.Abdurahmanov, N.Mahmudov, I.Mirzayev, H.Ahmedov, G.Rikhsieva, M.Yoldashev, S.Muminov, M.Kasimova, G.Muhammadjonova, M.Abdupattoyev, D.Shadiyeva, O.Tursunova, G.Rihsiyeva, G.Keldiyorova, Sh.Toshkhojayeva G.Jumanazarova, D.Andaniyozova, D.Nazarova, T.Butunbayeva, A.Khasanov, A.Hamidov, A.Saminov, N.In the work of Uzbek linguists such as ahmadzhonov, this issue was studied.

Although some facets of the linguopoetics of the works of Isajan Sultan are touched upon by a number of philologists, so far no special study has been carried out in Uzbek linguistics on the linguopoetic nature of the stories of the writer Isajan Sultan.

The connection of the study with the plans of research work of the higher educational institution where the dissertation was performed. The study was carried out within the framework of the topic “problems of modern linguistics” in accordance with the plan of research work of Fergana State University.

Purpose of the study The study was carried out within the framework of the topic “problems of modern linguistics” in accordance with the plan of research work of Fergana State University.

Objectives of the study:

theoretical generalization of the language of works of art in the framework of this study, assessing the state of study in Uzbek linguistics; Revealing Adib's artistic oratory skills, individual style, through linguopoetic analysis of isajan Sultan's stories; showing the scope of the artistic language possibilities of the creator by defining the principles of linguistic analysis on the example of the writer's stories; substantiating the meaning and formality of lexical means in the studied stories, the profession of a linguopoetic essence; It consists in identifying the linguistic and artistic-aesthetic basis of the means of phonopoetic, morphopoetic, lexopoetic, syntactic poetics using the example of the stories of isajan Sultan.

Object of study as a writer, 73 stories were selected in Isajan Sultan's collections called “The secret of the Black star”, “In the footsteps of Hazrati Khizr”, “Free”, “Garden Eram”, “Immortal”

Subject of research The general linguopoetic laws of the stories of isajan Sultan and the features of the realities of the linguistic artistic capabilities of the Uzbek language constitute.

Research methods. In the coverage of the research topic, methods of classification, description, semantic-stylistic, contextual analysis were used, as well as linguopoetic and pragmalinguistic analysis.

Scientific innovation of research consists of:

Based on the stories of Isajan Sultan, phonetic phenomena such as stretching of sounds, more than one application, making sound, lowering, switching, pictorial means based on sound repetition are based on the expressiveness of phonetic means such as alliteration, assonance, and its role in representing the creative purpose; in the writer's stories, according to the relationship of form and meaning of words applied with a poetic purpose, types, words with a limited range of application, occasional words and parems are identified, and their artistic-pragmatic meaning and linguopoetic essence are proven to be acquired as a lexopoetic tool in prose speech; artistic repetition, the expression of expressiveness as a morphological tool of morphological forms is evidenced by the example of the stories of Isajan Sultan; syntactic figures such as gradation, syntactic parallelism, inversion, rhetorical interrogative sentences, introductory words, syntactic tools such as an atov sentence, a word sentence and a separated fragment are based on

the example of gradation, linguistic-artistic possibilities of adib stories, aesthetic functions.

Practical result of the study: the scientific conclusions arising from the study are based on the fact that it serves as a material in the development of Uzbek linguopoetics, in the creation of manuals and textbooks on the stylistics of the Uzbek language, Text Linguistics and speech culture; the results and conclusions obtained on the poetic tasks of phonetic, lexical, morphological, and syntactic tools performed in the artistic text, the materials that are the source of the dissertation are shown to provide important necessary scientific information for modern Uzbek linguistics, in particular, Uzbek linguistics, serve as a resource for creating research on linguopoetics, help in lexicology, semasiology, textual linguistics,; it is recommended to teach as a special course at the philological faculties of higher education institutions; it was also recommended to use the reflections on the features of the Uzbek nasri language on the development of society, dependence on changes in it in the creation of textbooks on history, cultural studies, aesthetics and spiritual sciences.

Reliability of research results it is explained by the fact that the problem is clearly laid, the conclusions drawn from the research are in harmony with its methodology and methodology, the relevance of the problem posed in the field, the resolution of new and important tasks, the theoretical justification of the interpretation of linguistic evidence, the circumstances of the study being brought to defense are solved using comparative-theoretical methods and

Scientific and practical significance of research results.

The scientific significance of the research results is determined by the completion and expansion of scientific-theoretical views related to the research of theoretical issues of the field of linguopoetics arising on the basis of interdisciplinary integration, in particular, the poetic skills of Isajan Sultan, problems related to the linguistic features of his works. The practical significance of the results of the study is that the dissertation materials and results can be used as a theoretical resource when drawing up educational textbooks on Uzbek methodological studies for the undergraduate and graduate stages of higher education institutions, passing such subjects as speech culture, linguistic analysis of the artistic text. The evidence summed up in the study serves to prepare a monograph, textbook, tutorials, as well as a dictionary of the terms of linguopoetics, which will be created on the linguistic specificity of the works of a particular creator.

Introduction of research results.

The theoretical proposals of the dissertation, as well as practical recommendations and conclusions, were applied to the following places: In the stories of Isajan Sultan, the types of words used with a poetic purpose according to the form and meaning, the range of application is limited to words, occasional words, as well as paremas were identified and conclusions regarding their occupation of artistic-pragmatic meaning and linguopoetic essence as a lexopoetic tool in prose speech were used in the implementation of the FZ-2019081663, a scientific and practical project on the topic Creating a website and multimedia

products dedicated to the promotion of Uzbek national dance art, carried out at the Uzbek State Academy of choreography in 2020-2021.(Reference 01/04-86 of the Uzbek State Academy of choreography of March 28, 2024). As a result, the artistic and aesthetic impact of the website and multimedia products was further increased; Based on the stories of Isajan Sultan, phonetic phenomena such as stretching, more than one application of sounds, making sounds, lowering, switching, pictorial means based on sound repetition represent the expressiveness and creative purpose of phonetic means such as alliteration, assonance, from the scientific results of the study in 2022-2023, the National Broadcasting Company of Uzbekistan, The broadcasts of "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" were used in the writing of the script, and interviews with the author were organized. From his scientific views and conclusions, the content of these broadcasts is enriched. (OZ-R of 28 March 2024 of the State Unitary Enterprise of the National Broadcasting Corporation of Uzbekistan-1-78-number reference). As a result, an increase in the quality, content and effectiveness, popularity of broadcasts is achieved; artistic repetition, the expression of expressiveness as a morphological tool of morphological forms was used in the implementation of the project of state grant No. 1 on the topic pledge of friendship-tranquility, implemented from June 20 to December 20, 2022 from the conclusions and recommendations on the example of the stories of Isajan Sultan (Reference No. 44 of October 9, 2023 The result is an increase in the science and popularity of the state grant project; syntactic figures such as gradation, syntactic parallelism, inversion, rhetorical interrogative sentences, introductory words, atov sentence, word sentence, as well as syntactic tools such as a separated fragment, as well as linguistic-artistic possibilities of adib stories on the example of streets, from the feedback in this dissertation on the aesthetic functions of spirituality and enlightenment Center in the preparation of scenarios of spiritual and educational events organized, they were widely used in meetings and dialogues, which were intended to encourage them to conduct scientific research, especially to educate the growing young generation of sprouts with unlimited respect and devotion to their native language. (Reference book No. 48 of the Department of Fergana region of the Center for spirituality and enlightenment of the Republic dated March 29, 2024). As a result, these scientific results given in scenarios of spiritual and educational activities served to increase the science and popularity of meetings and dialogues.

Aprobation of research results The results of the dissertation were published at 5 International and 4 Republican scientific and practical conferences and were aprobed.

Published results. The main content of the dissertation is expressed in 5 articles and 9 theses published by the author.

Structure and volume of the dissertation The dissertation consists of an introduction, 3 main chapters, a summary and a list of used literature. The total volume of work is 131 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the dissertation topic is based, the relevance of the research to the priorities of the development of Republican Science and technology, the degree of study of the topic is covered, the purpose of the study, tasks, object, subject, scientific novelty, practical result and their reliability, the scientific and practical significance of the results and their introduction, The first chapter of the dissertation is called “theoretical issues of Linguopoetics”, which covers such issues as the definition of world and Uzbek linguists in linguopoetics, their role in linguistics. The first chapter of the first chapter is called “Linguopoetics and its branches, interpretations, goals and objectives”, which covers the term linguopoetics and its essence, the interpretation of units under this term. In today's linguistics, new areas were formed, in addition to the study of intralinguistics. They gave rise to sociolinguistics, Stylistics, semiotics, rhetoric, Psycholinguistics, linguopoetics, pragmalinguistics and other similar fields that study linguistics in connection with other fields. Since research in this area is carried out in cooperation of two and more disciplines, new branches of science are emerging, such as sociolinguistics, Psycholinguistics, linguoculturology, pragmalinguistics, cognitive linguistics. One of these was linguopoetics, which arose from the intersection of linguistic and literary points. The term " linguopoetics “is defined in the scientific literature as:” the subject of linguopoetics, a separate branch of philology, is a set of language tools that the writer uses in a work of art and that provide the aesthetic impact that will be needed to achieve an ideological – artistic goal." Linguopoetics is the study of the artistic and aesthetic functions of linguistic units, the connotative function of language. "Linguopoetics is defined as the branch of philology that studies the artistic-aesthetic characteristics derived from an artistic context using linguistic units, ... in other words, the subject of linguopoetics is the linguistic tools used in a work of art, with which the writer provides the aesthetic influence necessary for artistic decoration. The purpose of linguopoetic analysis is to accurately determine how one or another unit of language is involved in the process of oral and artistic creation, and what methods create an aesthetic task for words.” Linguist I.As Mirzayev noted, "...the period of serious involvement in the theoretical problems of linguopoetics dates back to the 60s of the last century. The need to increase the scope of research in this area is counting on the most urgent tasks of philological Science in subsequent years. Because linguopoetics allows you to approach not only the social task and goals of the language, but also its many theoretical methodological issues in a completely new way. While linguopoetics applies monand to language-speech dichotomy and covers the general problems of language, the network includes the tasks of the sciences and in this way provides ample opportunities for the unity of philology.” Along with the fact that linguopoetics covers all the possibilities of the language, the network is among the sciences. It is these aspects themselves that it is necessary to study linguopoetics, to open up its new-new possibilities. Today, in our linguistics, it has not come to a clear stop on linguopoetics, linguopoetics as a new modern direction of linguistics,

with its possible breadth of scope, not only attracts the attention of linguists, but also in this regard, the more extensive study of linguopoetics, the discovery of new possibilities is the problem of whole philologists. The second chapter of the first chapter, titled "History of linguistic research and methods of analysis", explores the history of linguistic research and types of analysis in world and Uzbek linguistics. Early ideas about the science of linguopoetics. Observed in L.V.Sherba views. He made significant contributions to the study of the language of fiction with ideas and theories expressed in his scientific works. In his views, it is argued that the linguistic analysis of the materials of fiction should be viewed as a work of art, which is the creative product of a writer or poet. V.Ya.Zadornova argues that a linguopoetic approach to the analysis of an artistic text should analyze a work of art not only within the framework of literary studies, but on the basis of specific language materials. In the 60s of the XX century, O.Schendela and A.V.Chicherin's views reflected issues related to the language of fiction. Problems of the language of the work of art in Uzbek philology from the middle of the 20th century A.Gulomov, Sh.Shoabdurahmanov, S.Torabekova, B.Turdialiyev, Q.Samadov, A.Y.Aliyev, S.A.Karimov, M.Yoshidev If examined by such scientists as I.Mirzayev in the aspect of linguistics, Izzat Sultanov, S.Mamajonov, O.SHarafiddinov, N.Shukurov, M.Sultanova, Y.Solizhonov, A. Boboniyozov Such scientists as studied the problems of the language of a work of art from the point of view of literary studies . While these studies approach the issues of the language of a work of art from a general point of view, conclusions that deviate from the fields of literary studies or linguistics are prominent in the scientific works of each scientist. M. Yoldashev a linguistic scientist who made a significant contribution to the development of linguopoetics in Uzbek linguistics.It should be noted separately the works of yolandyev, As the main principles of linguistic analysis of the artistic text, M. Yoldashev shows the following:: 1.Unity of form and content. 2.Approach taking into account the unity of space and time. 3.Referring to the universal language of the textual language, its various manifestations and attitude to the literary language. 4.Artistic-aesthetic integrity, approach as a whole. 5.Identification of poetic actualized language tools. 6.Determination of the ratio of expectation and implicit in an artistic text in the expression of content. 7.Identification of the linguistic and semantic features of the mechanisms of intertextuality in an artistic text . The sciences, which began to emerge on the basis of the harmonization, cooperation of two and more disciplines, began to work with new paradigms (a system of scientific concepts), methods, methodologies. Linguopoetics arose on the basis of the need to research the subjects of linguistics and Literary Studies in harmony, in close connection. For linguistic research, it is of primary importance not only philological, but also knowledge of such phenomena as ethics, psychological, aesthetic, related disciplines. The second chapter is titled "phonopoetic and lexopoetic analysis of the stories of Isajan Sultan " in which phonetic as well as lexical units are subject to analysis. The first chapter of the second chapter is "linguopoetic analysis of phonetic units", which explores how vowel and consonant sounds represent a linguopoetic meaning. In poetry, phonetic techniques such as alliteration

(consonant repetition), assonance (vowel repetition), gemination (consonant folding) are mainly used. Vowel stretching in prose provides expressiveness using "phonetic techniques such as layering consonants, repeating sounds, transcribing phonetic shells of words, making sounds, or making sounds. The ability to express the laws related to the methodological use of sounds "exactly" in writing is limited. However, pronunciation and statement consistency can be achieved with Phonographic tools. In works of art, the expression of the state of mind in writing brings a kind of complexity to the surface. It is the writers who use more than one way of writing vowels or consonants when giving situations in the psyche of heroes, such as inner excitement, joy, sadness, consent, surprise, licking, admiration, irony, piching, applause, questioning, condolences, dissatisfaction, frivolity, wishes, support. In Isajan Sultan's stories as well, phonetic means are of considerable importance in enhancing the emotional touchiness of the text. The choice of phonetic phenomena (stretching, folding, gaining, lowering of sounds) occurring in the composition of speech sounds according to the poetic purpose of the writer can be seen in the analysis of the following examples. By stretching and pronouncing the sounds of speech, the writer expresses the character of his heroes, his attitude to the reality that is happening. Basically, this feature is observed in vowel phonemes. The writer uses this method to express the continuation of the thought, which has not yet been fully completed. For example, Irony : – *If I'm bored, I'll talk to "Vicky". – You are getting closer and closer to your "Vicky", aren't you? - as if hurt him. ("Mega-intellect")* (–*Ja-a qadrdon bo 'pketyapsizmi "Viki"ngiz bilan? – go 'yo ranjiydi u. ("Mega-intellekt")*) in the story, the writer, by stretching and applying the sound" a "in the composition of a dialect-specific form of" Judas " adverb, while expressing a number of sema, such as sincerity inherent in Uzbek women, respect for a spouse, Careful showing, the heroic inner experiences, revealed their psychological state with the help of a phonopoetic element.

Eclipse, stuttering: "My father was angry, " the man screamed. -It's a pity that I'm not a good person-I just leaned when my father died.("History of a spectacle") (*Otamni j-jahli yomon edi, – dedi u kishi hiqillab. – Yaxshi odam emasligim sh-shundaki, otam o'lib qolganda suyunganman.("Bir tomosha tarixi")*) the possibilities of our language are so wide that even the most delicate situations, those that are difficult to convey in words, can be explained to the reader. The skilled writer Isajan Sultan also exposed the flaw in the heroic speech by hesitating phonemes that were consonant with the reader. At the same time, the psychological state of the hero at the moment of his inner experiences is also understood.

The linguopoetic function of punctuation is also studied as part of the first chapter of Chapter Two. In the process of linguopoetic analysis of the stories of isajan Sultan, many points attracted our attention as a punctuation mark, which is the most used of punctuation marks and embodies a number of methodological meanings. In the Isajan Sultan stories, however, many points were used for the following purposes. To express the speaker's endless emotion, incomparable natural landscapes: *The birds there, the waters... this garden was Heavenly!*

("Garden Eram"). (*U yerdagi qushlar, suvlar... Bu bog' samoviy edi!* ("Bog'i Eram"))

One evening I heard ... My flower calling me. Oh, that's the voice!.. Supplication in it, hope, supplication, love!.. ("My flower"). (Bir kuni kech mahali... gulinning meni chorlayotganini eshitdim. Oh, bu ovoz!.. Undagi iltijo, umid, ilinj, muhabbat!.. ("Mening gulim"))

To express sema of surprise, eclipse : so I looked at a leaf that broke under my foot-it ... on its surface I saw the name of my father! ("Garden Eram"). (Shundoqqina oyog'im ostida uzilib tushgan yaproqqa qaradim-u... uning sirtida padari buzrukvorimning ismi bitilganini ko'rdim! ("Bog'i Eram"))

When the Speaker thought and meditated: after all, life was... life was passing. If a cloud comes out into the sky, my bones will hurt similly. ("Garden Eram"). (Axir, umr... umr o'tib bormoqda edi. Osmonga bulut chiqsa suyaklarim simillab og'riydi. ("Bog'i Eram"))

To express the interruption of thought: I am looking at these two children-he was a child before my eyes... my father... my mother...boiling breads are passing lip-lip... and from the eye, milt-milt is flowing... how boiling, how airy he was bread. My mother's tolerance was Taft-ya ... how I was-a... how we were-a, Brothers...("Garden my husband") (Shu ikki bolakayga qarab turipman-u ko'z o'ngimdan bolaligim... otam... onam...qaynoq nonlar lip-lip o'tayotir... Ko'zdan esa milt-milt yosh oqayotir... Qandayin qaynoq, hovurli edi u nonlar. Onaginamning bag'riday taftli edi-ya... Qanday edim-a... Qanday edik-a, birodarlar...("Bog'i Eram"))

I ... I ... - said that man. I loved one from my wife for a long time. ("History of a spectacle") (Men... men... – dedi u kishi. Xotinimdan bekitiqcha bittasini yaxshi ko'rib qolganman. ("Bir tomosha tarixi"))) in the process of researching the stories of Isajan Sultan, the writer left a lot of points behind punctuation marks. As we have seen above, the multiple point has been used to express a number of methodological meanings and has achieved its purpose. Although many points are among the punctuation marks with a complex structure that entered US later, the creator used it masterfully. It was through this that he was able to achieve the expressiveness of his stories, to increase the power of aesthetic influence, to attract the attention of the reader. The second chapter of the second chapter is called "linguopoetic properties of lexical units". This season initially focused on the analysis of types of words according to the relationship of form and meaning. Almost all types of synonymous words are found in the writer's stories. Types such as morphological, lexical, phraseological, lexical-phraseological meaningfulness are found and are used to increase the strength of artistic-aesthetic influence. In addition, synonymous words represent the following aesthetic tasks. To draw attention to the object of the image: *The faith of men has been going to alvasti to TAMUG, that is, to hell, for a thousand years. Logically, that is, the act of searching. ("Alvasti")*(*Kishilar e'tiqodi ming yildan buyon alvastini tamug'ga, ya'ni do'zaxga yo'llab keladi. Mantiqan to'g'ri, ya'ni qilmish-qidirmish. ("Alvasti")*) in this position, the writer achieved a clear, clear output of the image and expressive expressiveness by strongly emphasizing the meaning of the word

by quoting a" i.e. " clarifying connectionist between two meaningless words (tamug, the historical form of the word hell). To clearly express the degree-degree increase of the positive sign: *Power has gone from the body, the fire of the heart has faded, the enthusiasm has subsided... but the mountain of tilsim azim, great, majestic, on the surface of which the whole universe is reflected. ("Address") Vujuddan mador ketgan, ko'ngilning o'tlari so'ngan, g'ayrat susaygan... Ammo tilsim tog'i azim, buyuk, ulug'vor, sirtida butun olam aks etayotir. ("Manzil")* the writer, in the example above, creates in a figurative sense the inner experiences, psychological state of the passengers who set off the mountain of talisman in search of the meaning of life, in fact, by bringing a series of meaningless words in them, growing from weak in terms of methodological meaning to strong. He expressed the attention of the reader, exaggerating the power of influence. Isajan Sultan antonim (of contradictory meaning) made the most effective use of the words. In our observations, it was found that the phenomenon of contradictory meaningfulness occurs in adib creativity not only in lexical appearance, but also at other levels of the language. It is also said that a wife appears to be a man and a man to be a wife. ("Alvasti"). Yana aytishadiki, **xotin kishiga erkak, erkak kishiga xotin** bo'lib ko'rinar. ("Alvasti")

In the process of researching the stories of Isajan Sultan, we were faced with lexical omonymy, mainly among the words: *Did the mermaid get up in the morning, sweep the yard, darken the dough, throw a dove out of the bosom, light a fire in the oven, mow grass... did these things? ("Winter fairy tales") (Sahar turib hovli supuradi, xamir qoradi, bostirmadan g'o'zapoya tashlaydi, tandirga o't yoqadi, molga o't o'radi... suv parisi qilolarmidi bu ishlarni? ("Qish ertaklari"))*

Aesthetic function of units whose range of consumption is bounded Archaism. Archaisms are used with the aim of providing a realistic representation of the realities of the period being described in the artistic text, the spirit of historicity of the work. *The eight-year-old boy, who went to Eti and clung to his master, was desperately trying to crawl barely over the protruding soil. ("Eight-year-old child of the Twenty-First Century") (Eti borib ustixoniga yopishib ketgan sakkiz yashar bolakay jizg'inagi chiqib ketgan tuproq ustida zo'rg'a sudralib qayoqqadir holsiz-holsiz intilmoqda edi. ("Yigirma birinchi asrning sakkiz yashar bolasi"))* while in this place, with the archaic form of the word bone, the writer says that the eight-year-old child of the Twenty-First Century was born in two different countries under different circumstances in one corner of the world, and the eight-year-old boy, who described eti as going and sticking to his master, used Africa's location close to the equator in order to exaggerate the fact that comparing two children of a century was an African child who was extremely thin, to provide impressionability.

Vulgarism. In general, it is difficult to meet the words varvarism and vulgarism in the stories of Isajan Sultan, but in some places he used it in order to increase the effectiveness of the story, exaggerate the expression. In the stories of isajan Sultan, for a methodological purpose, he used in some places the shortcomings of the character of his heroes, the poverty of his spiritual and moral level, vulgarisms, which at the same time are happening as lexical tools to reveal

his mental state. - *Die without a man, kill your top sister! Go back to you, die on those sides if you can't find it!* ("Windy night") **Erkak bo'lmay o'l**, top singlingni, **qirilib ketgur!** Bor, qayt izingga, topolmasang o'sha yoqlarda **o'lib ket!** ("Shamolli kecha") Isajan Sultan's stories made extensive use of the same cursing phrases as above, with the intention of dedicating vivid language-specific Colorite to the speech of the characters, while individualizing the character-trait of the characters as well as truthfully portraying the mental state of the evaluative subject.

Euphemisms. The language of the stories of isajan Sultan was pure, simple, sincere, and euphemisms further enhanced his charm: "Do you not make the bed wet for fear at night if I tell you what the Forester is?" *Razzaquoi* said. ("Winter fairy tales") (*Oziqchi nimaligini aytsam, kechasi qo'rqib to'shakni ho'l qilib qo'ymaysizmi?* – dedi Razzoqvoy. ("Qish ertaklari")) here in this place the writer used euphemism to avoid both the speaker and the listener in an uncomfortable situation. We thought that this euphemism was popular within the people and did not even have to explain how sema represented it.

Dialectisms. In the literature on linguistics, it can be observed that units specific to the dialect are classified as phonetic, lexical and grammatical dialectisms. Phonetic dialectisms are primarily manifested in the use of vowels, sound gain, Sound Drop, and the use of vowels in a basement. For example: - *Look, Cape-big people. What do you have a butterfly mine, right? - Right. - ...If he sells his kilos for such sums, then there will be such money. This boy muni did not look forward to it, " said the flaw with his finger. - It is clear that he is looking to get rich! - That's what I think is expensive. Although it does not say cooked mugambir from the inside. ("Death of butterflies")* Qara, kap-katta odamlar. **Kapalak minan nima ishing bor, to'g'rimi?**

– *To'g'ri.*

– *...Kilosini falon so'mdan sotsa, falon pul bo'lar ekan. Bu bola muni bejiz opkelmagan, – dedi barmog'i bilan nuqib. – Boyib ketishni ko'zlagani aniq! Buniki undanam qimmat. Aytmaydi-da ichidan pishgan mug'ambir.* ("Kapalakar o'limi") the above is said From The Butcher's language in this story of the creator, reflecting his social status. Bilan pronounces the auxiliary in the minan style, replacing the "B" in the composition with "m", The "l" sound with "n", or pronouncing the pronoun "B" in the muni style with the "m" Sound. And the word mugambir, in the mugambir way, in addition to giving the local Colorite by pronouncing the phoneme "o" in the second syllable as "a", served to embody the social intelligence of the hero-that is, a simple, blunt, bookless, far from science-he was busy making imaginary money, as someone who measured the value of everything with money. *According to yasa, the son of Khan comes to the throne. Thou shalt not do thy work, shall we be black? Will he come Khan, will this Khan come, would you need Bari, would a kingdom run without a skilled man? Ana is the tuvri of this sentence ... ("the secret of the Black star") (Yasaga ko'ra taxtga xon o'g'li o'tiradur. Sen-u biz qorasuyak, ishingni qilavermaysanmi? U xon keladimi, bu xon keladimi, bariga keraksan, hunarli odamsiz saltanat yurarmidi?*

Ana bu gaping tuvri... ("Qoraqush yulduzining siri")) in the dialect of the regions of the Rishton district of Fergana, where the writer was born and raised,

the lexeme" right "is used in the style of" tuvri". Here, the writer reflected the simplicity of the simple artisan population in the story, the departure of his speech, through the phenomenon of two sound exchanges at once. The names of the customs characteristic of people living in the territory where a particular dialect is spread are referred to as ethnographic dialectisms. Such words ensure the realism of the image: *A few more days later it became "Kazan oshi". On the side of the groom, three people were optioned in a cart to two sheep, one nimta, butter, two bags of flour, rice and vegetables. ("Onaizorim") Yana bir necha kun o'tgach, "qozon oshi" bo'ldi. Kuyov tomondan uch kishi aravada ikkita qo'y, bitta nimta, yog', ikki qop un, guruch va sabzavotlargacha opkelishdi. ("Onaizorim")* this ethnographic dialectism found in the Kokand, Rishton district dialect of the Fergana Valley corresponds to the Fatiha wedding in Uzbek literary language. Through this, the writer was able to reflect the local Colorite. These dialecticisms arise in the works of the writer as one of the important tools in the description of national customs, events. Such words provide image realism and give the text a separate local color. However, such tools were little used in Isajan Sultan's stories. The poetic nature of occasional words. When talking about the writer's skill in processing linguistic resources, attention should also be paid to individual words created by the creator. Individuality in the use of words is one of the important factors determining the specific style of the creator. In the process of mutating the stories of Isajan Sultan, we come across individual words created on the side of the writer. For example, *Finally came the day of my father's departure. The land was ravaged. A cow-neighbor, a relative-seed was gathered. We cooked in the underground. The lexicon of the Uzbek language ("what has become of my father") Nihoyat, otamning ketar kuni keldi. Yerlarni qirov bosdi. Qo'ni-qo'shni, qarindosh-urug' yig'ildi. Yerqozonda ovqat pishirdik. ("Otamga nimadur bo'ldi") contains the lexeme" yerokhak "as well as the sema, but does not contain the lexeme" yerkazon".* The individual lexeme "the Earthman" can be said that the writer made it by a compositional method, using the language of the child in the story adib with a childish imagination of a cauldron hanging from a cell with a childlike simplicity. During the period of research on the stories of Isajan Sultan, we can see that he is very adept at creating individual neologisms, especially as he likes to give objects or phenomena a private name. For example, *The flowerbed is battering bots. Honestly, I'll go out at night when the wind blows. ("Pleasant rain echo")* (**Gulto'kar shamoli** bot-bot shiddat urmoqda. Rostini aytsam, kechalari shamol esganida haliyam tashqariga chiqib ketaman. ("Yoqimli yomg'ir sadosi")) the movement of wind-air along the Earth's level " – comments the lexeme" wind " in the Explanatory Dictionary of the Uzbek language. But although the names of the wind are not given in explanatory dictionaries, but in the nationwide language there are such types as its "swan wind", "Afghan wind", "Ola Raven wind". The writer gives the wind its name with a unique style, the Rose wind deya. This further clarifies the meaning, which is revealed by the name of writer, who placed it in the wind, that the wind belongs to the spring season. A huge airport, a person boils, a crowd of different people will not stop for a moment. With the development of Science and technology, today we also have escalators" a polotnol

lifting carrying device consisting of continuously moving sloping stairs”. In the story, the writer gives this escalator a new name from the language of a simple, sincere, rural mother, self-propelled stairs correspond to the same escalator. The mother's admiration for the wonders of the world, who has not left the village for the rest of her life, having traveled abroad for the first time to the Mediterranean Sea, signals the reader from the character of the writer hero by calling the escalator, that is, the staircase on which she moves, self-propelled stairs. The simplicity in it reveals the sincerity inherent in Uzbek women. In the linguopoetics of stable compounds, phrases and proverbs are subject to analysis.

CONCLUSION

1. Linguistic research, focused on the study of the poetic properties of linguistic units in a work of art and, in turn, on the analysis and interpretation of the functions of linguistic units in the poetic world of the work, has philological significance as a contiguous field of linguistics and literary studies. A significant part of linguopoetic research is devoted to the study of poetic works. The extensive study of the possibilities of poetic expression on the language of prose works is one of the pressing problems in front of today's science of linguistics. In this respect, the study of the linguopoetic properties of the stories of the writer Isajan Sultan serves to develop and complement the linguopoetics of prose works in the field. The expression of features associated with the language of a work of art is carried out using units of the language level. Accordingly, such internal areas of linguopoetics as phonopoetics, morphopoetics, lexicopoetics, syntactic poetics are distinguished.

2. Phonetic means are considered one of the main features that shape the language of fiction in the stories of Isajan Sultan. In it, phonetic means acquire a linguistic feature, which makes it possible to further facilitate the artistic and aesthetic perception of adib stories. Sound evocation in a text is sometimes significant in the integrity of artistic speech by performing an ockazional – methodological task, which increases the emotional expressiveness of the text.

3. Phonetic means are considered one of the main features that shape the language of fiction in the stories of Isajan Sultan. In it, phonetic means acquire a linguistic feature, which makes it possible to further facilitate the artistic and aesthetic perception of adib stories. Sound evocation in a text is sometimes significant in the integrity of artistic speech by performing an ockazional – methodological task, which increases the emotional expressiveness of the text.

4. The linguopoetic expression of lexical means in the writer's stories is characterized by the uniqueness of its artistic and aesthetic value. By selectively applying a specific word that corresponds to the purpose and spirit of the image from the linguistic or colloquial resource of words of creative contradictory meaning, the most subtle points of the content, the psyche of the hero, the creation of contrasting images, achieve a realistic rendering to the smallest edges of the image object. Adib zid meaning lexemes are notable for their contribution to language enrichment, along with the efficient use of lexical-phraseological tools.

5. According to the relationship of form and meaning of words, such types as synonym, antonym, omonim, archaism, vulgarism, euphemism, mythonyms, stable combinations served to express in stories such characteristics as the characteristic character of heroes, the attitude of the National Colorite to the development of events and the attention of the reader, ensuring expressiveness.

6. While reflecting the writer's ideostil, the Occidental words reflected the most subtle and complex artistic-aesthetic edges of meaning in the stories.

7. It is effective to use phrasemes as a means of vividly reflecting the National-mental, national-cultural qualities of the heroes of the work of art. The writer Isajan Sultan made the most of these aspects of the phrases in his stories. Phraseological units have become the leading linguistic tool in the artistry of reality, in the figurative expression of the language of the writer's works in the reader's thinking of the poetic nature of the plot characteristic of the epic type, serving as a vivid, figurative and impressive expression.

8. The creator was able to bring rhetorical interrogative sentences with disparate emotive negation and affirmation content, such as admiration, distrust, fear, and rhetorical interrogative sentences expressing these meanings, in accordance with the content and idea of the work, giving a special emotional impact and uplifting spirit to the content of the work.

9. Syntactic figures further enhance the value of the work as additional and necessary tools in showing thought, purpose. It is important to increase the artistic value of stories, to ensure impressiveness, expressiveness, to portray the speech of heroes as expressive and figurative;

10. We can see that punctuation also has a certain importance in the writer's stories. Of the punctuation marks, mainly multiple points, exclamations, interrogative marks were of particular importance, with the help of which they reflected stylistic meanings in the writer's stories. We see that the creator, who made the most of the punctuation marks, applied it in several places in almost every story. From many points only the quality of observing the rules of spelling is not used. He is assigned great methodological tasks. Exclamation and interrogation marks were also used heavily to increase the reader's attention by exaggerating the emotional, expressive nature of the story.

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

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ХАБИБУЛЛАЕВА СОХИБЖАМОЛ АКМАЛЖОН КИЗИ

**ЛИНГВОПОЭТИЧЕСКОЕ ИССЛЕДОВАНИЕ РАССКАЗОВ
ИСАДЖАНА СУЛТАНА**

10.00.01 – Узбекский язык

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

Фергана – 2024

Тема диссертации доктора философии (PhD) зарегистрирована под номером B2023.2.PhD/Fil3309 в Высшей аттестационной комиссии Республики Узбекистан.

Диссертация была выполнена в Ферганском государственном университете.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещен на веб-странице Ферганского государственного университета по адресу: (www.fdu.uz) и на Информационно-образовательном портале «ZiyoNet» (www.ziyounet.uz)

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Ведущая организация: Термезский государственный университет

Защита диссертации состоится « 7 » 11 2024 года в « 8⁰⁰ » часов на заседании Научного совета DSc.03/30.12.2022 Fil.05.02 по присуждению ученых степеней при Ферганском государственном университете (Адрес: 100138, 150100, г. Фергана, ул. Б.Марғазиевой, 105. Тел: (+99873) 244-57-82. Факс: (+99873) 244-44-01. Эл.почта: fardu_info@umail.uz).

Диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирована под номером 405) (Адрес: 100138, 150100, г. Фергана, ул. Мураббийлар, 19. Тел: (+99873) 244-44-02. Факс: (+99873) 244-44-93. Эл.почта: fardu_info@umail.uz).

Автореферат диссертации разослан « 24 » 10 2024 года
Протокол реестра № 39 от « 24 » 10 2024 года).




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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – освещение теоретических и практических вопросов лингвопоэтики, установлении частных факторов реализации общих лингвопоэтических закономерностей в рассказах Исаджана Султана путем обоснования его теоретической доработки.

Объектом исследования являются 73 рассказа из сборников писателя Исаджана Султана “Тайна птицы Черная звезда”, “По следам хазрата Хизра”, “Азад”, “Сады Эдема”, “Вечный странник”.

Предмет исследования – общие лингвопоэтические закономерности и особенности реализации языковых художественных возможностей узбекского языка рассказов Исаджана Султана.

Научная новизна исследования состоит из следующих: в основе рассказов Исаджана Султана лежат такие фонетические явления, как растягивание, использование более одного звука, увеличение, уменьшение, замена звуков, обеспечивающих поэтическое искусство речи, изобразительные средства, основанные на повторении звуков, роль фонетических средств, таких как аллитерация, ассонанс, в выразительности и выражении творческой цели;

в рассказах писателя определены типы синонимов, антонимов, омонимов употребляемых с поэтической целью в соответствии с их отношением к форме и значению, слова с ограниченным кругом применения, окказиональные слова и паремы, и доказано, что они приобретают художественно-прагматический смысл и лингвопоэтическую сущность как лексикопоэтические средства в прозаической речи;

художественное повторение, имена существительные и глаголы, а также словообразующие, синтаксические формаобразующие аффиксы, которые наиболее часто образуют схожие формы, выражение выразительности морфологических форм как морфологических средств доказано на примере рассказов Исаджана Султана;

на примере таких синтаксических фигур, как градация, синтаксический параллелизм, инверсия, риторических вопросительных предложений, вводных слов, словосочетаний, словосочетаний и синтаксических средств, как отрывок, а также переносов, основанных на языково-художественные возможности, раскрываются тонкие смысловые грани эстетических функций рассказов писателя.

Внедрение результатов исследования. Теоретические предложения, а также практические рекомендации и заключения диссертации применены в следующих местах:

типы слов, использованных с поэтической целью в рассказах Исаджана Султана в соответствии с их отношением к форме и значению, таких видов как синонимы, антонимы, омонимы, слова с ограниченным диапазоном использования, окказиональные сочетания, паремы, переносные слова и использование их в прозаической речи, а также выводы по этим вопросам в

2020-2021 годах были использованы при выполнении научно-практического проекта в Узбекской государственной академии хореографии на тему “Создание веб-сайта и коллекции мультимедийных продуктов, посвященных пропаганде узбекского национального танцевального искусства” за номером 2019081663.(Справочник государственной академии хореографии Узбекистана от 28 марта 2024 года № 01/04-86). В результате художественно-эстетическое влияние веб-сайта и мультимедийных продуктов было еще больше усилено;

такие фонетические явления, как удлинение, многократное использование, увеличение, уменьшение, замена звуков, обеспечивающие поэтическое искусство речи на основе рассказов Исаджана Султана, изобразительные средства, основанные на повторении звуков, таких как аллитерация, ассонанс, отражают экспрессивность и творческое назначение фонетических средств в 2022-2023 годах было использовано при подготовки и написании сценарий передач ”Бдительность“, ”Творческое наслаждение”, “Образование и прогресс”, “Нация и духовность” телерадиоканала “Узбекистан” Национальной телерадиокомпании Узбекистана, организованы беседы и интервью с автором. Содержание этих передач обогащено научными взглядами и выводами. (Справочник государственного унитарного предприятия Национальная телерадиокомпания Узбекистана телерадиоканал "Узбекистан" от 28 марта 2024 года OZ-R-1-78). В результате достигнуто повышение качества, содержания и влияния, популярности трансляций;

Краткое изложение результатов исследования. Результаты исследования обсуждались научной общественностью на 5, в том числе на 4 республиканских научно-практических конференциях, а также прошли апробацию.

Публикация результатов исследования. Всего по теме диссертации опубликовано 5 статей и 9 тезисов.

Структура и объем диссертации Диссертация состоит из введения, 3 основных глав, заключения и списка использованной литературы. Общий объем работы составляет 131 страницу.

E'LON QILINGAN ISHLAR RO'YXATI
LIST OF PUBLISHED WORKS
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I bo'lim (I часть; I part)

1. Habibullayeva S. Isajon Sulton hikoyalarida ma'nodosh hamda zid ma'noli so'zlarning leksik-semantik xususiyati. FarDU ilmiy xabarlar, scientific journal of the Fergana State University, 2/2021 Fergana, 2021, 111-114-bet. [10.00.00 №20]

2. Habibullayeva S. Isajon Sulton hikoyalarida morfologik vositalar lingvopoetikasi. FarDU ilmiy xabarlar, scientific journal of the Fergana State University, 3/2023 Fergana, 2021, 743-747-bet. [10.00.00 №20]

3. Habibullayeva S. Lexical – semantic features of Isajan Sultan's stories. International Scientific Journal Theoretical & Applied Science, Issue: 8, 27.08.2021 Philadelphia, USA 2021. 309-312-bet. SJIF (2021)-7,184 (№23)

4. Habibullayeva S. The linguopoetic function in the stories of Isajan Sultan. International Scientific Journal Theoretical & Applied Science, Issue: 05, 05.10.2021 Philadelphia, USA 2021. 119-122-bet. SJIF (2021)-7,184 (№23)

5. Habibullayeva S. Isajon Sulton hikoyalarida sintaktik figuralarning lingvopoetik xususiyati. "Zamonaviy tilshunoslikning dolzarb masalalari" mavzusidagi Respublika ilmiy-amaliy anjuman materiallari. –Farg'ona, 2023. – B. 294-300.

6. Habibullayeva S. Isajon Sulton hikoyalarida noverbal vositalarning lingvopoetik xususiyati. "Filologiya masalalari – yosh tadqiqotchilar nigohida" mavzusidagi VIII Respublika ilmiy-amaliy anjuman materiallari. – Toshkent, 30.11.2023.

7. Habibullayeva S. Lingvopoetika tilshunoslik sohasi sifatida "Ilm-fan, ta'lim va san'at integratsiyasi: istiqbolli rejalar" xalqaro ilmiy-nazariy konferensiya materiallari. – Chimkent, 18.11.2023. – B.-136-141.

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II bo'lim (II часть; II part)

9. Habibullayeva S. Isajon Sulton hikoyalarida fonetik vositalarning badiiy – estetik funksiyasi. Студенческим вестник, научный журнал № 5(150) Февраль 2021 г. Москва, 2021. 33-36 бет.

10. Habibullayeva S. Isajon Sulton hikoyalarida sintaktik figuralarning lingvopoetik xususiyati. "Antropotsentrik tilshunoslikning dolzarb masalalari" mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. II kitob. – Farg'ona, 02.05.2023. – B.-34-37.

11. Habibullayeva S. O‘zbek tilida tagma’no masalalari. “Filologiyaning dolzarb muammolari” mavzusidagi xalqaro ilmiy-amaliy internet anjumani materiallari, – Farg‘ona, 2020, – B.-408-412.

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Avtoreferat Farg‘ona davlat universiteti
“Lingvistik tahrir va tarjimashunoslik” markazida tahrirdan o‘tkazildi

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Shartli bosma tabog‘i – 1,4. Bichimi 84x108 1/16. Adadi 100.
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150114, Farg‘ona viloyati, Farg‘ona shahar, Aviasozlar ko‘chasi 2-uy.