

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

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

ANDANIYAZOVA GAVHAR RUZIQULOVNA

**SHAROF BOSHBEKOV ASARLARINING
LINGVOPOETIK XUSUSIYATLARI**

10.00.01 – O‘zbek tili

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI
AVTOREFERATI**

Toshkent – 2024

UO‘K: 811.512.133’42:008+821.512.133.09-21

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

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

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

Andaniyazova Gavhar Ruziqulovna

Sharof Boshbekov asarlarining lingvopoetik xususiyatlari 3

Анданиязова Гавхар Рузикуловна

Лингвопоэтические свойства произведений Шарофа Бошбекова 27

Andaniyazova Gavhar Ruziqulovna

Linguistic and poetic features of Sharof Boshbekov’s creativity 51

E‘lon qilingan ishlar ro‘uxati

Список опубликованных работ

List of published works 56

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

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

ANDANIYAZOVA GAVHAR RUZIQULOVNA

**SHAROF BOSHBEKOV ASARLARINING
LINGVOPOETIK XUSUSIYATLARI**

10.00.01 – O‘zbek tili

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI
AVTOREFERATI**

Toshkent – 2024

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida №B2022.2.PhD/Fil2366 raqam bilan ro'yxatga olingan.

Dissertatsiya O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) O'zbek tili, adabiyoti va folklori instituti veb-sahifasida (www.tai.uz) hamda "ZiyoNet" axborot-ta'lim portalida (www.ziynet.uz) joylashtirilgan.

Ilmiy rahbar:

Yuldashev Ma'rufjon Muhammadjonovich
filologiya fanlari doktori, professor

Rasmiy opponentlar:

Lutfullayeva Durdona Esonovna
filologiya fanlari doktori, professor

Sobirov Abdulhay Shukurovich
filologiya fanlari doktori, professor

Yetakchi tashkilot:

Qo'qon davlat pedagogika instituti

Dissertatsiya himoyasi O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.02/30.12.2019.Fil.46.03 raqamli Ilmiy kengashning 2024-yil "2" dekabr soat 14⁰⁰ dagi majlisida bo'lib o'tadi. (Manzil: 100060, Toshkent shahri, Shahrizabz tor ko'chasi, 5-uy. Tel: (871) 233-36-50; faks: (871) 233-71-44; e-mail: uztafi@academy.uz).

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining asosiy kutubxonasida tanishish mumkin (65 raqami bilan ro'yxatga olingan). (Manzil: 100100, Toshkent shahar, Ziyolilar ko'chasi, 13-uy. Tel: (99871) 262-74-58).

Dissertatsiya avtoreferati 2024-yil "18" noyabr da tarqatildi.
(2024-yil "18" noyabr dagi 11 raqamli feyestr bayonnomasi).



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

A.M.Hasanov
Ilmiy darajalar beruvchi Ilmiy
kengash kotibi, f.f.b.f.d. (PhD)

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

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida badiiy asar tili tadqiqiga alohida ahamiyat berib kelinmoqda. Zero, badiiy asar tilida muallifning soʻz sanʼatkori sifatidagi salohiyati, til birliklaridan foydalanish mahorati, qolaversa, dunyoqarashi va oʻziga xos uslubi namoyon boʻladi. Badiiy matnda muayyan til birligi boshqa birliklar bilan faqat semantik-grammatik jihatdan emas, balki hissiy-estetik jihatdan ham munosabatda boʻladi. Shu maʼnoda badiiy matnning lingvopoetik tadqiqi orqali milliy tilning keng ifoda imkoniyatlarini yoritish masalasi dolzarb hisoblanadi.

Dunyo tilshunosligida tilni undan foydalanuvchi shaxsning nutqiy faoliyati, ruhiyati, ijtimoiy holati, yoshi, jinsi kabilar bilan bogʻliq holda oʻrganish dolzarb vazifalardan biriga aylandi. Tilshunoslikning bu yoʻnalishdagi mustaqil sohalaridan biri lingvopoetika boʻlib, unda asosiy eʼtibor til birliklarining badiiy matnda muallifning turli badiiy niyatini yoritishga xizmat qiluvchi bebaho vositaga aylanishi hamda oʻziga xos poetik qonuniyatlarni namoyon qilishi masalasi tadqiqiga qaratiladi. Shu bois lingvopoetik tadqiqotlar, jumladan, muayyan ijodkorning badiiy til mahoratini tadqiq etish doirasida amalga oshirilayotgan izlanishlar soha rivojida alohida ahamiyatga ega. Bu boradagi tadqiqotlarga boʻlgan ehtiyoj lingvopoetikaga oid izlanishlarning maqsadi va vazifalarini ham belgilaydi hamda lingvopoetikaning dolzarb muammolari doirasida baholanadi.

Mamlakatimizda oʻzbek tili tarovatini namoyon etuvchi sara asarlarning til xususiyatlarini ilmiy tadqiq etish, bu borada ijodkorlarning oʻzbek tili rivojiga qoʻshayotgan hissalarini oʻrganishga alohida eʼtibor qaratilmoqda. Natijada oʻzbek tilining badiiy ifoda koʻlaminini tugal tasavvur etish va ijodkorlarning oʻziga xos mahoratini namoyon qilish imkoniyati yuzaga kelmoqda. Sh.Boshbekov asarlarida qadimiy va boy oʻzbek tilining tunganmas badiiy imkoniyatlari oʻz ifodasini topgan. Adib asarlarida qoʻllangan fonetik-fonografik, leksik, grammatik vositalarning poetik imkoniyatlarini, jonli nutqqa xos olqish, qargʻish, shevaga xos soʻzlar, soʻroq va buyruq gaplarning ifoda tarzini oʻrganish orqali lingvopoetik tadqiqotlar sohasini rivojlantirish hamda bu boradagi boʻshliqlarni toʻldirish imkoniyati mavjud. Shu maʼnoda oʻzining betakror ijodiy merosi bilan oʻzbek dramaturgiyasi rivojiga katta hissa qoʻshgan Sharof Boshbekov asarlari tilining lingvopoetik xususiyatlarini oʻrganish tadqiqot mavzusining dolzarbligini belgilaydi.

Oʻzbekiston Respublikasi Prezidentining 2019-yil 4-oktyabrdagi PQ-4479-son “Oʻzbekiston Respublikasining “Davlat tili haqida”gi qonuni qabul qilinganligining oʻttiz yilligini keng nishonlash toʻgʻrisida”gi qarorlari, 2019-yil 21-oktyabrdagi PF-5850-son “Oʻzbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari toʻgʻrisida”gi, 2020-yil 20-oktyabrdagi PF-6084-son “Mamlakatimizda oʻzbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari toʻgʻrisida”gi¹, “2022-2026-yillarga moʻljallangan Yangi Oʻzbekistonning taraqqiyot strategiyasi toʻgʻrisida”gi²

¹ Oʻzbekiston Respublikasi Prezidentining 2020-yil 20-oktyabrdagi PF-6084-sonli “Mamlakatimizda oʻzbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari toʻgʻrisida”gi Farmoni//lex.uz/docs/5058351.

² Oʻzbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi “2022–2026-yillarga moʻljallangan Yangi

farmonlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqotidan kelib chiqadigan natijalar muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalarni rivojlantirishning I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodni rivojlantirish" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Badiiy asar tilining o'ziga xos xususiyatlari bilan bog'liq tadqiqotlar dunyo tilshunosligida uzoq tarixga ega. Aytish mumkinki, badiiy asar tilini o'rganishga bo'lgan qiziqishlar hamda bu boradagi keng qamrovli tadqiqotlar natijasida lingvopoetika alohida mustaqil soha sifatida shakllandi. Bu masalalar bo'yicha tilshunoslikda ko'plab tadqiqotlar amalga oshirildi³. Mazkur ishlarda badiiy matn tadqiqi jarayonida til birliklarining estetik vazifalariga alohida e'tibor qaratish lozimligi ta'kidlanadi.

O'zbek tilshunosligida badiiy matnning lingvopoetik tadqiqi, muayyan bir ijodkorning tildan foydalanish mahorati kabi masalalar maxsus o'rganilgan. Bu borada I.Mirzayev, A.Nurmonov, N.Mahmudov, M.Yaqubbekova hamda M.Yo'ldoshevlarning tadqiqotlari ilmiy-nazariy jihatdan muhim ahamiyatga ega⁴. So'nggi yillarda G.Muhammadjonova, D.Jamoliddinova, F.Ibragimova, D.Andaniyazova, Sh.Toshxo'jayeva, D.Turdaliyeva, T.Allayorov, Z.Muqimova, J.Matnazarov, M.Yaqubova, J.Yuldashevlarning tadqiqotlarida til birliklarining badiiy matnni shakllantirishdagi o'rni, bir qator o'zbek ijodkorlarining asarlari, xalq og'zaki ijodi namunalarning lingvopoetik xususiyatlari ochib berilgan⁵.

O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi PF-60-sonli Farmoni//<https://lex.uz/docs/5841063>.

³ Bu haqda qarang: Винокур Г.О. Критик Поэтического текста. – М.: Государственная Академия художественных наук, 1927; Щерба Л.В. Избранные работы по русскому языку – М.: Учпедгиз, 1957. – С. 188; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... д-ра филол. наук. – М., 1992. – С. 61; Липгарт А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы): Автореф. дисс. ... канд. филол. наук. – М., 1996. – С. 23; Shu muallif. Основы лингвопоэтики / учебное пособие. – М.: "Диалог-МГУ", 1999. – С. 165.

⁴ Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992; Нурмонов А. Тилшуносликнинг адабиёт билан муносабати // Танланган асарлар. 3 жилдли.

– Тошкент: Академнашр, 2012; Махмудов Н. Ойбек шеърятдаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Shu muallif. Абдулла Қаҳҳор хикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б. 34-36; Shu muallif. Шайхзода сўзининг лингвопоэтикасига чизгилар / Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17; Якуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Тошкент, 2005; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Shu muallif. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009.

⁵ Жамолитдинова Д. Бадий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2005; Shu muallif. Бадий матнда терминларнинг лингвопоэтик ва лингвокультурологик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Тошкент, 2020; Ибрагимова Ф. Бадий матнда эллипсис ва антиэллипсис: Филол. фан. номз. ... дисс. автореф.

– Тошкент, 2011; Анданиёзова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Тошкент, 2017; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Фарғона, 2017; Аллаёров Т. Ўзбек тилидаги буйруқ ва сўроқ конструкцияларининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри

Bugungi kunda o‘zbek lingvopoetikasi oldida turgan asosiy vazifalardan biri o‘zbek adabiyotida o‘z o‘rniga ega bo‘lgan ijodkorlar asarlarining lingvopoetik xususiyatlarini alohida tadqiq etish va o‘ziga xos uslubini yoritishdir. Xususan, Sharof Boshbekov dramalari tilining leksik-semantik hamda uslubiy xususiyatlari o‘rganilgan bo‘lsa-da⁶, ammo ijodkorning asarlari lingvopoetik aspektda maxsus tadqiq etilmagan.

Tadqiqot mavzusining dissertatsiya bajarilgan ilmiy-tadqiqot muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya O‘zbekiston Respublikasi Fanlar akademiyasi O‘zbek tili, adabiyoti va folklori instituti O‘zbek tili yo‘nalishi ilmiy-tadqiqot ishlari rejasiga muvofiq “O‘zbek tilshunosligining zamonaviy yo‘nalishlari: muammo va yechimlar” mavzusidagi ilmiy yo‘nalish doirasida bajarilgan.

Tadqiqotning maqsadi Sharof Boshbekov asarlarini lingvopoetik aspektda o‘rganib, ijodkorning badiiy til mahoratini belgilashdan iborat.

Tadqiqotning vazifalari:

Sharof Boshbekov asarlaridagi fonetik-fonografik, leksik vositalarning poetik imkoniyatlarini ochib berish;

adib asarlarida qo‘llangan olqish, qarg‘ish, shevaga xos so‘zlarning badiiy matndagi vazifalarini yoritish;

Sh.Boshbekovning ism va laqablardan foydalanish mahoratini ko‘rsatish; intertekstuallik, ellipsis, parsellyatsiyaning Sh.Boshbekov asarlaridagi o‘rnini yoritish;

adib ijodidagi buyruq qurilmalarning gender xususiyatlarini ochib berish; so‘roq qurilmalarning ijodkor badiiy niyatini yoritishdagi ahamiyatini aniqlash.

Tadqiqotning obyekti sifatida Sharof Boshbekovning “Tanlangan asarlar”iga kirgan drama va kinoqissa matnlari olingan.

Tadqiqotning predmetini Sharof Boshbekov asarlarida poetik aktuallashgan til birliklarining lingvopoetik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada tavsiflash, qiyoslash, zidlash, kontekstual-matniy, lingvopoetik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Sh.Boshbekov asarlarida qo‘llangan fonetik-fonografik vositalardan nafaqat *unlilarni qavatlash*, balki *so‘zlarni bo‘g‘inlarga ajratish*, *uzilishlar*, *so‘zlarni buzib talaffuz qilish* kabi fonopoetik hodisalardan lingvopoetik maqsadda foydalanilgani ko‘rsatilgan;

Sharof Boshbekov asarlaridagi leksik birliklarning badiiy-estetik vazifalari, poetik qimmatini *ozg‘in*, *ramaqijon*; *chuqurlik*, *tubanlik*; *haqoratlamog*,

(PhD) diss. – Toshkent, 2020; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) diss. – Toshkent, 2020; Турдалиева Д. Ўзбек халқ мақолларининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалсафа доктори (PhD) diss. – Фарғона, 2019; Матназаров Ж. Матназар Абдулҳаким шеърининг лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) diss. автореф. – Урганч, 2022; Якубова М. Эркин Самандар шеърининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) diss. – Урганч, 2022; Yuldashev J. Usmon Nosir she‘riyati lingvopoetikasi: Filol. fan. bo‘yicha fals. d-ri (PhD) diss. avtoref. – Toshkent, 2023.

⁶ Ikromova G. Sharof Boshbekov dramalarining lisoniy tadqiqi: Filol. fan. bo‘yicha fals. d-ri (PhD) diss. avtoref. – Farg‘ona, 2023.

tahqirlamoq, koyimoq kabi sinonimlar; *och-to'q, yig'lamoq-kulmoq* kabi antonimlar; *firma-ferma, internet-internat* kabi paronimlar asosida ochib berilgan; badiiy-estetik vazifa kasb etgan *tishini yalang'ochlamoq, tilini qitiqlamoq, o'tirib qolmoq* kabi iboralar asar tilining o'ziga xosligini ta'minlashga xizmat qilishi dalillangan;

ijodkorning individual-badiiy uslubini shakllantirishda ironik mazmunning -*cha (Olimcha), -vachcha (shoirvachcha, robotvachcha), -shunos (kallashunos)* qo'shimchalari morfologik; *azakayfiyat, chalafidoyi* kabi leksik usulda subyekt ichki maqsadini yuzaga chiqarish, iztehzoli piching mazmunini yuklash kabi lingvopoetik qimmat kasb etishi misollar asosida isbotlangan;

badiiy matnda qo'llangan laqablar nafaqat komik effektini, balki qahramonlar dardini, og'rig'ini ochib beruvchi poetik vosita ekanligi *Voybolam, Tekturmas, Bexosiyat, Paranji, Oshiq G'arib* kabi muayyan maqsad bilan qo'llangan poetonimlar asosida dalillangan;

Sharof Boshbekov asarlaridagi *intertekstuallik, ellipsis, parsellyatsiya* kabi hodisalarning badiiy matnda emotsional-ekspressivlik hosil qilishi hamda *buyruq qurilmalarning* gender xususiyatlari yoritilgan, shuningdek, *so'roq qurilmalarning* badiiy matnda faqat savol-javob vositasigina emas, balki poetik aktuallikni oshirishda xizmat ko'rsatuvchi muhim omillardan biri ekanligi asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o'zbek tilshunosligida muayyan bir ijodkor asarlari tili lingvopoetik tahlil qilinganda til birliklarining badiiy matndagi zarurati, o'rni, imkoniyatlari lingvistik hodisa sifatida ilmiy-nazariy jihatdan alohida ahamiyat kasb etishi asoslangan.

Sharof Boshbekovning badiiy til mahorati, badiiy tasvir vositalaridan foydalanishiga doir tadqiqot natijalari filologiya yo'nalishida tahsil olayotgan talabalar, ilmiy tadqiqotchilarning bilim va malakasini oshirishda manba sifatida xizmat qiladi.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi, qo'llanilgan yondashuv, nazariy ma'lumotlarning ishonchli ilmiy va badiiy manbalardan olinganligi, tahlillarning asoslanganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Sharof Boshbekov asarlarining lingvopoetik xususiyatlari fonetik-fonografik, leksik-semantik, ekspressiv-sintaktik jihatdan lingvopoetik tahlil qilinishi ishning ilmiy ahamiyatini belgilaydi. Muayyan bir ijodkor asarlarining badiiy til xususiyatlariga bag'ishlangan mazkur tadqiqot natijalarining ilmiy ahamiyati o'zbek milliy lingvopoetikasini takomillashtirishga xizmat qiladi. Dissertatsiyaning amaliy ahamiyati ijodkor asarlari lingvopoetik tahlilidan "Lingvopoetika", "Badiiy matnning lingvistik tahlili", "Nutq madaniyati va uslubiyati", "Lingvomadaniyatshunoslik" kabi maxsus kurslarni o'tishda; sohaga oid darsliklar, o'quv-qo'llanmalar, ilmiy risolalar yaratishda foydali bo'lishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Sharof Boshbekov asarlarining lingvopoetik xususiyatlari tadqiqi bo'yicha olingan natijalar asosida:

badiiy matnda tilning estetik vazifasi muayyan ijodkor asarlari misolida o'zbek tilining istiqbolli yo'nalishlaridan biri lingvopoetika sohasida o'rganilishi

borasidagi qarashlardan; ironiyaning dramatik matn badiiyatini ochishdagi oʻrnini yoritib berish borasidagi tahlillardan, metaforik hodisalarning badiiy matn koʻlamdorligi hamda yozuvchi niyatining tugal ifodalanishidagi oʻrni, badiiy matnda ism va laqablarning asar tilining oʻziga xosligini taʼminlashga xizmat qilishi yuzasidan chiqarilgan xulosalardan OʻzR FA Oʻzbek tili, adabiyoti va folklori institutida 2017–2020-yillarda bajarilgan OT-F1-78 raqamli “Hozirgi globallashuv davrida oʻzbek tili, uning tarixiy taraqqiyoti va istiqbollari (vazifaviy uslublar tahlili asosida)” mavzusidagi fundamental loyihada foydalanilgan. (Oʻzbekiston Respublikasi Fanlar akademiyasining 2024-yil 27-maydagi 3/1255-1123-son maʼlumotnomasi). Natijada mazkur loyiha yangi ilmiy-nazariy maʼlumotlar bilan boyitilgan;

Sh.Boshbekov asarlarida leksik-semantik birliklar rang-barangligining lingvopoetik ahamiyati haqidagi qarashlar; qargʻish va olqishlarning badiiy matnda xilma-xil poetik maqsadlarning roʻyobga chiqishida ishtirok etishi va gender xususiyatiga koʻra farqlanishiga oid masalalar; badiiy matnni shakllantiruvchi ekspressiv-sintaktik qurilmalardan – intertekstuallik, ellipsis, parsellyatsiya kabi hodisalarning badiiy matnda estetiklik hosil qilishi masalasiga oid xulosalardan OʻzR FA Oʻzbek tili, adabiyoti va folklori institutida 2021–2022-yillarda bajarilgan IL-21071156 raqamli “Antropotsentrik tilshunoslik terminlari izohli lugʻatini tuzish va nashr qilish” (lugʻatning mobil ilovasi va veb saytini yaratish) mavzusidagi innovatsion loyihada foydalanilgan (Oʻzbekiston Respublikasi Fanlar akademiyasining 2024-yil 27-maydagi 3/1255-1123-son maʼlumotnomasi). Natijada mazkur loyiha yangi ilmiy-nazariy maʼlumotlar bilan boyitilgan; ijodkor asarlarining tili, uning oʻziga xosligi, leksik-semantik birliklar, koʻchimlar va ularning lingvopoetik tahliliga oid taklif hamda tavsiyalardan Oʻzbekiston milliy teleradiokompaniyasi “Madaniyat va maʼrifat” telekanalida efirga uzatilgan “Birgalikda oʻqiyimiz” koʻrsatuvining Sh.Boshbekovga bagʻishlangan sonini tayyorlashda foydalanilgan (Oʻzbekiston milliy teleradiokompaniyasi “Madaniyat va maʼrifat” telekanali davlat muassasasining 2024-yil 4-apreldagi 01-16/84 sonli maʼlumotnomasi). Natijada tadqiqotdagi maʼnaviy-maʼrifiy fikrlar, ilmiy qarashlarga asoslangan xulosalar telekoʻrsatuv ssenariysini mazmunan boyitgan va mukammallashtirgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya natijalari 4 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarda muhokamadan oʻtkazilgan.

Tadqiqot natijalarining eʼlon qilinganligi. Dissertatsiya mavzusi boʻyicha jami 13 ta ilmiy ish, jumladan, Oʻzbekiston Respublikasi Oliy taʼlim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, jumladan, 2 ta respublika hamda 4 ta xorijiy jurnalda nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 asosiy bob, umumiy xulosa, foydalanilgan adabiyotlar roʻyxatidan tashkil topgan boʻlib, umumiy hajmi 140 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari belgilangan, predmeti va obyekti tavsiflangan, uning respublika fan va texnologiyalari taraqqiyotining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon etilgan. Olingan natijalarning ishonchligi asoslanib, ishning nazariy va amaliy ahamiyati ochib berilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning **“Badiiy matn va unga lingvopoetik yondashuv masalalari”** deb nomlangan birinchi bobida badiiy asar tiliga munosabat, lingvopoetik yondashuv, bu borada olib borilgan tadqiqotlar xususida fikr yuritiladi. Bobning **“Dunyo tilshunosligida badiiy asar tilining o‘rganilishi”** deb nomlanuvchi birinchi bo‘limida tilshunoslikda mazkur masala bo‘yicha olib borilgan tadqiqotlar tahlil qilingan, ularga munosabat bildirilgan.

Ma‘lumki, badiiy matn tadqiqi masalalariga XX asrning 20-yillarida alohida muammo sifatida e‘tibor qaratilgan. Rus tilshunosi L.V.Shcherba badiiy asarni tahlil qilishdan maqsad adabiy asarning g‘oyaviy va muayyan hissiy mazmuni ifodalanadigan lingvistik vositalarni ko‘rsatish ekanligini aytgan⁷. Jahon tilshunosligida o‘tgan asrning 60-yillaridan boshlab badiiy matnni lingvopoetik jihatdan o‘rganish qizg‘in tus oldi. Lingvopoetika masalalari yuzasidan samarali tadqiqotlar olib borgan V.Zadornova doktorlik dissertatsiyasida lingvopoetika sohasining aniq predmeti, maqsadi va muammolarini yaqqol ochib beradi. Tilshunos: “Matnning lingvopoetik jihatdan o‘rganilishi tilning u yoki bu birligini shunchaki aniqlashga qaratilgan emas, balki badiiy asar ko‘rsatadigan estetik ta‘sirni so‘z yordamida izohlashga yo‘naltirilgandir”⁸, – deb yozadi. A.Lipgartning “Lingvopoetika asoslari” qo‘llanmasida esa badiiy matnni lingvopoetik tadqiq etish nazariyasi va amaliyoti masalalari: lingvopoetikaning antologik holati, unda qo‘llanayotgan metodlarning xususiyatlari, lingvopoetikaning turdosh filologik fanlar – lingvistik stilistika va adabiyotshunoslik bilan aloqasi ko‘rib chiqilgan⁹. Keyingi davr dunyo tilshunosligida badiiy asar tilining o‘rganilishi bo‘yicha izlanishlar davom etmoqda, ayniqsa, bu borada T.Burseva, A.Abdikerimova, G.Kukuyeva, Y.Barisova, L.Krasnikova kabi olimlarning ishlarini alohida qayd etish mumkin¹⁰.

⁷ Щерба Л.В. Избранные работы по русскому языку. – М., Учпедгиз, 1957. – С. 7.

⁸ Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... док. филол. наук. – М., 1992. – С. 61.

⁹ Липгарт А.А. Основы лингвопоэтики: Учебное пособие. – М.: «Диалог-МГУ», 1999. – С. 165.

¹⁰ Бурцева Т. Лингвопоэтика Б.Л.Пастернака и ее эволюция: Автореф. дисс. канд филол наук. – Казан, 1999. – С. 18; Абдыкеримова А.Э. Лингвопоэтика: статусы жана проблемалары. Филология илимдеринин доктору окумуштуулук даражасын алуу үчүн жазылган диссертациянын авторефераты. – Бишкек. 2008, – Б 39; Кукуева Г. Лингвопоэтическая типология текстов малой прозы: Автореф. дисс. канд филол. наук. – Барнаул, 2009.

– С.33; Борисова Е. Художественный образ в английской литературе XX века: Автореф. дисс. канд филол. наук. – Самара, 2010. – С. 43; Красникова Л. Лингвопоэтические особенности стихотворных циклов Т.Мура «Ирландские мелодии» и Байрона «Еврейские мелодии»: Автореф. дисс. канд филол. наук. – М, 2016. – С. 27.

Bobning ikkinchi bo‘limi **“O‘zbek tilshunosligida badiiy matnning lingvopoetik tadqiqi masalalari”** deb nomlanadi.

O‘zbek tilshunosligida badiiy til muammolari, xususan, bir qancha adiblar badiiy asarlarining lingvopoetikasi masalasiga bag‘ishlangan ko‘pgina tadqiqotlar yaratilgan. Badiiy matnda tilning ahamiyati haqida o‘z davrida Fitrat, Elbek, Oybek kabi ijodkorlar ham qimmatli fikrlarini aytishgan¹¹. Ayniqsa, bu borada Fitratning qarashlari qimmatlidir: “Tilimizning sof shaklini daladagi el-aymoqlarga ko‘ra olamiz. Ularning jon ozig‘i bo‘lib turgan dostonlar, ertaklar, matallar, laparlar, ashulalar, qo‘shiqlar bor. Shularning hammasini buyuk bir diqqat bilan xalq og‘zidan chiqqani kabi yozib olish kerak. Ahmad Yassaviy, Rabg‘uziy, Mashrab, Navoiy, H.Boyqaro, Munis kabi shoirlarimiz asarlari bor. Shularning hammasini qilni qirq yorib tekshiraylik, bir-biriga solishtirib, asosli natijalar olaylik. Mana shu yo‘ldan shu shaklda qurollanib maydonga chiqqanimizda ko‘rilgan ishlar, olingan natijalar – ilmiy bo‘lib chiqadir”¹².

Keyingi yillarda ham o‘zbek tilshunosligida badiiy asarning til xususiyatlarini tadqiq qilishga doir izlanishlar ko‘payayotgani tilimizning bepoyon imkoniyatlarini o‘zida tajassum etgan badiiy asarlarning benihoya ko‘p ekanligidan dalolat beradi. Badiiy matn tadqiqotchilari o‘rinli ta‘kidlaganidek, “Badiiy asar xalq tili o‘zining barcha imkoniyatlarini bor bo‘yicha namoyon qila oladigan, yozuvchining mahorat darajasiga ko‘ra bu imkoniyatlarni to‘lasicha ishga solish mumkin bo‘lgan o‘ziga xos maydondir. Bu imkoniyatlar cheksiz-chegarasiz bo‘lib, muayyan asarda uning ro‘yobi masalalarini o‘rganish, avvalo, yozuvchining badiiy til borasidagi mahoratini, qolaversa, xalq tilidagi ifoda vositalarining boyligini namoyish etishga asos bo‘ladi”¹³.

O‘zbek tilshunosligida N.Mahmudovning lingvopoetika oid qator ilmiy maqolalari bu sohada fundamental tadqiqotlar yaratishga asos bo‘ladi¹⁴. Shuningdek, I.Mirzayev, G.Rixsiyeva, M.Yo‘ldoshev¹⁵ kabi tilshunoslarning tadqiqotlarida badiiy asar tili lingvopoetik jihatdan u yoki bu darajada tahlilga tortilgan. Ayniqsa, M.Yo‘ldoshevning badiiy matnning lingvopoetik tadqiqiga bag‘ishlangan monografiyasi bu borada muhim tadqiqot hisoblanadi. O‘zbek tilshunosligida lingvopoetik tadqiqotlar qamrovi, xususan, 2000-yillardan keyin jiddiy tarzda kengayib bordi¹⁶. Ayniqsa, so‘nggi yillarda muayyan bir ijodkorning

¹¹ Фитрат А. Танланган асарлар. – Тошкент: Маънавият, 2009. – Б. 141; Элбек. Гўзал ёзғичлар. – Тошкент: Туркистон давлат нашриёти, 1924. – Б. 75; Ойбек. Танланган асарлар. – Тошкент: Фан, 1979. – Б. 109;

¹² Фитрат А. Танланган асарлар. – Тошкент: Маънавият, 2009. – Б. 141.

¹³ Ёўлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2001. – Б. 2.

¹⁴ Маҳмудов Н. Ойбек шеърлятидаги ўхшатишларнинг лингвопозитикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Shu muallif. Абдулла Қаҳҳор ҳикояларининг лингвопозитикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б. 34-36; Shu muallif. Шайхзода сўзининг лингвопозитикасига чизгилар / Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17.

¹⁵ Мирзаев И. Проблемы лингвопозитической интерпретации стихотворного текста: Автореф. дис... докт. фил. наук. – Ташкент, 1992; Рихсиева Г. Лингвопозитик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – 2003. – №2. – Б. 84-86; Ёўлдошев М. Чўлпоннинг бадиий тил маҳорати (“Кеча ва кундуз” романи мисолида): Филол. фан. номз ... дисс. – Тошкент: ТАИ. 2000. – Б. 26.

¹⁶ Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърлятининг лингвопозитик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004;

tildan foydalanish mahorati, yozuvchining u yoki bu til sathi birliklarini qo‘llashdagi o‘ziga xosliklarini ko‘rsatishga bag‘ishlangan juda ko‘p tadqiqotlar¹⁷ yaratilayotgani quvunarli holdir. Ammo bu yo‘nalishdagi tadqiqotlar doirasi nechog‘lik katta bo‘lmasin ular adabiyotimiz tarixidagi alohida o‘rin tutadigan asarlarning barchasini to‘liq qamrab olgan deb bo‘lmaydi. Jumladan, o‘zbek adabiyotida o‘ziga xos o‘rin tutgan Sharof Boshbekov asarlari lingvopoetik jihatdan haligacha to‘liq o‘rganilmagan. Adib asarlarining lingvopoetik xususiyatlarini monografik aspektda o‘rganish orqali o‘zbek tilining boy ifoda imkoniyatlari aniqlandi.

Dissertatsiyaning ikkinchi bobi “**Sharof Boshbekov asarlaridagi fonetik-fonografik va leksik-semantik vositalarning lingvopoetik xususiyatlari**” deb nomlanadi. Bobning “**Fonetik-fonografik vositalar lingvopoetikasi**” deb nomlanuvchi bo‘limida adib ijodida unlilarni qavatlash, so‘zni bo‘g‘inlarga ajratish, so‘zni grafik bo‘g‘inlash, nutq jarayonidagi uzilishlar, so‘zni noto‘g‘ri, buzib talaffuz qilishning turli poetik vazifalari xususida fikr yuritiladi.

Ma‘lumki, unli harflarning orttirilishi asar qahramonining ruhiyatini va ayni damdagi holatini tez va tushunarli tarzda aniqlab olishga yordam beradi. Masalan: Qo‘chqor. (*ko‘zlarida yosh o‘ynab*) **Yolg‘oon!.. Men hech qachon yig‘lamaganman!..**

Alomat. Yig‘lagansiz. Faqat ko‘zingizning narigi tomoni bilan yig‘lagansiz. Ko‘zyoshingiz tashqariga emas, ichingizga oqqan.

Keltirilgan parchadagi *yolg‘oon* so‘zida unlilarni qavatlantirish orqali anglashilgan turli emotsional ma‘no nozikliklari o‘quvchiga kuchli ta‘sir ko‘rsatadi, nutqdan aynan ko‘zlangan maqsadni yuzaga chiqarishga xizmat qiladi. Ijodkor so‘z tarkibidagi unlilarni cho‘zishdan tashqari so‘zni grafik bo‘g‘inlashdan ham unumli foydalangan. Badiiy matnda poetik aktuallashuv qahramonning individual talaffuzini aynan qayd etish – grafon usuli orqali ham amalga oshirilishi mumkin¹⁸. Bu kabi so‘zlarni bo‘g‘inlarga ajratib, har bir bo‘g‘inni kuchli talaffuz qilish orqali: *alohida ta‘kid, hazil-mutoyiba, hissiy-emotsional holatning yuqori darajadiligini ifodalash, noroziligini ko‘rsatish* kabi ma‘nolar yuklanadi. Mazkur misolda ham so‘zni alohida bo‘g‘inlab talaffuz qilish orqali qahramonning voqelikdan noroziligi kuzatiladi. Masalan: *To‘satdan Shavkatning g‘azabi qaynab, yig‘lamsiragancha baqira ketdi: **Tash-lab ketarkanman, a, nega tash-lab ketarkanman!?** Axir bu yorug‘ jahonda shundan boshqa hech kimim yo‘q-ku!..*

Ёкуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан ... д-ри. дисс. автореф. – Тошкент, 2005; Қосимова М. Бадий нутқ индивидуаллигининг лингвистик хусусиятлари: Филол. фан. номз ... дисс. – Тошкент, 2007.

¹⁷ Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Фарғона, 2017; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Тошкент, 2020; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Қарши, 2020; Матназаров Ж. Матназар Абдулҳаким шеърининг лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Урганч, 2022; Якубова М. Эркин Самандар шеърининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Урганч, 2022; Yuldashev J. Usmon Nosir she‘riyati lingvopoetikasi: Filol. fan. bo‘yicha fals. d-ri (PhD) diss. avtoref. – Toshkent, 2023; Norova Sh. Asqad Muxtorning badiiy til mahorati: Filol. fan. bo‘yicha fals. d-ri (PhD) diss. – Toshkent, 2024. – B. 23.

¹⁸ Юлдашев М. Бадий матн лингвопоэтикаси тадқиқи: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2009. – Б. 42.

O'ylab gapiryapsizmi, qandoq tash-lab ke-taaay!? Men... haligi..."Tashlab ketasiz"mas, topshirib ketasizmi demoqchiydim. ("Falakning gardishi", 420-bet)

Badiiy matnda grafik usulni yuzaga keltirishda uzilishlar (apoziopeziz) poetik jihatdan aktuallashadi, ya'ni tegishli badiiy ma'nolar kasb etadi. Bunda ba'zan asar qahramoni turli hissiy holatlar bilan bog'liq holda aytmoqchi bo'lgan fikrning aniq va o'rinli ifodasi uchun zarur bo'lgan so'zni qidirib qoladi. Ana shu so'z izlash jarayonida, tabiiyki, nutq oqimida uzilishlar bo'ladi. Bu uzilishlar, to'xtamlar badiiy matnda ko'pnuqta vositasida ta'kidlanadi¹⁹. Bir qarashda bunday uzilishlar matnning ma'no butunligiga putur yetkazganday ko'rinsa-da, poetik aktuallashuvga ko'ra matn integratsiyasining kuchayishida ishtirok etadi. Quyidagi parchada qahramonlarning murakkab ruhiy holati – maktab yoshidagi bolalarning ota-onalari yo'l qo'ygan xatolarini kutilmaganda bilib qolishlari natijasidagi qalblaridagi kuchli og'riq ularga gaplarni to'liq ifodalashga imkon bermagan. Ekspressivlikni oshirish maqsadida o'zaro yaxlit bir gap bir nechta qahramonlar tilidan uzilishlar bilan ifodalanadi. Ular tomonidan aytilgan uzuq-yuluq gaplar jamlanib bir butunlikni ifodalagan va lingvopoetik ahamiyat kasb etgan. Masalan:

Misriyo. *O'tkir...*

O'tkir. *...shu yerdaman...*

Soli. *...ablah ular...*

Misriyo. *...undaymas...*

Uchqun. *...kimlar?..*

O'tkir. *...ota-onalar...*

Uchqun. *...bobom yaxshilar...*

Misriyo. *...hamma yaxshi...*

Soli. *...demak, men ham yaxshiman?...*

Misriyo. *...ha, hamma...*

Soli. *...faqat, bilmasang, ko'rmasang, sezmasang yaxshi...*

Misriyo. *...gap nimani ko'rishda, Soli...* ("Tikansiz tipratikanlar", 68-bet)

Sh.Boshbekov asarlaridagi qahramonlarning so'zlarni buzib talaffuz qilish holatini quyidagicha tasnif qilish mumkin: 1. Aynan komik effekt yaratish uchun qahramon nutqida o'ziga xos, alohida e'tibor tortadigan takrorlanuvchi birliklardan foydalanilgan: Qo'chqor. *Olimtoy, lekin ja savob ish qilyapti-da. **Rakatopsin.** Mana xotin-xalaj, bola-chaqa yil bo'yi daladan beri kelmadi. Na dam olish bor, na bayram bor. Ertadan kechgacha ish, ish, ish!* ("Temir xotin", 159-bet) Asarda ayni bir qahramon nutqida *baraka toping* ifodasi *rakatoping* shaklida, so'zning birinchi bo'g'inining tushirib qoldirilishi qahramonning individual xususiyatini, muomala madaniyatini ko'rsatish maqsadida qo'llangan va ushbu jumla ayni damda pretsedent birlik hisoblanadi. Ayrim ijodkorlar personajlari nutqida ma'lum maqsadda bunday so'zlarni o'sha qahramonning "tashrif qog'oziga" aylantira olishgan. Jumladan, G.G'ulomning "Shum bola" qissasidagi Sariboyning *innankeyin*, A.Qodiriyning "Mehrobdan chayon" idagi Solih Mahdumning *habba* kabi so'zlar o'zbek lingvomadaniyatida pretsedent birlikka aylangan va bevosita

¹⁹ Юлдашев М. Бадий матн лингвопoeтикаси тадқиқи: Монография. – Тошкент: "O'zbekiston" НМИУ, 2019. – Б. 192.

ular mazkur asarlarga yoki qahramonlarga ishora qiladi. Sh.Boshbekovning ham badiiy matnga olib kirgan *rakatoping* soʻzi qahramon tabiatini favqulodda individuallashtirishga xizmat qilgan.

2. Oʻzlashma soʻzlarning hali oddiy xalq orasida keng yoyilmaganligi, notanishligi, talaffuz koʻnikmasiga ega emasligi sababli baʼzi soʻzlarni buzib talaffuz qilish: Qoʻchqor. *Hech kim mehnatdan oʻlmaydi, Olimtoy...*

Olimjon. *Ana, oʻldi-ku!!! Yana nima kerak sizga?! Siz – inkvizitorsiz!*

Qoʻchqor. *Nima-zitor?..*

Olimjon. *Inkvizitor!*

Qoʻchqor. *Yoʻgʻ-e, Olimtoy inkvizitor emas, mexanizator de...* (“Temir xotin”, 187-bet)

Ijodkor qahramon nutqida soʻzni notoʻgʻri talaffuz qilishga oʻziga xos tarzda yondashgan. Bunda “nima?” soʻroq olmoshi bilan birgalikda qoʻllash orqali, asosan, emotsional-ekspressiv maqsad koʻzda tutilgan. Yaʼni qahramon xarakteriga xos jihatlari: oddiy, sodda qishloq traktorchisi ekanligini oʻquvchi favqulodda tez anglab oladi, uning ijtimoiy ahvoli haqida boshqa soʻz orqali taʼrif berishga hojat qolmaydi. Yana uning tabiatidagi past ketmaslik, soʻzamollik boʻrtib turadi. Ayniqsa, *inkvizitor* va *mexanizator* soʻzlarining maʼnolarini farqlamagan holda suhbatdoshini xato gapirganlikda ayblab, uning nutqiga tuzatish kiritishga urinish holatidan komik effekt hosil qilingan.

Dramaturg asarlarida aksar hollarda fonetik-fonografik vositalardan – *unlilar qavatlanishi, uzilishlar, soʻzlarni grafik boʻgʻinlash* kabi hodisalarning ketma-ket, ayni bir matn tarkibida qoʻshaloq holda kelishining ham guvohi boʻlamiz. Bu esa badiiy matnning lingvopoetik jihatdan yanada kuchli taʼkid olganini, hissiy-emotsional holatning meʼyordan ortiq ekanligini anglatadi. Masalan: Oʻtkir. *Tekingamas... Tekingamaas! Qimmat-ku, dada! Judayam qimmaat! Da-da, oching! Oching, da-da! Da-daaa!!!* (“Tikansiz tipratikanlar”, 66-bet)

Xullas, Sh.Boshbekov asarlaridagi fonetik-fonografik vositalarning ahamiyati beqiyos boʻlib estetik kuchi, lingvopoetik vazifasi, taʼsirchanligi bilan yozuvchining maʼlum bir koʻzlangan maqsadini amalga oshirishga xizmat qiladi.

Bobning “**Leksik-semantik vositalar lingvopoetikasi**” deb nomlanuvchi ikkinchi boʻlimida leksik-semantik vositalarning shakl va maʼno-munosabatiga koʻra turlari, koʻchimlar, ibora, shevaga xos soʻzlar, dagʻal soʻzlarning estetik vazifalari yoritilgan.

Badiiy matn tahlilida boshqa birliklar qatori soʻzlarning shakliy va maʼno munosabatiga koʻra turlari ham muhim oʻrin tutadi. Ijodkorlar badiiy maqsadini estetik jihatdan jozibador tarzda ochib berish uchun soʻzlarning doimiy isteʼmoldagisini emas, balki estetik salmogʻi yuqori shaklini qoʻllashga harakat qiladi. Atoqli tilshunos N.Mahmudov sinonimlar haqidagi maqolasida quyidagi fikrni ilgari surgan: “... tilning rivojlanganlik darajasining yuksakligini, demakki, uning zanginligi va ranginligini taʼmin etadigan muntazam va betimsol omillardan biri unda lisoniy birliklararo maʼnodoshlik – sinonimiya munosabati imkoniyatlarining koʻlamdorligidir”²⁰. Sh.Boshbekovning sinonimlardan

²⁰ Маҳмудов Н. Синонимлар – тил зангинлиги ва рангинлиги кўзгуси // Ўзбек тили ва адабиёти. – Тошкент,

foydalanish mahoratini tadqiq qilishda ikki muhim jihatni: ma'nodosh so'z(lar)dan ifodalanayotgan ma'no-mazmun uchun eng maqbulini tanlashni; ayni bir matn tarkibida ikki yoki undan ortiq ma'nodosh so'zlarni badiiy tasvir maqsadiga hamohang holda qo'llashni²¹ e'tiborga olish lozim bo'ladi. Har ikki jihat Sh.Boshbekov ijodida birdek kuzatilishini ko'rishimiz mumkin. Masalan: Erkak. ...*Nimani o'ylayapsiz, deyaipman?*

Ayol. *Ha... Menmi? Ko'rib turibsiz, o'zim bu yerdan tusholmayapman. Shu meni ko'tarib tushiolarmikinsiz, shuni o'ylayapman. Yo'q, ko'tarolmasangiz kerak, ramaqijongina ekansiz. Hay, bilmadimov... Buning ustiga qoningiz kam.* ("Taqdir eshigi", 28-bet)

Keltirilgan matnda muallif badiiy ta'sirchanlikni oshirish maqsadida eti qochgan, vazni me'yordan kam mazmunini ifodalovchi *ozg'in* so'zining sinonimlar qatoridagi *oriq, qiltiriq, dirdov, ipiltiriq, ramaqijon, qoqsuyak, log'ar* kabi so'zlardan boshqalariga qaraganda belgi darajasi yuqori bo'lgan *ramaqijon* so'zini tanlaydi. Bu so'zda mazkur ma'no obrazli tarzda ifodalanib, holdan toyganlik ma'nosi kuchli ta'kid oladi hamda so'zlovchining kamsitishdan iborat shaxsiy munosabati ham anglashiladi²². Shuningdek, *ramaqijon* so'ziga qo'shilgan ozaytirma daraja hosil qiluvchi *-gina* qo'shimchasi belgining yanada kuchsizlanishiga urg'u berish bilan birga achinish mazmunini qo'shgan. Bu esa qahramon(erkak)ni atay so'z orqali kamsitib o'z maqsadiga yetish uchun ayyorlik qilayotgan ayol nutqining ishonarli va ta'sirchan chiqishini ta'minlagan.

Ijodkorning ikkinchi turdagi sinonimlardan foydalanishi bir so'zning ayni takrori natijasida vujudga keladigan nutq kambag'alligi va rangsizligining oldini olishga xizmat qilgan. Quyidagi matnda *haqorat qilmoq, tahqirlamoq* fe'llari kimnidir juda ayovsiz kamsitish hissini uyg'otish kabi salbiy bo'yoqdorlikka ega ekanligi va ma'noning o'sish darajasi bilan o'zaro farqlanadi. Kishining or-nomusini, qadr-qimmatini pastga uradigan, tahqirlovchi xatti-harakat yoki gap-so'zga nisbatan ham "...*rahbar bo'lgandan keyin koyiydi-da*" qabilidagi kamsitilishlarni yengil koyishga yo'yishi orqali qahramonning qadr-qimmatidan mahrum qilinib, mutelikka allaqachon ko'niktirilganiga ishora bor. Yonma-yon qo'llangan salbiy bo'yoqdorlikka ega bo'lgan sinonimlar esa badiiy tasvir va tasavvurning mukammalligini ta'minlagan. Masalan: Alomat. *Biron tirik jon siz bilan hisoblashadimi? Birovga gapingiz o'tadimi? ...To'y ma'rakalarda poygakda o'tirasiz! Ulug'larga tayyorlangan dasturxonga yaqinlasha olmaysiz! Joyingizni bilib o'tirishga majbursiz, chunki "mehnatkash" degan mansab bilan to'rga chiqolmasligingizni yaxshi bilasiz! Shlyapa kiyib, galstuk taqqan ketmondasta ham sizni haqoratlashi, tahqirlashi mumkin! Alam qilmaydimi?*

Qo'chqor. *Ha endi, rahbar bo'lgandan keyin koyiydi-da...* ("Temir xotin", 181-bet)

Mohir ijodkor sinonimlarning yuqorida sanab o'tilgan har ikki usulidan ham foydalangan. Bu kabi maqsadli qo'llangan sinonimlar yordamida badiiy matndagi

2021. – № 4. – B. 3.

²¹ Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – Б. 185.

²² O'zbek tili sinonimlarining katta izohli lug'ati. I jild, – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, – B. 459.

soʻzning estetik jilosi, ijodkor asarlari tilining badiiy jihatdan mukammal boʻlishi taʼminlangan.

Antonim juftliklar ham badiiy nutqning ifodaliligini, taʼsirchanligini taʼminlashda ijodkor uchun keng imkoniyat vazifasini oʻtagan. Alomat. *Yigʻlagansiz. Faqat koʻzlaringizning narigi tomoni bilan yigʻlagansiz. Koʻzyoshlaringiz tashqariga emas, ichingizga oqqan. Mana mening ichim toʻla temir-tersak, sizning vujudingiz esa faqat va faqat koʻzyoshidan iborat. Lim-lim yosh...* (“Temir xotin”, 26-bet)

Sh.Boshbekov zid maʼnolilikning oʻziga xos namunalarini yaratgan, voqea-hodisalar, aqliy-ruhiy jarayonlar oʻrtasidagi zidlikni boʻrttirib koʻrsatishga erishgan. Yuqoridagi matn orqali ham har qancha ezilsa-da, koʻzyoshini koʻrsatmaydigan matonatli, gʻururli oʻzbek erkagi obrazi qiyofasidagi feʼl-atvorni – bir turkumga oid soʻzlar oʻrtasidagi maʼnoviy zidlikni ifodalagan *ichkariga-tashqariga* antonim juftligi orqali badiiy mahorat bilan koʻrsatib bergan. Badiiy matnda ifodalilik, ohangdorlik, komik effektни hosil qilish maqsadida paronimlardan foydalanish anʼanasi mavjud. Sh.Boshbekov asarlarida bu vositadan komik effekt hosil qilish maqsadida oʻrinli foydalanilgan. Masalan: *Endi turib oʻtirsangiz ham boʻlaveradi, koʻtarilib boʻldik, – dedi. Fayzulla uning qoʻlidan tortib...*

– *Siz ham putyovka bilan ketyapsizmi, uka?* – dedi Qoʻzivoi sal oʻziga kelib.

– *Bizniki biznes, – erinchoqlik bilan javob qildi Fayzulla.*

– *Firmaning ishlari bilan ketyapman.*

– *Iye, sizam fermamisiz?* – dedi Qoʻzivoi qarindosh chiqib qolganday quvonib.

– *Bizda ham Qarshi ferma degani bor... Oʻsha yubordi-da, boʻlmasa menga nima...*

– *“Ferma”mas, “firma!”* – taʼkidladi Fayzulla. (“Musofir boʻlmaguncha”, 456-bet)

Mazkur parchada qahramon *firma* va *ferma* paronimlarini farqlay olmasligi sababli soʻz maʼnolarini qorishtiradi, kulgili vaziyatga tushadi. Badiiy matnda paronamaziya orqali kulgili vaziyatni yuzaga keltirish uchun ijodkor tomonidan atayin oʻxshash talaffuzli *internat – internet, padar – radar* (“Musofir boʻlmaguncha”); *sanʼat – sanoat* (“Charxpalak”) kabi soʻzlardan mohirona foydalanilgan.

Koʻchimlar ham nutqning ifoda imkonini taʼminlovchi, yozuvchining muayyan maqsadini amalga oshirishga xizmat qiluvchi vositalardir. Koʻchma maʼno hosil qilishning eng keng tarqalgan usullaridan biri metaforadir. Ijodkorning oʻziga xos, takrorlanmas metaforalar qoʻllagani tilning ich-ichiga kirib borganidan dalolat beradi. Masalan: Turdi. *Peshonadagini koʻramiz. Birinchidan, bilasan, enam kasal yotibdi. Qanday qilib tashlab ketaman? Ikkinchidan, karmon ham kasal.* (“Manzil”, 632-bet)

Keltirilgan matndagi *kasal* soʻzining oʻz maʼnosi, yaʼni onasining jismoniy xasta ekanligini nazarda tutgan boʻlsa, ikkinchi jumla orqali esa choʻntagi boʻsh – pulsiz, moddiy ahvoli ham ogʻir, chorasiz ekanligini anglashga yordam beradi: “Taqdir eshigi” intellektual komediyasida esa xuddi shu *kasal* soʻzini nosoz – bir

ishlab, bir ishlaymay qoladigan qulfga nisbatan ham ko'chma ma'noda qo'llaydi. Bu o'rinda ham o'z ma'nosida, ham ko'chma ma'noda bir so'zni qo'llash natijasida ijodkor tomonidan *xususiy-muallif metaforasidan* tashqari so'z o'yini ham hosil qilinadi: Erkak. *Narigi tomondan bir urinib ko'rmaysizmi? Ichkaridan ochilmayapti-da, qulfi kasal...(ayol tomonga qarab) egasiyam!* ("Taqdir eshigi", 8-bet)

Sh.Boshbekov ko'p ma'nolilik hodisasining imkoniyatlaridan unumli foydalangan. Quyidagi matnda *silliq kuylamoq* birikmasi sinestetik metafora hisoblanib, o'quvchining diqqatini o'ziga jalb qiladi. Boshqa-boshqa tana a'zolari bilan idrok qilinadigan harakatlarning birlashtirilishi orqali yuzaga chiqarilgan bu ko'chimda silliq bo'lmagan narsa-buyum qo'lni tirnaganidek, silliq kuylanmagan qo'shiqning ham quloqni tirnashiga ishora bor. *Ashulaga bora-bora hamma jo'r bo'ladi. Buni ko'rib xormeysterning hayratdan og'zi ochilib qoladi. Chunki shuncha yillardan beri bularning hamnafaslikda, bu qadar silliq kuylaganlarini ko'rmagan edi.* ("Tentak farishtalar", 221-bet) Dramaturg bunday metaforalashgan nutqlardan mahorat bilan foydalanadi va fikrlarini obrazli tarzda ifodalaydi.

Sh.Boshbekov asarlarida metonimik ko'chimlar ham badiiy maqsadni ifodalash uchun xizmat qilganini ko'rishimiz mumkin: Qumri. *Muhiddin akaning o'g'li ikkita o'rtog'i bilan armiyadan kelgan ekan. Otpuskaga. Avval uch kishi bo'lib o'shalar chiqishdi. Hech bo'y bermadingiz.*

Qo'chqor. *Hm, armiya ham bas kelolmadi degin?* ("Temir xotin", 149-bet)

Ushbu matnda qo'llangan "*armiya*" so'zi orqali dramaturg qahramonning tabiatidagi biroz maqtanchoqlik, o'ziga yuqoridan turib baho berish kabi jihatlar mavjulgiga ishora qiladi. Uning biror o'rinda bu tabiatini dramaturg ochiqcha so'z bilan aytmaydi, ammo lingvopoetik imkoniyatlardan katta mahorat bilan foydalanadi.

Sh.Boshbekov asarlarida tasvir maqsadiga muvofiq iboralarni saralab qo'llay olgan. Masalan: *tiliga osilmoq, toshini termoq, o'tirib qolmoq, og'zi mahkam, dasturxon qilmoq, o'takasi o'nga bo'linmoq, ko'pga kelgan to'y, tilini qitiqlamoq, tishini yalang'ochlamoq, gapni achchiq ichakday cho'zmoq* kabi. Ijodkorning iboralardan foydalanishdagi mahoratini o'rganishda uch jihatga e'tibor qaratdik: ibora tarkibidagi ba'zi so'zlarni almashtirish; ibora tarkibini kengaytirish; iboralarni qo'llashdagi individuallik. Ta'kidlash kerakki, ko'p o'rinlarda qahramonlar tabiatidan, ruhiy holatidan kelib chiqqan holda iboralarga qayta ishlov berilgan. Badiiy matnda bu kabi iboralar qayta ma'no nozikliklari bilan to'yintirilib, sayqallanadi, poetik aktualligini oshiradi. Muallif quyida keltirilgan parchada kulmoq so'zining o'rniga salbiy ma'no qirralaridan – *tirjaydi, iljaydi, irshaydi* kabi leksik sinonimlardan birortasini qo'llash o'rniga iborani sinonim sifatida matnga olib kiradi. Ma'lumki, "O'zbek tilining frazeologik lug'ati" tarkibida *kulmoq* so'zining salbiy mazmunini ifodalovchi *tishining oqini ko'rsatmoq*²³ iborasi mavjud. Ammo dramaturg tildagi tayyor birlikdan emas, mazmunan yuqoridagi turg'un birikmadan ham kuchli salbiy ma'no ifodalaydigan "*tishini yalang'ochlamoq*" birikmasini qo'llaydi. Natijada matndagi ushbu birlik

²³ O'zbek tilining frazeologik lug'ati. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa uyi, 2022. – B. 501

zimmasiga kuchli nafrat mazmunini ifodalovchi alohida lingvopoetik vazifa yuklanadi. Masalan: *Nihoyat, Binafsha dadasidan ko'zini uzib, yerga qaragancha stol tomon kela boshladi. Uyatdan qizarib, nomus o'tida kuyib kelayotgan qizga oradagi masofa juda uzoq tuyuldi. Stolga yaqinlashib, zirakni qulog'idan yecha boshladi. Semiz, pakana ayol tilla tishlarini yalang'ochladi. Shavkat bir joyi sanchganday aftini bujmaytirdi.* (O'sha asar, 438-bet)

Xalq iboralarini qayta ishlashning usullari, ularga yangicha rang va tus, yangicha ma'no talqini berishning yo'llari juda xilma-xildir. Ular orasida nisbatan keng tarqalgan "umumtil iborasi zamiridagi ma'noning yangicha talqinini ochish, iboraning leksik tarkibini o'zgartirish va uning semantik-stilistik funksiyalarini kengaytirish, iboraga yangicha majoziy va obrazli ma'nolar kiritish kabi usullar"ni qayd etish mumkin²⁴. Tilning lug'at leksikasida *dasturxon qilmoq* – bir gapni har qayerlarda har kimlarga gapirib, *doston qilib yurmoq* – iborasi²⁵ mavjud. Quyidagi parchada bu ibora *butun o'zbekning dardini* birikmasini kiritish yo'li bilan kengaytirilgan, shu tarzda qayta ishlangan iboraning badiiy salmog'i sezilarli darajada ortgan: Olimjon. (*Alomatga qarab turib*). *Iye, bu o'chib qopti-ku...*

Qo'chqor. *Iye!.. O'chib qopti, deganing nimasi?! Men shuncha gapni kimga gapirdim bo'lmasam? Butun o'zbekning dardini dasturxon qilib o'tiribman! (xafa bo'lib) Doim shu – bizga o'xshagan odam gapirsa, yo hech kim eshitmaydi, yo eshitadigani temir chiqadi...* ("Temir xotin", 159-bet)

Badiiy matnning lingvopoetik tadqiqida makon va zamon birligi tamoyili muhim hisoblanadi.²⁶ Sh.Boshbekov shevaga xos so'zlardan – mahalliy ruhni aks ettirish va asar qahramonining nutqini individuallashtirish maqsadida foydalanadi. Badiiy matnda shevaga xos so'zlar guruhi, shuningdek, shevaga xos talaffuz va morfologik shakllar ham diqqatga sazovor bo'lib, *ena* (ona), *chakki* (suzma), *lo'kkavoy* (mototsikl), *kunbotish* (g'arb), *opovsi* (*murojaat shakli*), *yozyvos*(*yozyapsiz – grammatik shakl*) kabi hududiy chegaralangan so'zlar muallif badiiy niyatining aniq va to'la namoyon bo'lishi uchun zamin yaratgan.

Milliy tilning leksik sathida haqorat, do'q-po'pisa ma'nosida qo'llanuvchi dag'al so'zlar mavjud bo'lib, umumxalq tilini bulardan ayro holda o'rganib bo'lmaydi. Badiiy matnda qahramon tabiatining muayyan qirralarini bo'rttirishga yordam bergan dag'al so'zlar tarkibiga kiruvchi qarg'ishlardan ham ijodkor poetik maqsadlarda foydalangan. Quyidagi matnda ketma-ket alliteratsiyaga asoslangan tovush uyg'unligi ta'sirchanlikni oshirishga xizmat qilgan: Halima xola. *Xudoyo xudovando tilginang tanglayingga yopishib qolsin-u, qishlog'imiz sen vabodan qutilsin, omin, Ollohu akbar! Xudo seni tilsiz, jag'siz qilib yaratsa, haqqi ketarmidi, a! Iloyim, yashiling jarda, qiziling qirda qolsin, sen yetimcha – yetti kulchani! Tilingga tersak chiqqur!* ("Tushov uzgan tulporlar", 78-bet) Matndagi *qiziling qirda qolsin qarg'ishining* "q" tovushi, *tilingga tersak chiqqur* qarg'ishining "t", *yetimcha yetti kulcha* qarg'ishining esa "y" tovushi bilan uyg'unlashishi o'ziga xos ohangdoshlik kasb etadi, o'quvchiga estetik zavq ulashadi.

²⁴ Bu haqda qarang: Ўўлдошев М. Бадий матннинг лингвопоэтик тадқиқи. – Тошкент: Фан, 2019. – Б. 215.

²⁵ Ko'rsatilgan manba. – B. 131.

²⁶ Юлдашев М. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – Б. 26.

Yozuvchining mahoratini belgilovchi jihatlaridan yana biri xalq tilidagi qoliplashgan birliklardan to‘g‘ri va o‘z maqsadiga uyg‘un foydalanish bilan belgilanadi. Bilamizki, xalq tilida *mis chiqmoq* iborasi mavjud. Bu ibora – asl mohiyati, asl qiyofasi fosh bo‘lmoq ma’nosida ishlatiladi²⁷. Muallif esa iboraning tarkibini kengaytirish orqali qarg‘ish ifodalovchi kontekstda qo‘llaydi. *Mis chiqmoq* iborasining *mis+ginang chiqqur* tarzidagi transformatsiyasi yolg‘onning oshkor bo‘lishiga umidni ta’kidlaydi. *-gina* affiksi ta’kidni kuchli tarzda ifodalaydi. *Iloyo* undov so‘zining qo‘shilishi esa so‘zlovchi istagini yanada kuchaytirishga, frazeologik birlikning ayollar nutqidagi qarg‘ishga xoslanishini ta’minlashga xizmat qilgan. Masalan: *Aqida. Ahamiyati bor-da, qoqindiq, ahamiyati bor! Oftob o‘lgur yozgan bo‘lsa mayli, hisob bir-u bir bo‘pti. Anavi, iloyo misginang chiqqur Kumush yozgan bo‘lsa, boshqa gap. O‘zi sal mundayroq. G‘ilay. “Voy salom bersam, alik olmaysiz”, deydi! Gapini qarang! Bir ko‘zi Do‘mbirovodga qarasa, bir ko‘zi Achavotga qaraydi – kimga salom berganini it biladimi?*

Ushbu matndagi *g‘ilay* parsellyati haqida ham alohida to‘xtalish zarur. *G‘ilay* leksemi mazmunan haqoratga xoslangan, qaraganda ko‘z qorachiqlari bir tomonga yo‘nalmaydigan, to‘g‘riga qaray olmaydigan, ko‘z soqqasi qiyshiq o‘rnashgan²⁸ kishilar uchun ishlatiladi. Asardagi *Aqida* nutqida esa *g‘ilay* salbiy munosabatni kuchli ifodalovchi leksik birlik sifatida qo‘llanadi. Muallif *Kumushning g‘ilay* ekanligini aytish bilan kifoyalanmaydi. Avval gapning sintaktik strukturasi *g‘ilay* aniqlovchisini alohida gap – parsellyatsiya sifatida chiqaradi. Shuning o‘ziyiq alohida e’tiborga molik badiiy yuk mavjudligini ko‘rsatadi. *Bir ko‘zi Do‘mbirovodga qarasa, bir ko‘zi Achavotga qaraydi* tarzida *g‘ilaylikni* aniqlashtirib, *Do‘mbirobod* va *Achavot* toponimlarining qo‘llanishi orqali qahramonning muayyan hududga mansubligini ham ta’kidlaydi.

Adib asarlarida ayollar nutqidagi dag‘al so‘zlarning o‘ziga xosligini ta’minlaydigan xususiyatlardan biri sinonim so‘zlarning qatorlashib qo‘llanishi, obrazli ifodalar, yuklama, turg‘un birikmalardan foydalanish holatlari ko‘proq kuzatiladi. Ular nutqining eng xarakterli jihatlaridan yana biri yozg‘irish, nola qilish xususiyatining yetakchi bo‘lishidir. Erkaklar nutqida esa, asosan, so‘kishlar, qo‘pol va haqorat so‘zlar ko‘proq ishlatilishi bilan farqlanadi. Ijodkor asarlaridagi muayyan millat yoki barcha uchun tanish bo‘lgan qarg‘ish, so‘kish, qasamlarning personajlar nutqi jozibadorligini oshirish holatlarini ko‘plab misollarda ko‘rish mumkin. Ammo dramaturg tomonidan qahramonlar nutqida yangi yasalma va topilmalar ham qo‘llanganining guvohi bo‘lishimiz, *yashiling jarda, qiziling qirda qolsin, yer ursin, padariga qasir-qusur, Toshkent ko‘rmagan* kabi birliklarni ijodkorning individual uslubi sifatida baholash mumkin. Ayniqsa, *padariga qasir-qusur* nihoyatda original topilma bo‘lib, *padariga la‘nat* yoki *padariga qusur* shaklida mavjud bo‘lgan dag‘al so‘zlarning sharofona ifodasidir. *Padariga la‘nat* shunchaki salbiy subyektiv bahoni ifodalaydi va tilda tayyor holda mavjud bo‘lgan birlik qahramon nutqida qo‘llanadi. *Padariga qasir-qusur* shaklida esa haqoratdan ko‘ra komik effekt birinchi o‘ringa chiqadi. Uni eshitgan odam so‘zlovchining

²⁷ O‘zbek tili frazeologik lug‘ati. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B. 313.

²⁸ O‘zbek tili izohli lug‘ati. VI jild, – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B. 527.

adresatga munosabatida kuchli nafratni sezmaydi. Balki, kulgi aralash munosabatni his qiladi. Yozuvchining mahorati har bir qahramonning nutqi orqali xarakterini ham ochib berishda ko‘rinadi.

Ushbu bobning “**Ism va laqablarning lingvopoetik xususiyatlari**” deb nomlanuvchi uchinchi bo‘limida ijodkor asarlarida so‘zlovchi nom²⁹lardan – *Tesha, O‘roqvoy* (“Tushov uzgan tulporlar”); *Qo‘chqor, Qumri, Bozortoy, Alomat, Olimjon* (“Temir xotin”); *Qo‘zivoy, Turdi, To‘ychivoy, Qarshiboy, Anqaboy* (“Musofir bo‘lmaguncha”) kabi ismlar bevosita ijodkorning maqsadini ideallashtirish vositasi bo‘lganiga misol bo‘ladi. “Temir xotin” dramasi qahramoni *Qo‘chqor* nomi uch xil lingvopoetik maqsadda qo‘llanadi, har uch o‘rinda ham bu nom boshqa ismga o‘zgartirilganda bu tafovut yaqqol seziladi: *Bu uyda men kimman o‘zi, a? (baqirib). Qo‘chqormanmi yo Qo‘chqormasmanmi?! Qo‘chqorman!!!* Oiladagi erkak ekanligiga va aytgani so‘zsiz bajarilishi kerakligiga ishora, ya’ni – *Oilaning erkagimanmi yo erkagimasmanmi? Erkagiman!!!* degan mazmun oldinga chiqadi. *Qo‘chqor* ismidan boshqa bir ism aynan oilaning erkak kishisi ekanligini ta’kidlash mazmunini bermasdi, ijodkor ko‘zlagan maqsad yuzaga chiqmasdi. Drama tarkibidagi ushbu nom matn tarkibidagi uzvlar, voqealar bilan poetik aktuallashgan. O‘ziga xos, yangi, qo‘shimcha ma’no-mazmun kasb etgan, badiiy-estetik butunlikning faol unsuriga aylanib bo‘lgan. Badiiy matn tarkibiga bunday nomlar qo‘llanishi matnlararo aloqadorlikning mukammalligiga va muallifning badiiyat bobidagi mahoratiga bog‘liqdir. Bunday aloqadorlik doirasida tugallikka ega bo‘lgan biron-bir nomni boshqa bir nomga o‘zgartirib bo‘lmaydi. Agar chiqarilsa yoki o‘zgartirilsa, matnning butunligiga putur yetadi. Shuningdek, *Qumri, Bozortoy, Tesha, O‘roqvoy, Ergashvoy* kabi ijodkorning maqsadini ideallashtirgan ismlar qahramonlar holatini yorqin ifodalashga xizmat qilgan. Masalan: –*Ha, Ergash, yuribsanmi haliyam onangga ergashib?*

Ha, tuzik, tuzik... Bozorboy aka, bozorda nima gaplar? Biz cho‘lma-cho‘l, tog‘ma-tog‘ yuraverib hech nimadan bexabarmiz. Narx-navo o‘sha-o‘shami?.. Sen yaxshimisan Turdi? Nima?.. Turibsan? O‘tir, bo‘lmasa turaver...

– *To‘ychivoy, to‘y qachon? Ay, sen pensiyaga chiqib uylanasanov... Ikkalasini bitta qilib, a? Umring uzoq bo‘lsin ishqilib...* (“Musofir bo‘lmaguncha”, 462-bet)

Quyidagi matndagi *Bozorvoy* ismi ham muayyan maqsad bilan qo‘llangan antroponim hisoblanadi. Hatto uning ismiga bir o‘rinda *-voy*, bir o‘rinda *-toy* antropoindikatorining qo‘shib aytilishi badiiy yuk olgan. Har ikkalasi ham *erkalash-suyish* ma’nosini ifodalaydagan qo‘shimchalar bo‘lsa-da, uslubiy qo‘llanish jihatdan dramaturg bu qo‘shimchalarni ayro holda qo‘llaydi. O‘z tengquri yoki o‘zidan kichiklar ismiga nisbatan “-toy” qo‘shimchasini qo‘shsa, turmush o‘rtog‘iga hurmat nuqtayi nazaridan bu qo‘shimchani qo‘shib chaqirishni ijodkor ep ko‘rmaydi va uning ayoli tilidan “*Bozorvoy aka*” deb chaqirilishini munosib ko‘radi. Masalan: *Qo‘chqor. Bozortoy! Ho‘, Bozortoy!*

²⁹. Анданиязова Д.Р. Бадий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Тошкент, 2017. – Б. 60.

Sharofat. (*devor osha mo'ralab*). *Labbay?*

Qo'chqor. *A? Ha... Bozortoy keldimi?*

Sharofat. **Bozorvoy akam** keluvdilar, ikki qopgina savzi olib, yana bozorga ketdilar. (O'sha asar, 163-bet)

Laqablarning badiiy matndagi xususiyatlarini o'rganish o'zbek tilining boy imkoniyatlarini yanada chuqurroq yoritishga yordam beradi Ta'kidlash kerakki, laqablarning badiiy matndagi lingvopoetik vazifalaridan biri komik effekt hosil qilishidir. Bunda ijodkor subyektiv munosabatini kuchli sarkazm orqali yoki aksincha ifodalashi mumkin. Ammo Sharof Boshbekov tomonidan badiiy matnda qo'llangan laqablar faqat komik effektini emas, balki qahramonlar dardini, og'rig'ini ochib berish uchun poetik vosita vazifasini bajargan va obrazlarni o'quvchi ko'z o'ngida yaqqolroq tasvirlab berishga xizmat qilgan. Masalan: *Voybolam, Amudaryo, Oshiq G'arib, Paranji, Fotiyeva, Bexosiyat, Tekturmas* kabi laqablarda individuallik xususiyati, ijodiylik yaqqol ko'zga tashlanadi.

Dissertatsiyaning uchinchi bobi "**Sharof Boshbekov asarlaridagi sintaktik birliklar lingvopoetikasi**" deb ataladi. Mazkur bob Sh.Boshbekov ijodida intertekstuallik, ironiya, parsellyativ qurilmalar, ellipsis, buyruq va so'roq qurilmalarning lingvopoetik xususiyatlarini yoritishga bag'ishlangan. Bobning ilk bo'limi "**Sharof Boshbekov asarlaridagi intertekstuallikning lingvopoetik imkoniyatlari**" deb nomlanadi. Sh.Boshbekov dramalarida ham intertekstuallikning quyidagi ko'rinishlari aks etadi: matn ichida ayrim kontekstual o'zgarishlarga uchragan frazeologik birliklar, folklor syujetlari, maqollar, hikoyalar, afsonalar va boshqalar, matn ichida matn, allyuziv nomlar orqali obrazlilikni oshirish, komik effekt hosil qilish kabi.

Matn ichida ayrim kontekstual o'zgarishlarga uchragan frazeologik birliklar suhbat jarayonida qahramonning qiyofasi va ichki dunyosi, emotsional holati va voqelikka hissiy munosabati, individual tabiatini aks ettirishda qo'l keladi. Masalan: Sayohatxon. *Nima meni tiriklay yerga ko'mmoqchimisan? Shuni bilib qo'y, bola, men mahallada "Sayohatxon"man, ishxonada "Sayohat Otayevna" bo'laman! Yo'q, bo'ldi!.. Suyak borib pichoqqa yetdi!*

Zulfiqor (*eshikdan boshini chiqarib*). "**Pichoq borib suyakka yetdi!**" deyiladi, *xonim*. ("Eski shahar gavroshlari", 121-bet)

Suyak borib pichoqqa yetdi kabi ibora tilimizda yo'q, iboradagi so'zlarning o'rin almashinuvi o'ziga xos kulgi chiqarishga xizmat qilgan. O'zbek xalqida *pichoq borib suyakka yetdi* iborasi mavjud bo'lgani bois ayrim kontekstual o'zgarishlarga uchragan frazeologik birlikni o'qigandayoq kulgi hosil bo'ladi. Muallif qahramoni tilidan iborani tuzatish, to'g'rilash orqali vaziyatning kulgili emas, balki tarang ekanligiga ishora qiladi. Yana ijodkor tomonidan "*Shamol bo'lmasa, daraxtning uchi qimirlamaydi*", "*Ota go'ri – qozixonami?*" kabi turg'un birikmalarning "*Daraxt bo'lmasa shamolning uchi qimirlamaydi*", "*Qozi go'ri – otaxonami?*" shaklda kontekstga olib kirilganini ko'ramiz. Bu usulni mohir dramaturg kulgi chiqarish, yumoristik effekt hosil qilishning individual vositasiga aylantirgan. Sh.Boshbekov intertekstuallikdan to'laligicha o'ziga xos bir tarzda foydalana bilgan. Masalan: *Bir quchoq bargni ko'tarib Zumrad paydo bo'ladi.*

Uning bor fazilati ham, kamchiligi ham bitta – kamgap. Zumrad. Munis opa, ho‘, Munis opa!..

Tesha. *E-ha, Zumrad-Qimmat, senmiding? Qishloqqa qanaqa jarchi kelib qolibdi, debman. Yaxshimisan.* (“Tushov uzgan tulporlar”, 71-bet)

Keltirilgan parchada intertekstuallik onomastik birliklar vositasida yuzaga kelgan. Qahramonning ismi *Zumrad* bo‘lgani holda unga “*Zumrad va Qimmat*” ertagidagi xarakter jihatdan zid bo‘lgan *Qimmat* nomi bilan birgalikda murojaat qilinadi, ya’ni *Zumrad-Qimmat* tarzida. Natijada ertak sarlavhasi va syujeti bilan aloqalanitirilgan intermatn yuzaga kelgan. Ta’kidlash kerakki, ijodkor tomonidan bunday badiiy maqsadga bo‘ysundirilgan, mashhur nomlar ko‘p uchraydi. Jumladan, *Suqrot, Amir Olimxon, G‘irot, “26-si otilmasin”* (kinofilm nomi), *Oshiq G‘arib, Don Kixot* kabi. Shuningdek, Janni Rodari, Said Ahmad, G‘.G‘ulom kabi adiblarning mashhur asarlari bilan bog‘liq allyuziyalar uchraydi. Asosiy matnga olib kirilgan bunday o‘zga matnlar, yoki ularning muayyan unsuri dramaturgning asosiy matni bilan ham mazmunan, ham lisoniy jihatdan uyg‘unlasha olgan va asarning badiiy qimmatini oshirib, estetik qimmat kasb etgan. Ta’kidlash kerakki, jodkor mahorati nafaqat o‘zga matnlardan foydalanganida, balki o‘z asarlaridagi ayrim nomlar va mashhur jumlarlar jamiyat vakillari orasida tez-tez esga olinishida ham yaqqol namoyon bo‘ladi. Jumladan, *Alomat* yoki *Temir xotin* – ishchan ayollarga nisbatan; *Qumri* – sodda, gapni tezda ilg‘ab olmaydigan insonlarga nisbatan va “*rakatoping*”, “*odamning erkagi*”, “*Bozorvoy akam to‘rt qopgina turp olib bozorga ketuvdilar*”, “*Bitta bayroq, bitta lokator*” kabi. Bu kabi jamiyat vakillari tomonidan keng qo‘llaniladigan, oson tushuniladigan birliklar ayrim ilmiy asarlarda pretsedent birliklar nomi ostida ham tadqiq qilinadi³⁰.

Bobning ikkinchi bo‘limi “**Sharof Boshbekovning ironiyadan foydalanish mahorati**” deb nomlanadi. Ironiyaga bag‘ishlangan maxsus tadqiqotlarda mazkur masala yuzasidan bir qancha fikrlar berilgan³¹. Tadqiqotlarda so‘z, iboralarning kesatish, masxaraomuz kulish niyatida o‘z ma’nosiga qarama-qarshi ma’noda ishlatilishi ironiyaning eng asosiy belgisi sifatida qayd etiladi. So‘z ma’nosining o‘zgarishi fikrning ifoda maqsadi bilan bog‘liq ekan, demak, kinoya bevosita matn tarkibida hosil bo‘ladi va boshqa so‘zlar yordamida mazmuni anglashiladi. Ironiya zaminida, avvalo, tanqidiy fikr yotadi. Quyidagi misolda voqea-hodisaga munosabat mavhum tushunchaning aniq narsa-hodisaga xos belgilarga qiyoslanishi orqali kuchli ironik mazmunni yuzaga keltirgan. Matn davomidagi “*Hozir ko‘pchilik shunaqa qilyapti*” jumlasida esa chog‘ishtirilayotgan birliklarning yorqin va aniq ifoda topishiga imkon yaratgan: *Erkak. Vijdon qiynalyapti.*

Ayol. Qarang-a! Juda qattiq qiynalyaptimi?

Erkak. Ha, burab-burab, sanchib-sanchib olyapti!

Ayol. Do‘xtirga ko‘rsating, operatsiya qilib olib tashlashadi. (O‘ychan.)
Vijdon ham ko‘richakdek gap: hech ish qilmaydi-yu, og‘rig‘i olamni buzadi.

³⁰ Гудкова.Д. Прецедентные имена и проблемы прецедентности. – М.: 1999. – С. 152.

³¹ Кўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977; Миртожиев М. Ўзбек тилида полисемия. – Тошкент: Фан, 1977. – Б. 15; Йўлдошев М. Ядгаров Қ. Бадий матннинг лисоний тахлили. – Тошкент: Фан, 2007. – Б. 63; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодаланишининг усул ҳамда воситалари: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2001. – Б. 20.

Ortiqcha dahmaza. Hozir ko'pchilik shunaqa qilyapti. Bir yo'la hamma azobdan qutulasis. ("Taqdir eshigi", 19-bet)

Sh.Boshbekov asarlarida nafaqat sintaktik, balki fonetik-intonatsion, leksik-frazeologik, morfologik yo'llar orqali ham o'ziga xos usulda hosil qilingan ironik topilmalarini ko'rishimiz mumkin. Masalan: -cha (*Olimcha*), -vachcha (*robotvachcha, shoirvachcha*), -shunos (*kallashunos*) qo'shimchalari morfologik, *chalafidoyi, azakayfiyat* kabi leksik usulda subyektning ichki maqsadini yuzaga chiqarish, iztehzoli piching mazmunini yuklash kabi lingvopoetik qimmat kasb etadi. Shuni qayd etish lozimki, ijodkor fikrini o'ta ta'sirchan ifodalashida asosiy lingvopoetik vosita sifatida ironiyadan unumli foydalangan.

Bobning uchinchi bo'limi "**Adib asarlaridagi ellipsis va parsellyativ qurilmalar badiiyati**" deb nomlanadi. Sh.Boshbekov asarlarining lingvopoetik xususiyatlari tekshirilganda, elliptik nutq masalasi, albatta, e'tiborga olinishi lozim. Chunki ellipsis yozuvchining alohida badiiy niyatini namoyon qiladi. Tushirilgan bo'lakning estetik yuki oshkora ifodalangan bo'laklar zimmasiga o'tadi. Natijada ifodada ixchamlik, mazmun mundarijada ohorlilik hosil qilinadi. Ya'ni ellipsis orqali hajman ixcham, mazmunan qatlamdor jumlar yuzaga keladi. Elliptik nutq o'quvchi uchun ham qulay nutq hisoblanadi. Chunki o'zi bilgan, osongina tiklab olishi mumkin bo'lgan bo'lakni qayta o'qish mashaqqatidan qutuladi. Shu ma'noda Sh.Boshbekov asarlarining elliptik mexanizmi lingvopoetik jihatdan alohida tadqiqot obyekti bo'la oladi. Masalan: Sh.Boshbekov asarlarida, umuman, badiiy matnda paremiologik birliklarning u yoki bu qismi tushirilishi asosida elliptik nutq hosil qilinishi ko'p kuzatiladi. Masalan: Soli. *Soy – soyga, boy – boyga ekan-da, a, shef?*

O'tkir. *Do'stlaringga bunaqa baho berishni o'rganganingga ko'p bo'ldimi?* ("Tikansiz tipratikanlar", 52-bet). Mazkur badiiy matnda *Soy – soyga oqar, boy – boyga boqar* maqolining kesimlari tushirilgan holda qo'llangani kuzatiladi. Bunda mazkur maqolning so'zlovchi va tinglovchi uchun tanish ekanligi ellipsis uchun imkon yaratgan. *Oqar* va *boqar* fe'llari matnda implitsit shaklda ishtirok etayotganligi anglashiladi. Maqolning alleteratsiyaga asoslanishi u orqali ekspressiyani yuzaga keltirgan bo'lsa, kesimlarning tushirilishi tinglovchida mazkur iboraga munosabatni faollashtirgan.

Mazkur uchinchi bo'limda parsellyativ qurilmalarning ham Sh.Boshbekov asarlaridagi o'rni yoritilgan. O'zbek tilshunosligida parsellyativ qurilmalarning lingvopoetik imkoniyatlari birinchi marta Sh.Haydarovning tadqiqotlarida atroflicha o'rganilgan. Tadqiqotda badiiy matnda parsellyativ qurilmalarning poetik maqsadlar bilan namoyon bo'lishi asoslab berilgan³². Gap tarkibini sintaktik jihatdan qayta bo'lish ijodkor ekspressiv maqsadiga muvofiq amalga oshiriladi: Ayol. (*Ko'zlarini bir nuqtaga qadab*) *Menimcha, faqat bolalargina rostakamiga sevoladi. Shundoq ro'yirost, hisob-kitobsiz, tamasiz...* ("Taqdir eshigi", 16-bet)

Parchadagi "*Menimcha, faqat bolalargina rostakamiga sevoladi*" jumlasigacha bo'lgan qism – umumiy ma'lumot, gap ichidan alohida ajratib

³² Хайдаров Ш. Бадий матнда парцеллятив конструкцияларнинг қўлланиши: Филол. фан. номз. ... дисс. – Тошкент, 2011. – Б 147.

olingan *Shundoq ro'yirost, hisob-kitobsiz, tamasiz* uyushiq parsellyativ qurilmasi esa qo'shimcha ma'lumot tashuvchi qismga aylanyapti. Agar qo'shimcha ma'lumot umumiy ma'lumot ichiga kiritilganida yetarlicha ta'kid olmagan bo'lar edi. Parsellyat sifatida gapdan tashqariga chiqarilganida integrativ munosabat saqlangan holda ta'kid sezilarli darajada oshgan.

Bobning "**Sharof Boshbekov asarlaridagi buyruq va so'roq qurilmalar lingvopoetikasi**" deb nomlangan so'nggi bo'limida buyruq va so'roq qurilmalarning matni shakllantirishdagi o'rni hamda lingvopoetik xususiyatlari haqida fikr yuritiladi.

Ma'lumki, badiiy asarlarda qahramonlar nutqida buyruq-istak mazmunli birliklarning ham alohida o'rni va vazifasi bor. Odatda qahramonlar nutqi ularni qurshagan sharoit bilan bog'liq holda yuzaga keladi. Sharoitlar, vaziyatlar ko'pincha qahramonlar nutqining ahamiyatini oshiradi, mazmunini chuqurlashtiradi, muayyan vaziyatda qahramonning gapirishi shart ekani psixologik jihatdan ochib beriladi. Mazkur masalalar o'zbek tilshunosligida T.Allayorov tomonidan monografik aspektda tadqiq qilingan. Unda buyruq va so'roq qurilmalarning matni shakllantirishdagi o'rni hamda lingvopoetik xususiyatlariga diqqat qaratilgan³³.

Buyruq qurilmalar imperativ qurilma nomi ostida ham tadqiq qilingan bo'lib, sof buyruqlar, taqiqlar, ko'rsatmalar, tavsiyalar, maslahat, iltimos, ogohlantirish vazifasi uchun ishlatiladi. Buyruq qurilmalarning vazifasi bir yoki bir necha kishini harakatga chaqirishdir. Badiiy matnda buyruq shakllarining to'liq anglanishi, avvalo, nutq vaziyatiga bog'liq bo'ladi. Ayniqsa, dramatik asarlarda ushbu qurilma o'rganilganida buyruq vaziyati estetik talablar asosida oshkora yoki yashirin tarzda berilishi, *gender xususiyatiga ko'ra farqlanishi* kuzatiladi. Buyruqlarning ishlatilishida yozuvchining mahorati uning qay darajada so'zga e'tiborli ekanligi bilan belgilanadi.

Badiiy matndagi buyruqlarni gender xususiyatiga ko'ra ham tahlil qilish mumkin: 1. Erkaklar nutqiga xos buyruqlarning voqelanishi: *Qo'chqor. (uy tomonga). Ho', tirikmisan?.. (Tipirchilaydi). Yechib qo'y darrov, ho'o'!.. Qumri, deyapman, jahlim chiqsa nima bo'lishini bilasan-a? Yaxshilikcha bo'shat! (biroz kutib). Iye, bir balo bo'lganmi bunga?..Oxirgi marta aytyapman, agar hozir yugurib kelib, qo'limni bo'shatmasang...*

Keltirilgan matndagi buyruq gap kuchli intonatsiya asosida shakllantirilgan. Qahramon nutqida ifodalanayotgan do'q-po'pisa, talab, qat'iy buyruq erkak kishi nutqiga xos ekanligi anglashiladi. Matnda II shaxs buyruq-istak maylining hech qanday grammatik vositalarsiz qo'llanishi ham kuchli oshkora buyruq ifodalashda muhim ahamiyat kasb etgan.

2. Ayollar nutqidagi buyruqning voqelanishi. Ular nutqidagi imperativlik, asosan, *yashirin* tarzda ifodalanadi. Masalan, quyidagi matnda vaziyat jihatidan ayol qat'iy buyruqni ifodalamoqchi. Ammo u milliy mentalitet jihatidan *II shaxs birlikdagi buyruqni* ishlatishni ma'qul topmagani uchun *III shaxs kelasi zamon*

³³ Аллаёров Т. Ўзбек тилида буйруқ ва сўроқ конструкцияларнинг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Гулстон, 2020. – Б. 124.

shaklidagi so‘roq gapni qo‘llaydi: Ayol. (*Tushishga urinib ko‘radi, yuragi dov bermaydi.*) Oxirgi marta aytyapman, stol **keladimi bu yerga, yo‘qmi!?**

Erkak. *Yo‘q! Bormaydi!* (“Taqdir eshigi”, 20-bet).

Parchadan anglashiladiki, buning o‘rniga *stolni olib keling* yoki *olib kelmaysizmi* deyish mumkin edi. Bunda buyruq qaratilgan shaxs aniq bo‘lardi va bu holat ko‘zda tutilgan maqsadga muvofiq kelmasligi mumkin edi. Masalani muallaq holda ifodalash orqali buyruq obyektini yashirin ifodalanadi. Sharof Boshbekovning mahorati shundaki, o‘zbek lingvomadaniyatida ayol kishining erkakka buyruq berishi noodatiyligi mazkur ifoda tarzi orqali o‘rinli tarzda ifodalangan. Dramalarda erkaklar va ayollar nutqida buyruq shakllarining ifodalanishi, asosan, quyidagi tafovutlar orqali belgilanadi: *Erkaklar nutqida*, asosan, sof buyruq shakllari, qat‘iylik, oshkoralik, o‘z yaqinlariga va o‘zidan kichiklarga nisbatan ohangda biroz dag‘allik belgilari yetakchilik qiladi. *Ayollar nutqida* esa yashirin buyruqlar, buyruq shakllarining II shaxs birlik o‘rnida, asosan, II shaxs ko‘plik shakllarini qo‘llash, ohangdagi yumshoqlik va ayrim o‘rinlarda g‘azabini, noroziligini ko‘rsatish uchun III shaxs birlikdagi buyruq shakllari orqali qarg‘ish va nafrat ifodalovchi so‘zlarni qo‘llash kuzatiladi. Bu o‘rinda ta‘kidlash kerakki, muallif asarning boshidan oxiriga qadar ayollar nutqini shu tarzda xoslashtirgan, ya‘ni erkaklarga nisbatan sizlash hurmat formasi saqlangan.

Mazkur bo‘limda yana so‘roq qurilmalardan qahramonlar nutqini jonli nutqqa yaqinlashtirish maqsadida unumli foydalanilgani xususida fikr yuritiladi. Ijodkor uchun so‘roq qurilmalar qahramonlar dunyosida kechayotgan badiiy voqelikni to‘liq aks ettirish imkonini yaratadi. Sh.Boshbekov ham asarlarida nutqni individuallashtirish va xarakterlarni to‘la-to‘kis ochish maqsadida so‘roq qurilmalardan unumli foydalanganini, qahramon qalbidagi kechinmalar so‘roqlar silsilasida ochib berilgani hamda yozuvchi o‘quvchiga aytmoqchi bo‘lgan gaplarni ayta olishi uchun muayyan vaziyat yaratgani o‘rganib chiqildi.

Yozuvchi so‘roq qurilmalar orqali kitobxonga vaziyat va holatlarni, xarakterlarni voqea-hodisalarni qiyoslash imkoniyatini yaratib beradi. Alomatning “kuyib ishlamay qolishi”ga *Qo‘chqor* sababchi qilib ko‘rsatilganida uning nutqidagi “*Alomatga biror ortiqcha yumush buyurgan bo‘lsam, til tortmay o‘lay... Nima ish qilib qo‘yibdi? (...) Axir u bitta o‘zbek ayoli qiladigan ishning yarmini qildi xolos-ku!.. Qanaqasiga men o‘ldirgan bo‘lay?*” so‘roqlari orqali vaziyat qiyoslanadi. Ikki qahramon (*Qumri-Alomat*) va ular bajargan ishlar taqqoslanadi. Sodda, g‘o‘r sifatida namoyon bo‘lgan qahramon birinchi marta mazkur so‘roq qurilmalar orqali fikrlay boshlaydi. O‘quvchi ham bu so‘roq jummalari orqali ijtimoiy hayot voqeliklariga befarq qolmaydi. Bundan ko‘rinadiki, so‘roq qurilmalar badiiy matnda faqat savol-javob vositasigina emas, balki poetik aktuallikni oshirishda sezilarli xizmat ko‘rsatuvchi muhim omillardan biridir.

XULOSA

1. O‘zbek adabiyotida o‘ziga xos uslubi, so‘z qo‘llash mahorati bilan favqulodda muhim o‘rin tutgan Sh.Boshbekov asarlari o‘zbek tilining betakror ifoda imkoniyatlarini namoyon qiluvchi katta xazinadir.

2. Sh.Boshbekov o'z asarlarida qahramon nutqiga xoslikni ta'kidlash va dialogik nutqni jonli nutqqa uyg'unlashtirish uchun unlilarni qavatlab qo'llash, nutqning uzilishi, so'zlarni bo'g'inlarga ajratib ifodalash kabi poetik vositalardan keng foydalangan.

3. Sh.Boshbekov komik effekt yaratish uchun qahramon nutqida o'ziga xos, alohida e'tibor tortadigan takrorlanuvchi birliklardan foydalanadi. Ularning aksari pretsedent birlikka aylanib, asar qahramonlarining "tashrif qog'ozi"ga aylangan.

4. Sh.Boshbekov tilning ifoda imkoniyatlarini namoyon qiluvchi sinonim, antonim, paronim va ko'chimlardan asar ta'sirchanligini ta'minlash maqsadida unumli foydalangan. Natijada qahramonlar ruhiyatini tugal tasvirlash va nutqini individuallashtirish imkoniyati yaratilgan.

5. Jonli xalq tilida avvaldan mavjud bo'lgan va ijodkorning o'zi o'ylab topgan dag'al so'z va birikmalarning badiiy matndagi o'rnini jinsga mansublik nuqtayi nazaridan ham o'rganish badiiy asar tahlili tamoyillaridan biri bo'lishi lozim. Badiiy asarda qahramonlar nutqi tekshirilganda, albatta, gender nuqtayi nazaridan baholash, munosabat bildirish ahamiyatli hisoblanadi. Ayniqsa, Sh.Boshbekov asarlarida jinsga mansublik ta'kidi orqali komik effekt hosil qilinganligi ko'p kuzatiladi.

6. Sh.Boshbekov asarlarida ironiya kuchli tasviriy vositalardan biri hisoblanadi. Muallif komik effekt hosil qilish, ijtimoiy muammolarni yoritish maqsadida qahramonlar nutqini kinoyaviy ma'no ifodalovchi birliklar bilan boyitadi.

7. Sh.Boshbekov asarlarida antroponimlar jiddiy poetik maqsad bilan qo'llangan. Xususan, qahramonlarning ismi va laqabi ijodkorning badiiy maqsadini yoritishga xizmat qiluvchi lingvopoetik vosita sifatida muhim ahamiyat kasb etgan.

8. Ijodkor asarlarida maqollar, hikoyalar, rivoyatlar, allyuziv birliklar intertekstuallikni ta'minlashga xizmat qilgan. Ayniqsa, badiiy ifoda imkoniyatlarining ko'lamini, matnning estetik ta'sir quvvatini va obrazlilikni oshirish maqsadida tanish nomlardan mahorat bilan foydalanilgan.

9. Sh.Boshbekov asarlarining elliptik mexanizmi alohida lingvopoetik qimmat kasb etadi. Xususan, mazkur hodisa dramatik matnda emotsional-ekspressivlikni ta'minlovchi kuchli vositaga aylanadi.

10. Sh.Boshbekov asarlarida aytilishi kerak bo'lgan eng muhim fikrni tinglovchiga ixcham va aniq yetkazib berish maqsadida parsellyativ qurilmalardan unumli foydalanilgan.

11. Ijodkor asarlarida buyruq shakllarining ifodalanishi erkaklar va ayollar nutqidagi tafovutni ta'kidlashga xizmat qilgan. Turli mazmundagi buyruq gaplar qahramonlar tilidan ifodalangan bo'lsa-da, dramaturg munosabatini ham o'z ichiga olgan hamda ijodkorning badiiy niyatini mukammal ifodalagan.

12. Sh.Boshbekov asarlarida nutqni individuallashtirish va qahramon tabiatini to'la-to'kis yoritish maqsadida so'roq gaplardan keng foydalanilgan. Savol-javoblar vositasida muallif aytmochi bo'lgan fikrdan tashqari, qahramonning saviyasini yoritish, ularning nutqini xoslashtirish kabi badiiy maqsadlarga erishilgan.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.02/30.12.2019.Fil.46.03 AT THE INSTITUTE OF UZBEK LANGUAGE,
LITERATURE AND FOLKLORE OF
THE UZBEKISTAN ACADEMY OF SCIENCES**

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

ANDANIYAZOVA GAVHAR RUZIKULOVNA

LINGUOPOETIC FEATURES OF SHARAF BASHBEKOV'S WORKS

10.00.01 – Uzbek language

**DISSERTATION ABSTRACT FOR DOCTOR OF PHILOSOPHY (PhD)
IN PHILOLOGICAL SCIENCES**

Tashkent – 2024

The theme of PhD dissertation is registered by Supreme Attestation Commission under the Ministry of Higher Education, Science and Innovations of the Republic of Uzbekistan under the number B2022.2.PhD/Fil2366.

The dissertation has been prepared at the Institute of Uzbek language, literature and folklore.

The abstract of the PhD dissertation is posted in three (Uzbek, Russian, English (resume)) languages on the website of Scientific Council (www.tai.uz) and «ZiyoNet» information and educational portal (www.ziynet.uz).

Scientific advisor: **Yuldashev Marufjan Muhammadjanovich**
Doctor of Philological science, Professor

Official opponents: **Lutfullaeva Durdana Esanovna**
Doctor of Philological science, Professor

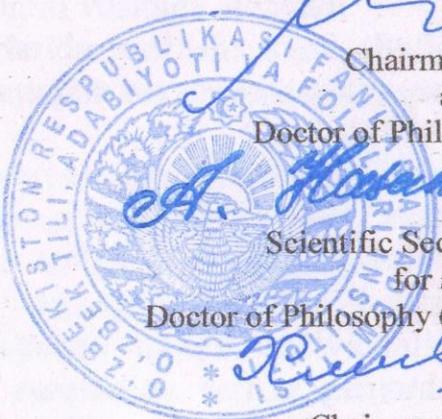
Sabirov Abdulhay Shukurovich
Doctor of Philological science, Professor

Leading organization: **Kokand State Pedagogical Institute**

Defense of the Dissertation will take place on « 2 » December 2024, at « 14 »⁰⁰ p.m. at a meeting Scientific Council DSc.02/30.12.2019.Fil.46.03 under Scientific Degree at the Institute of Uzbek language, literature and folklore of the Uzbekistan Academy Sciences (address: 100060, city Tashkent, str. Shakhrisabz passage, 5. Tel.: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz).

Dissertation could reviewed at the Main Library of the Uzbekistan Academy Sciences (address: 100100, Tashkent, str. Ziyolilar, 13. Tel: (99871) 262-74-58).

The abstract of the dissertation was distributed on « 18 » November 2024.
(Registry report number 11 on « 18 » November 2024)


N.M.Mahmudov
Chairman of the Scientific Council
awarding scientific degrees,
Doctor of Philological sciences, Professor

A.M.Hasanov
Scientific Secretary of Scientific Council
for awarding scientific degrees,
Doctor of Philosophy (PhD) in Philology sciences

D.S.Khudayberganova
Chairman of Scientific Seminar at the
Scientific Council awarding scientific degrees,
Doctor of Philological sciences, Professor

INTRODUCTION (annotation of the PhD thesis)

Relevance and necessity of the dissertation topic. In the world linguistics, special importance has been attached to the attitude towards the language of literary works and the research of literary language skills of creators. In particular, the improvement of the linguopoetic approach raises the question of the comprehensive study of language units in the literary text. A specific language unit interacts with other units in the overall artistic text not only semantically-grammatically, but also emotionally-aesthetically. In this sense, studying how different language units in the artistic text serve the literary-aesthetic purpose of the creator is one of the urgent tasks.

In world linguistics, it has become one of the urgent tasks to study the language in connection with the speech activity, mentality, social status, age, gender of the person who uses it. One of the independent branches of linguistics in this direction is linguopoetics, in which the main attention is paid to the study of the issue of language units becoming an invaluable tool that serves to illuminate the various literary intentions of the author in an literary text, as well as the manifestation of unique poetic laws. Therefore, linguopoetic research, including the research carried out within the framework of the research of literary language skills of a certain writer, is of particular importance in the development of the field. The need for research in this regard determines the goals and tasks of research on linguopoetics and is evaluated within the framework of current problems of linguopoetics.

In our country, special attention is being paid to the scientific research of the linguistic features of works that show the freshness of the Uzbek language, and to the study of the contributions of creators to the development of the Uzbek language. As a result, there is an opportunity to fully imagine the scope of artistic expression of the Uzbek language and to show the unique skills of artists. In the works of Sh.Bashbekov, the endless possibilities of expression of the ancient and rich Uzbek language are expressed. To develop the field of linguo-poetic research by studying the poetic possibilities of phonetic-phonographic, lexical, grammatical tools used in literary works, expressions of applause, cursing, dialectal words, interrogative and command sentences typical of live speech and in this regard there is an opportunity to fill in the blanks. In this sense, the study of linguopoetic features of the language of the works of Sharaf Bashbekov, who made a great contribution to the development of Uzbek dramaturgy with his unique creative heritage, determines the relevance of the research topic.

Decisions of the President of the Republic of Uzbekistan dated October 4, 2019 No. PQ-4479 "On the wide celebration of the thirtieth anniversary of the adoption of the Law of the Republic of Uzbekistan "On the State Language", and also dated October 21, 2019 PF-5850 "On measures to fundamentally increase the prestige and position of the Uzbek language as a state language", PF-6084 dated October 20, 2020 "Further development of the Uzbek language in our country and "On measures to improve the language policy"¹, "On the development strategy of

¹ O'zbekiston Respublikasi Prezidentining 2020-yil 20-oktyabrdagi PF-6084-sonli "Mamlakatimizda o'zbek tilini

New Uzbekistan for 2022-2026"² and other regulatory legal documents related to this activity in implementation, the results of this dissertation research serve to a certain extent.

Compliance of the research with the priorities of the development of science and technology of the republic. The dissertation was completed in accordance with priority line I. "Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy" of the republican science and technology development.

Level of study of the problem. Studies related to the specific features of the language of a work of art have a long history in world linguistics. It can be said that linguopoetics was formed as a separate independent field as a result of interest in learning the language of artistic works and extensive research in this regard. Many studies have been carried out in linguistics on these issues.³ In these works, it is emphasized that special attention should be paid to the aesthetic functions of language units during the research of artistic texts.

In Uzbek linguistics, issues such as the linguopoetic study of the literary text, the skill of using the language of a certain artist have been specially studied. In this regard, the researches of I.Mirzaev, A.Nurmanov, N.Mahmudov, M.Yakubbekova and M.Yuldashev are important from a scientific and theoretical point of view.⁴ In recent years, in the researches of G.Muhammadjanova, D.Jamaliddinova, F.Ibragimova, D.Andaniyazova, Sh.Tashkhojayeva, D.Turdaliyeva, T.Allayarov, Z.Mukimova, J.Matnazarov, M.Yakubova, J.Yuldashev, in their research, the role of language units in the formation of literary text, the works of a number of Uzbek artists, and the linguopoetic features of examples of folk art are revealed.⁵

yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi Farmoni//lex.uz/docs/5058351.

² O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi PF-60-sonli Farmoni//https://lex.uz/docs/5841063.

³ Bu haqda qarang: Винокур Г.О. Критик Поэтического текста. – М.: Государственная Академия художественных наук, 1927; Щерба Л.В. Избранные работы по русскому языку – М.: Учпедгиз, 1957. – С. 188; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... д-ра филол. наук. – М., 1992. – С. 61; Липгарт А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы): Автореф. дисс. ... канд. филол. наук. – М., 1996. – С. 23; Shu muallif. Основы лингвопоэтики / учебное пособие. – М.: "Диалог-МГУ", 1999. – С. 165.

⁴ Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992; Нурмонов А. Тилшуносликнинг адабиёт билан муносабати // Танланган асарлар. 3 жилдли. – Тошкент: Академнашр, 2012; Махмудов Н. Ойбек шеърятдаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Shu muallif. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б. 34-36; Shu muallif. Шайхзода сўзининг лингвопоэтикасига чизгилар / Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17; Якуббекова М.М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Тошкент, 2005; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Shu muallif. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009.

⁵ Жамолиддинова Д. Бадий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2005; Shu muallif. Бадий матнда терминларнинг лингвопоэтик ва лингвокультурологик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Тошкент, 2020; Ибрагимова Ф. Бадий матнда эллипсис ва антиэллипсис: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2011; Анданиёзова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси:

Today, one of the main tasks facing Uzbek linguopoetics is to separately research the linguopoetic features of the works of creators who have their place in Uzbek literature and to highlight their unique style. In particular, although the lexical-semantic and stylistic features of the language of Sharaf Bashbekov's dramas have been studied,⁶ the creator's works have not been specially studied in the linguopoetic aspect.

The connection of the research topic with the research plans of the research institution where the dissertation was completed. The dissertation was completed within the framework of the research plan of the Uzbek language department of the Institute of Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan "Modern directions of Uzbek linguistics: problems and solutions".

The purpose of the research is to study the linguopoetic features of Sharaf Bashbekov's works.

Tasks of the research: to reveal the poetic possibilities of phonetic-phonographic, lexical tools in the works of Sharaf Bashbekov;

elucidate the functions of applause, cursing, dialect words used in literary works in the literary text;

show Sh.Bashbekov's ability to use names and nicknames;

clarifying the place of intertextuality, ellipsis, parcellation in Sh.Bashbekov's works;

revealing the gender characteristics of command devices in literary works;

determining the importance of interrogative devices in illuminating the literary intention of the creator.

The object of the research is the texts of the drama and short stories included in "Selected works" of Sharaf Bashbekov were taken.

The subject of the research is the linguopoetic features of poetically actualized language units in the works of Sharaf Bashbekov.

Research methods. Description, comparison, contrast, contextual-textual, linguopoetic analysis methods were used in the dissertation.

The scientific novelty of the research is as follows:

The linguopoetic significance of the phonetic-phonographic tools used in the works of Sh.Bashbekov was analyzed not only on the basis of phonopoetic phenomena, such as the *folding of vowels*, but also the *division of words into syllables, interruptions, and distorted pronunciation of words*. On the basis of

Филол. фан. бўйича фалс. д-ри (PhD) дисс автореф. – Тошкент, 2017; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс автореф. – Фарғона, 2017; Аллаёров Т. Ўзбек тилидаги бўйруқ ва сўроқ конструкцияларининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Тошкент, 2020; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Тошкент, 2020; Турдалиева Д. Ўзбек халқ мақолларининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалсафа доктори (PhD) дисс. – Фарғона, 2019; Матназаров Ж. Матназар Абдулҳаким шеърятининг лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Урганч, 2022; Якубова М. Эркин Самандар шеърятининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Урганч, 2022; Yuldashev J. Usmon Nosir she'riyati lingvopoetikasi: Filol. fan. bo'yicha fals. d-ri (PhD) diss. avtoref. – Toshkent, 2023.

⁶ Ikromova G. Sharof Boshbekov dramalarining lisoniy tadqiqi: Filol. fan. bo'yicha fals. d-ri (PhD) diss. avtoref. – Farg'ona, 2023.

these features, emphasis on firmness of opinion, expressive expression of complex mental states of characters such as dissatisfaction, joy, and anger are highlighted.

The literary and aesthetic functions of lexical units in the works of Sharaf Bashbekov, the poetic value is opened on the basis of synonyms such as *ozg'in, ramaqijon; chuqurlik, tubanlik; haqoratlamog, tahqirlamoq, koyimoq*; and antonyms such as *och-to'q, yig'lamog-kulmog*; paronyms such as *firma-ferma, internet-internat*; the literary-aesthetic task is revealed on the basis of expressions such as *tishini yalang'ochlamog, tilini qitiqlamoq, o'tirib qolmog*, it is proved that it serves to ensure the uniqueness of the language of the work

in the formation of the individual-literary style of the creator, the affixes of ironic content *-cha (olimcha), -vachcha (shoirvachcha, robotvachcha), -shunos (kallashunos)* are morphological; it is proved based on the analysis of examples that lexical methods such as *azakayfiyat, chalafidoyi*, reveal the inner purpose of the subject, and load the content of sarcastic pitch.

it is proven that the nicknames used in the literary text are not only a comic effect, but also a poetic tool that reveals the pain and suffering of the characters, based on poetonyms used with a specific purpose, such as *Voybolam, Tekturmas, Bexosiyat, Paranji, Oshiq G'arib*;

it is revealed that such phenomena as *intertextuality, ellipsis, and parcellation* in the works of Sharof Bashbekov create emotional-expressiveness in the literary text, the gender characteristics of the command devices are differentiated according to the linguopoetic possibilities, the interrogative devices are not only a *question-and-answer constructions* in the literary text, but also serve to increase the poetic actuality. It is based on the fact that the indicator is one of the important factors.

The practical results of the research are as follows:

the results of the research are textbooks on "Linguopoetics", "Linguistic analysis of literary text", "Speech culture and methodology", "Linguistics", "Cognitive linguistics" and other subjects studied in higher educational institutions in the field of linguistics. it is based on the fact that it is of practical importance in the creation of manuals, methodological instructions;

it is proven that the conclusions obtained as a result of the research contribute to the science of linguistics with new scientific and theoretical developments, and at the same time, they serve to form certain scientific views in the development of the field of linguopoetics;

when the language of a certain creator's works is analyzed linguopoetically, it is proved that the necessity, place and possibilities of language units in the artistic text as a linguistic phenomenon acquire special significance from a scientific and theoretical point of view.

The reliability of the research results is determined by the fact that the problem is clearly stated, the approach used, the theoretical information obtained from reliable scientific and literary sources, the basis of the analysis, and the implementation of theoretical ideas and conclusions in practice.

Scientific and practical significance of research results. Linguopoetic analysis of Sharaf Bashbekov's works in terms of phonetic-phonographic, lexical-

semantic, expressive-syntactic linguopoetic analysis determines the scientific significance of the work. The scientific significance of the results of this research on the literary language features of the works of a certain creator serves to improve the Uzbek national linguopoetics. The practical significance of the dissertation is in passing special courses such as "Linguopoetics", "Linguistic analysis of literary text", "Speech culture and methodology", "Linguo-cultural studies" from the linguopoetic analysis of creative works; it is determined by the fact that it is useful in creating textbooks, training manuals, and scientific pamphlets related to the field.

Implementation of research results. Based on the results of the study of the linguopoetic features of Sharaf Boshbekov's works:

the aesthetic function of the language in the literary text is one of the promising directions of the Uzbek language in the field of linguopoetics; from the analysis of the role of irony in revealing the dramatic text art, the role of metaphorical events in the scope of the literary text and the complete expression of the writer's intention, and the use of names and nicknames in the literary text to ensure the originality of the language of the work were used in the fundamental project OT-F1-78 on the topic "The Uzbek language, its historical development and prospects (based on the analysis of functional methods)", which is done in 2017-2020 at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan. (Reference No.3/1255-1123 of the Academy of Sciences of the Republic of Uzbekistan, 27.05.2024) As a result, this project is enriched with new scientific and theoretical information;

conclusions on the linguopoetic significance of the variety of lexical-semantic units in Sh.Boshbekov's works; questions related to the participation of cursing and applause in the realization of various poetic goals in the literary text and their differentiation according to gender; the expressive-syntactic devices that form the literary text; the issue of the creation of aesthetics in the literary text by phenomena such as intertextuality, ellipsis, parcellation were used in the innovation project IL-21071156 "Explanatory Terms of the Anthropocentric Linguistics" completed in 2021-2022 at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan. (Reference No.3/1255-1123 of the Academy of Sciences of the Republic of Uzbekistan, 27.05.2024);

as a result, this project is enriched with new scientific and theoretical information; the language of the creator's works, its uniqueness, lexical-semantic units, tropes and their linguopoetic analysis of proposals and recommendations were used in the preparation of the issue dedicated to Sh. Boshbekov to the program "We will read together" broadcast of the TV channel "Culture and Education" of the National Television and Radio Company of Uzbekistan. (Reference No. 01-16/84 of the National Television and Radio Company of Uzbekistan, April 4, 2024). As a result, spiritual-educational thoughts in the research, conclusions based on scientific views enriched and perfected the script of the TV show.

Approbation of research results. The results of the dissertation were discussed at 4 international and 2 national scientific-practical conferences.

Publication of research results. A total of 13 scientific works on the subject of the dissertation, including 6 articles in scientific publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Ministry of Higher education, science and innovations, including 2 republican and 4 foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, 3 main chapters, a summary, a list of used literature, the total volume is 140 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the Introduction, the relevance and necessity of the research is based, the goals and tasks are determined, the subject and object are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, its scientific novelty and practical results are described. Based on the reliability of the obtained results, the theoretical and practical importance of the work is revealed. Information on the implementation of research results, published works and the structure of the dissertation is presented.

The first chapter of the dissertation, entitled "Issues of the literary text and the linguopoetic approach to it", reflects on the attitude to the language of the literary work, the linguopoetic approach, and the research conducted in this regard. In the first part of the chapter, known as "The study of the language of literary work in world linguistics", the researches carried out on this issue in linguistics were analyzed and a reaction was expressed to them.

It is known that in the 20 years of the XX century, attention was paid to the issues of literary text research as a special problem. Russian linguist L.V.Shcherba said that the purpose of analyzing a literary work is to show the linguistic features that express the ideological and specific emotional content of a literary work.⁷ In world linguistics, since the 60s of the last century, the linguopoetic study of the literary text has become intense. In her doctoral thesis, V.Zadornova, who has carried out effective research on the issues of linguopoetics, clearly reveals the specific subject, purpose and problems of the field of linguopoetics. The linguist writes: "The linguopoetic study of the text is not aimed at simply identifying one or another unit of the language, but is aimed at explaining the aesthetic effect of a literary work with the help of words".⁸ In A.Lipgart's "Basics of Linguopoetics" manual, the issues of the theory and practice of linguopoetic research of the literary text: the anthological status of linguopoetics, the characteristics of the methods used in it, the connection of linguopoetics with related philological sciences – linguistic stylistics and literary studies were considered.⁹ In the world linguistics of

⁷ Щерба Л.В. Избранные работы по русскому языку. – М., Учпедгиз, 1957. – С. 7.

⁸ Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... док. филол. наук. – М., 1992. – С. 61.

⁹ Липгарт А.А. Основы лингвопоэтики: Учебное пособие. – М.: «Диалог-МГУ», 1999. – С. 165.

the next period, researches on the study of the language of artistic works continue, especially in this regard, the works of scientists such as T.Burseva, A.Abdikerimova, G.Kukuyeva, Y.Barisova, L.Krasnikova can be noted.¹⁰

The second part of the chapter is called "Issues of linguopoetic research of literary text in Uzbek linguistics". In Uzbek linguistics, there have been many studies devoted to the problems of literary language, in particular, to the issue of linguopoetics of the literary works of several writers. Also, creators such as Fitrat, Elbek, Aibek also expressed valuable opinions about the importance of language in the literary text.¹¹ In this regard, Fitrat's views are especially valuable: "We can see the pure form of our language in the fields. There are epics, tales, matals, lapars, songs, songs that are the food of their soul. All this should be recorded with great attention as it came out of the mouth of the people. There are works by our poets such as Ahmad Yassavi, Rabguzi, Mashrab, Navoi, H.Baykara, Munis. Let's check all these carefully, compare them and get reasonable results. When we go to the field armed in this way, the results obtained will turn out to be scientific.

In recent years, the increasing number of experiments in Uzbek linguistics on the research of the linguistic features of the literary work indicates that there are countless literary works that embody the limitless possibilities of our language in the history of our literature. As the researchers of the artistic text rightly noted, "A work of art is a unique field where the vernacular language can show all its possibilities, and these possibilities can be fully used according to the skill level of the writer. These possibilities are limitless, and studying the issues of its realization in a specific work is the basis for demonstrating the writer's skill in literary language, and also the wealth of means of expression in the national language."¹²

Due to independence, the requirements for fiction, as well as for its analysis and study, have completely changed. It became clear to the researchers that studying the possibilities of literary and aesthetic pleasure of literary works is a first-class task.¹³ A number of scientific articles by N.Mahmudov as the first works in the field of linguopoetics in Uzbek linguistics became the basis for creating fundamental researches in this field.¹⁴ Also, in the studies of linguists such as I.Mirzaev, G.Rikhsieva, M.Yuldashev,¹⁵ the language of the literary work was

¹⁰ Бурцева Т. Лингвопоэтика Б.Л.Пастернака и ее эволюция: Автореф. дисс. канд филол. наук. – Казан, 1999. – С. 18; Абдыкеримова А.Э. Лингвопоэтика: статусы жана проблемалары. Филология илимдеринин доктору окумуштуулук даражасын алуу үчүн жазылган диссертациянын авторефераты. – Бишкек.2008, – Б. 39; Кукуева Г. Лингвопоэтическая типология текстов малой прозы: Автореф. дисс. канд филол. наук. – Барнаул, 2009. – С.33; Борисова Е. Художественный образ в английской литературе XX века: Автореф. дисс. канд филол. наук. – Самара, 2010. – С. 43; Красникова Л. Лингвопоэтические особенности стихотворных циклов Т.Мура «Ирландские мелодии» и Байрона «Еврейские мелодии»: Автореф. дисс. канд филол. наук. – М, 2016. – С. 27.

¹¹ Фитрат А. Танланган асарлар. – Тошкент: Маънавият, 2009. – Б. 141; Элбек. Гўзал ёзғичлар. – Тошкент: Туркистон давлат нашриёти, 1924. – Б. 75; Ойбек. Танланган асарлар. – Тошкент: Фан, 1979. – Б. 109;

¹² Фитрат А. Танланган асарлар. – Тошкент: Маънавият, 2009. – Б. 141.

¹³ Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2001. – Б. 2.

¹⁴ Махмудов Н. Ойбек шеърлятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Shu muallif. Абдулла Қаҳҳор хикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б. 34-36; Shu muallif. Шайхзода сўзининг лингвопоэтикасига чизгилар / Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17.

¹⁵ Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дис... докт.

analyzed to one or another level from a linguopoetic point of view. Especially M.Yuldashev's monograph on linguopoetics is an important study in this regard. The scope of linguopoetic research in Uzbek linguistics has expanded significantly, especially after the 2000s.¹⁶ It is especially gratifying that in recent years, a lot of research has been created, dedicated to showing the skills of a certain creator in using language, the peculiarities of the writer in the use of units of this or that language level.¹⁷ However, no matter how large the range of research in this direction is, it cannot be said that they fully cover all the works that have a special place in the history of our literature. In particular, the works of Sharaf Bashbekov, who have a special place in Uzbek literature, have not yet been fully studied in terms of linguopoetics. Researching the linguopoetic features of literary works is a great contribution to the development of our linguistics, and it reveals the hidden possibilities of our language.

The second chapter of the dissertation is called "Linguopoetic features of phonetic-phonographic and lexical-semantic features in the works of Sharaf Bashbekov". In the section of the chapter known as "Linguopoetics of phonetic-phonographic means" in literary work, vowel folding, dividing the word into syllables, graphic syllabification of the word, interruptions in the speech process, wrong pronunciation of the word, various poetic functions of pronunciation are discussed.

It is known that the acquisition of vowels helps to quickly and clearly determine the psyche and current state of the hero of the work. For example: *Qo'chqor.(ko'zlarida yosh o'ynab) Yolg'oon!.. Men hech qachon yig'lamaganman!..*

Alomat. Yig'lagansiz. Faqat ko'zingizning narigi tomoni bilan yig'lagansiz. Ko'zyoshingiz tashqariga emas, ichingizga oqqan.

Different emotional subtleties of the meaning of the word *yolg'oon* (lie) in the quoted passage, understood by layering the vowels, have a strong impact on the reader, and serve to reveal the intended purpose of the speech. In addition to lengthening the vowels in the word, the writer also effectively used the graphic

фил. наук. – Ташкент, 1992; Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – 2003. №2. – Б. 84-86; Йўлдошев М. Чўлпоннинг бадий тил маҳорати (“Кеча ва кундуз” романи мисолида): Филол. фан. номз ... дисс. – Тошкент: ТАИ. 2000. – Б. 26.

¹⁶ Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан ... д-ри. дисс. автореф. – Тошкент, 2005; Қосимова М. Бадий нутқ индивидуаллигининг лингвистик хусусиятлари: Филол. фан. номз ... дисс. – Тошкент, 2007.

¹⁷ Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Фарғона, 2017; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Тошкент, 2020; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Қарши, 2020; Матназаров Ж. Матназар Абдулҳаким шеърятининг лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. автореф. – Урганч, 2022; Якубова М. Эркин Самандар шеърятининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Урганч, 2022; Yuldashev J. Usmon Nosir she'riyati lingvopoetikasi: Filol. fan. bo'yicha fals. d-ri (PhD) diss. avtoref. – Toshkent, 2023; Norova Sh. Asqad Muxtorning badiiy til mahorati: Filol. fan. bo'yicha fals. d-ri (PhD) diss. – Toshkent, 2024. – B. 23.

syllable of the word. Poetic actualization in the literary text can be realized by recording the individual pronunciation of the hero - the *graphon* method.¹⁸ By dividing such words into syllables and pronouncing each syllable strongly, meanings such as: *special emphasis, humor, expression of a high level of emotional state, and displeasure* are loaded. This aspect can be considered as a tool that fulfills the linguopoetic purpose in addition to the existing practical significance of the syllable in the language. In the following text, we can observe the character's dissatisfaction with reality by strongly pronouncing each syllable in the word. For example: *To 'satdan Shavkatning g'azabi qaynab, yig'lamsiragancha baqira ketdi: Tash-lab ketarkanman, a, nega tash-lab ketarkanman!? Axir bu yorug' jahonda shundan boshqa hech kimim yo'q-ku!.. O'ylab gapiryapsizmi, qandoq tash-lab ke-taaay!? Men... haligi..."Tashlab ketasiz"mas, topshirib ketasizmi demoqchiydim.* ("Falakning gardishi", 420-bet) Such freedom of the writer in terms of expression of expressiveness served the realization of various literary intentions.

Interruptions (aposiopesis) become poetically actualized when creating a graphic method in a literary text, that is, they acquire appropriate literary meanings. Sometimes the hero of the work is looking for the necessary word for the clear and appropriate expression of the thought he wants to express in connection with various emotional states. Naturally, in the process of searching for words, there will be interruptions in the flow of speech. These interruptions and stops are emphasized in the literary text by means of polypoints.¹⁹ At first glance, such interruptions seem to damage the meaning integrity of the text, but according to the poetic actualization, they participate in the strengthening of the integration of the text. In the following excerpt, the complex mental state of the characters – the strong pain in the hearts of school-age children as a result of unexpectedly learning about the mistakes made by their parents did not allow them to fully express the words. In order to increase expressiveness, a coherent sentence is expressed by interruptions from the language of several characters. The phrases spoken by them collectively represented a whole and gained linguopoetic significance. For example: Misriyo. *O'tkir...*

O'tkir. ...*shu yerdaman...*

Soli. ...*ablah ular...*

Misriyo. ...*undaymas...*

Uchqun. ...*kimlar?..*

O'tkir. ...*ota-onalar...*

Uchqun. ...*bobom yaxshilar...*

Misriyo. ...*hamma yaxshi...*

Soli. ...*demak, men ham yaxshiman?...*

Misriyo. ...*ha, hamma...*

Soli. ...*faqat, bilmasang, ko'rmasang, sezmasang yaxshi...*

¹⁸ Юлдашев М. Бадий матн лингвопоэтикаси тадқиқи: Филол. фан. д-ри ... дисс автореф. – Тошкент, 2009. – Б. 42.

¹⁹ Юлдашев М. Бадий матн лингвопоэтикаси тадқиқи: Монография. – Тошкент: "O'zbekiston" НМИУ, 2019. – Б. 192.

Misriyo. ...*gap nimani ko 'rishda, Soli...* ("Tikansiz tipratikanlar", - P. 68)

We have grouped the cases of distorted pronunciation of words by the characters in the works of Sh.Bashbekov as follows: 1. In order to create a comic effect, the character uses unique, repetitive units in his speech that attract special attention: Qo'chqor. *Olimtoy lekin ja savob ish qilyapti-da. Rakatopsin. Mana xotin-xalaj, bola-chaqa yil bo'yi daladan beri kelmadi. Na dam olish bor. Ertadan kechgacha ish, ish, ish!* In the speech of the same hero, the expression *baraka toping* (Excellent) is used in the form of *rakatoping*, the first syllable of the word is omitted to show the character's individual character, culture of behavior, and this sentence is currently a precedent unit. Some creators were able to turn such words into the character's "visiting card" in the speech of their characters for a specific purpose. For example, words such as Sariboy's *innankeyin* in G. Gulom's story "Shum bola" and Salih Mahdum's *habba* in A.Kadiri's "Mehrobdan Chayan" have become a precedent unit in Uzbek linguistic culture and directly refer to these works or heroes. Sh.Bashbekov also introduced the word "*rakatoping*" into the literary text, which served to individualize the nature of the hero.

2. Mispronunciation due to the fact that the native words are not yet widespread among ordinary people, they are unfamiliar, they do not have pronunciation skills:

Qo'chqor. *Hech kim mehnatdan o'lmaydi, Olimtoy...*

Olimjon. *Ana, o'ldi-ku!!! Yana nima kerak sizga?! Siz – inkvizitorsiz!*

Qo'chqor. *Nima-zitor?..*

Olimjon. *Inkvizitor!*

Qo'chqor. *Yo'g'-e, Olimtoy inkvizitor emas, mexanizator de...*

The writer has a unique approach to mispronouncing the word in the hero's speech. "What?" by using it together with an interrogative pronoun, mainly an emotional-expressive purpose is intended. In other words, the reader quickly realizes that he is a simple, simple village tractor, and there is no need to describe his social status in other words. Moreover, his nature of self-esteem, self-depreciation, and talkativeness are exaggerated. In particular, a comic effect was created from the situation of trying to correct the interlocutor's speech by accusing the interlocutor of speaking incorrectly without distinguishing between the meanings of the words *inkvizitor* and *mexanizator*.

In the dramatist's works, in most cases, we can witness the occurrence of phenomena such as phonetic-phonographic means, such as *folding of vowels, interruptions, graphic articulation of words*, in a sequence, in the same text. This means that the literary text received a stronger emphasis from the linguopoetic point of view, and the emotional-emotional state is more than the norm. For example: O'tkir. *Tekingamas... Tekingamaas! Qimmat-ku, dada! Judayam qimmat! Da-da, oching! Oching, da-da! Da-daaa!!!* ("Tikansiz tipratikanlar", - P. 66)

So, the importance of phonetic-phonographic tools in the playwright's works is incomparable, and they serve to realize a specific goal of the writer with their aesthetic power, linguopoetic function, and effectiveness.

In the second part of the chapter, known as "Linguopoetics of lexical-semantic features", the types of lexical-semantic features according to their form and meaning-relationship, migrations, expressions, dialectal words, the aesthetic function of vulgar words manifestation is illuminated.

In the analysis of the literary text, along with other units, the types of words according to their form and meaning have an important place. Creators try to use the form of high aesthetic weight, not the constant use of words, in order to reveal their literary purpose in an aesthetically attractive way. The linguist N.Mahmudov put forward the following opinion in his article about synonyms: "... one of the regular and abstract factors that ensures the high level of development of a language, that is, its richness and color, is the scope of the possibilities of the relationship between linguistic units – synonymy".²⁰ In the research of Sh.Bashbekov's ability to use synonyms, two important aspects should be considered: choosing the most appropriate word(s) for the meaning expressed; it is necessary to take into account the use of two or more words with the same meaning in the same text in harmony with the purpose of the literary image.²¹ We can see that both aspects are equally observed in Sh.Bashbekov's work. For example: *Erkak. ...Nimani o'ylayapsiz, deypman?*

Ayol. Ha... Menmi? Ko'rib turibsiz, o'zim bu yerdan tusholmayapman. Shu meni ko'tarib tushiolarmikinsiz, shuni o'ylayapman. Yo'q, ko'tarolmasangiz kerak, ramaqijongina ekansiz. Hay, bilmadimov... Buning ustiga qoningiz kam. ("Taqdir eshigi", 28-bet)

In the quoted text, in order to increase the artistic effect, the word *thin*, which expresses the meaning of lean, less than normal weight, is a symbol level compared to chooses the word *ramaqijon* which is higher than other words such as *oriq, qiltiriq, dirdov, ipiltiriq, ramaqijon, qoqsuyak, log'ar*. In this word, this meaning is expressed figuratively, the meaning of exhaustion is strongly emphasized, and the speaker's personal attitude of discrimination is also understood.²² Also, the diminutive suffix *-gina* added to the word *ramaqijon* added the meaning of pity while emphasizing the further weakening of the sign. This ensured the believable and impressive performance of the woman's speech, who deliberately belittles the hero (man) in order to achieve her goal.

The writer's use of the second type of synonyms served to prevent the impoverishment and lack of color of the speech that occurs as a result of the same repetition of the same word. In the following text, the verbs to insult, to humiliate are differentiated by the fact that they have a negative connotation, such as *haqorat qilmoq, tahqirlamoq* and by the degree of increase in meaning. Depriving the hero of his dignity by making light of insults such as "...rahbar bo'lgandan keyin koyiydi-da" in relation to demeaning, humiliating behavior or speech, there is a hint that the mute is already used. The synonyms with negative coloring used side by side ensured the perfection of literary image and imagination. For example:

²⁰ Махмудов Н. Синонимлар – тил зангинлиги ва рангинлиги кўзгуси // Ўзбек тили ва адабиёти. – Тошкент, 2021. № 4. – Б. 3.

²¹ Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – Б. 185.

²² O'zbek tili sinonimlarining katta izohli lug'ati. I jild, – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, – B. 459.

Alomat. *Biron tirik jon siz bilan hisoblashadimi? Birovga gapingiz o'tadimi? ...To'y ma'ralalarda poygakda o'tirasiz! Ulug'larga tayyorlangan dasturxonga yaqinlasha olmaysiz! Joyingizni bilib o'tirishga majbursiz, chunki "mehnatkash" degan mansab bilan to'rga chiqolmasligingizni yaxshi bilasiz! Shlyapa kiyib, galstuk taqqan ketmondasta ham sizni haqoratlashi, tahqirlashi mumkin! Alam qilmaydimi?*

Qo'chqor. *Ha endi, rahbar bo'lgandan keyin koyiydi-da...* ("Temir xotin", - p. 181)

A skilled writer used both of the above methods of synonyms. With the help of such purposefully used synonyms, the aesthetic gloss of the word in the literary text and the literary perfection of the language of the creator's works are ensured.

Antonym pairs also serve as a great opportunity for the literary to ensure the expressiveness and effectiveness of literary speech. Alomat. *Yig'lagansiz. Faqat qo'zlarigizning narigi tomoni bilan yig'lagansiz. Ko'zyoshlaringiz tashqariga emas, ichingizga oqqan. Mana mening ichim to'la temir-tersak, sizning vujudingiz esa faqat va faqat ko'zyoshidan iborat. Lim-lim yosh...* ("Temir xotin", -p. 26)

Sh.Bashbekov created unique examples of conflicting meaning, managed to exaggerate the conflict between events and mental-spiritual processes. Through the above text, the character in the form of the image of a strong, proud Uzbek man who does not show his tears even though he is oppressed no matter how much – inside and outside, which expresses the spiritual conflict between words belonging to the same category literally demonstrated through the pair of antonyms such as *ichkariga-tashqariga* increased the linguopoetic value of the work.

There is a tradition of using paronyms in the literary text to create expressiveness, melodiousness, and comic effect. In Sh.Bashbekov's works, this feature was appropriately used to create a comic effect. For example: *Endi turib o'tirsangiz ham bo'laveradi, ko'tarilib bo'ldik, – dedi. Fayzulla uning qo'lidan tortib...*

– *Siz ham putyovka bilan ketyapsizmi, uka? – dedi Qo'zvoy sal o'ziga kelib.*

– *Bizniki biznes, – erinchoqlik bilan javob qildi Fayzulla.*

– *Firmaning ishlari bilan ketyapman.*

– *Iye, sizam fermamisiz? – dedi Qo'zvoy qarindosh chiqib qolganday quvonib.*

– *Bizda ham Qarshi ferma degani bor... O'sha yubordi-da, bo'lmasa menga nima...*

– *"Ferma"mas, "firma!" – ta'kidladi Fayzulla.* ("Musofir bo'lmaguncha", - p. 456)

In this passage, the hero confuses the meanings of words because he cannot distinguish between the names of the *firma* and *ferma*, and gets into a funny situation. In order to create a funny situation through paronymy in the literary text, the creator deliberately pronounced boarding *internat va internet, padar – radar* ("Until there is a stranger") with similar pronunciation; words such as *san'at – sanoat* ("Charkhpalak") are skillfully used.

Tropes are also tools that enable the expression of speech and serve to realize a specific goal of the writer. One of the most common ways of creating

figurative meaning is metaphor. The artist's use of unique, unrepeatable metaphors indicates that he has penetrated the language. For example: Turdi. *Peshonadagini ko'ramiz. Birinchidan, bilasan, enam kasal yotibdi. Qanday qilib tashlab ketaman? Ikkinchidan, karmon ham kasal.* ("Manzil", 632-bet)

If the word *kasal* (sick) in the quoted text means that his mother is physically ill, then the second sentence helps to understand that her pocket is empty, she has no money, his financial situation is also difficult, and she is helpless are given: in the intellectual comedy "Door of Destiny", she applies the same word *kasal* in a figurative sense to a malfunctioning lock. In this place, as a result of using one word both literally and figuratively, a word game is created by the creator in addition to the *private-author metaphor*: Erkak. *Narigi tomondan bir urinib ko'rmaysizmi? Ichkaridan ochilmayapti-da, qulfi kasal...(ayol tomonga qarab) egasiyam!* ("Taqdir eshigi", -p. 8)

Sh.Bashbekov effectively used the possibilities of the phenomenon of ambiguity. In the following text, the combination of *silliq kuylamoq* is considered a synesthetic metaphor and attracts the reader's attention. In this movement, brought about by the integration of movements perceived by other body parts, there is a hint that a song that is not sung smoothly scratches the ear, just as a non-smooth object scratches the hand. *Ashulaga bora-bora hamma jo'r bo'ladi. Buni ko'rib xormeysterning hayratdan og'zi ochilib qoladi. Chunki shuncha yillardan beri bularning hamnafaslikda, bu qadar silliq kuylaganlarini ko'rmagan edi.* ("Tentak farishtalar", -p. 221) The playwright skillfully uses such metaphorical speech and expresses his thoughts figuratively.

In Sh.Bashbekov's works, we can see that metonymic tropes also served to express the artistic goal: Qumri. *Muhiddin akaning o'g'li ikkita o'rtog'i bilan armiyadan kelgan ekan. Otpuskaga. Avval uch kishi bo'lib o'shalar chiqishdi. Hech bo'y bermadingiz.*

Qo'chqor. *Hm, armiya ham bas kelolmadi degin?* ("Temir xotin", -p. 149)

By the word *armiya* (army) used in this text, the playwright points to the presence of some aspects of the hero's nature, such as self-esteem and self-esteem. In some places, the playwright does not openly express this nature, but he skillfully uses linguopoetic possibilities.

In his works, Sh.Bashbekov was able to select and use phrases according to the purpose of the image. For example: *tiliga osilmoq, toshini termiq, o'tirib qolmoq, og'zi mahkam, dasturxon qilmoq, o'takasi o'nga bo'linmoq, ko'pga kelgan to'y, tilini qitiqlamoq, tishini yalang'ochlamoq, gapni achchiq ichakday cho'zmoq.* We focused on three aspects in studying the skill of using creative phrases: replacing some words in the phrase; expanding the content of the phrase; individuality in the use of expressions. It should be noted that in many places expressions have been reworked based on the characters' nature and mental state. In the literary text, such expressions are re-saturated with subtleties of meaning, polished, and increase their poetic relevance. In the passage below, instead of using one of the lexical synonyms of the negative meaning of the word laugh, such as *tirjaydi, iljaydi, irshaydi*, the author brings the phrase into the text as a synonym. It is known that the "Phraseological dictionary of the Uzbek language" contains the

expression "*tishining oqini ko'rsatmoq*"²³, which expresses the negative meaning of the word *kulmoq*. However, the dramatist does not use a ready-made unit in the language, but a combination of "*tishini yalong'ochlamoq*", which expresses a stronger negative meaning than the stable combination above. As a result, this unit in the text is charged with a special linguopoetic task that expresses the content of strong hatred: *Nihoyat, Binafsha dadasidan ko'zini uzib, yerga qaragancha stol tomon kela boshladi. Uyatdan qizarib, nomus o'tida kuyib kelayotgan qizga oradagi masofa juda uzoq tuyuldi. Stolga yaqinlashib, ziraqni qulog'idan yecha boshladi. Semiz, pakana ayol tilla tishlarini yalong'ochladi. Shavkat bir joyi sanchganday aftini bujmaytirdi.* (That work, -p. 438)

There are many different ways of processing folk expressions, giving them a new color and tone, a new interpretation of meaning. Among them, relatively common methods such as "opening a new interpretation of the meaning of a general phrase, changing the lexical structure of the phrase and expanding its semantic-stylistic functions, adding new figurative and figurative meanings to the phrase" can be noted.²⁴ In the lexicon of the language, there is a phrase *dasturxon qilmoq – bir gapni har qayerlarda har kimlarga gapirib, doston qilib yurmoq*.²⁵ In the following passage, this phrase is expanded by including the whole "*butun o'zbekning dardini*" combination, thus the literary weight of the reworked phrase has increased significantly: *Olimjon. (Alomatga qarab turib). Iye, bu o'chib qoptiku... Qo'chqor. Iye!.. O'chib qopti, deganing nimasi?! Men shuncha gapni kimga gapirdim bo'lmasam? Butun o'zbekning dardini dasturxon qilib o'tiribman! (xafa bo'lib) Doim shu – bizga o'xshagan odam gapirsa, yo hech kim eshitmaydi, yo eshitadigani temir chiqadi...*

In his works, the writer uses dialect-specific words to reflect the local spirit and to individualize the speech of the hero of the work. When examining the linguopoetic features of a literary text, it is one of the principles of linguopoetic analysis to approach the language units in it, taking into account the concept of space and time unity, and this, of course, increases the value and artistry of the work.²⁶ In the literary text, a group of dialect-specific words, as well as dialect-specific pronunciation and morphological forms, are noteworthy: *ena* (mother), *chakki* (swimming), *lo'kkavoy* (motorcycle), *kunbotish* (west), *opovsi* (form of address), *yozyvos* (*yozyapsiz* – grammatical form) and others territorially limited words created the ground for the clear and complete manifestation of the author's literary intention.

In the lexical level of the national language, there are rude words used in the sense of insults and threats, and it is impossible to learn the national language without them. Curses included in the rough words, which helped to exaggerate certain aspects of the hero's nature in the literary text, were also used by the creator for poetic purposes. Below, poetics in cursing, that is, fluidity in the text, harmony of sound based on successive alliteration served to increase the effectiveness:

²³ O'zbek tilining frazeologik lug'ati. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa uyi, 2022. – B. 501

²⁴ Bu haqda qarang: Ўлдошев М. Бадий матнинг лингвопоэтик тадқиқи. – Тошкент: Фан, 2019. – Б. 215.

²⁵ Ko'rsatilgan manba. – B. 131.

²⁶ Юлдашев М. Бадий матнинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – Б. 26.

Halima xola. *Xudoyo xudovando tilginang tanglayingga yopishib qolsin-u, qishlog'imiz sen vabodan qutilsin, omin, Ollohu akbar! Xudo seni tilsiz, jag'siz qilib yaratsa, haqqi ketarmidi, a! Iloyim, yashiling jarda, qiziling qirda qolsin, sen yetimcha – yetti kulchaning! Tilingga tersak chiqqur!* (“Tushov uzgan tulporlar”, - p. 78) In the text, the combination of the sound "q" of the frase *qiziling qirda qolsin qarg'ishining*, "t" of the frase *tilingga tersak chiqqur*, and the sound of "y" of the frase *yetimcha yetti kulcha* in the text creates a unique harmony and gives the reader aesthetic pleasure.

Another aspect that determines the skill of the writer is the correct use of standardized units of the vernacular language. We know that there is an expression in the folk language *misi chiqmoq*. This phrase is used in the sense of exposing the true essence, the true image.²⁷ The author expands the content of the phrase and uses it in the context of cursing. The transformation of the phrase *misi chiqmoq* in the form of *misi+ginang chiqqur* emphasizes the hope that the lie will be revealed. *-gina* affix strongly expresses emphasis. The addition of the exclamation *iloyo* served to further strengthen the desire of the speaker and ensure that the phraseological unit is characteristic of cursing in women's speech. For example: *Aqida. Ahamiyati bor-da, qoqindiq, ahamiyati bor! Oftob o'lgur yozgan bo'lsa mayli, hisob bir-u bir bo'pti. Anavi, iloyo misginang chiqqur Kumush yozgan bo'lsa, boshqa gap. O'zi sal mundayroq. G'ilay. "Voy salom bersam, alik olmaysiz", deydi! Gapini qarang! Bir ko'zi Do'mbirovodga qarasa, bir ko'zi Achavotga qaraydi – kimga salom berganini it biladimi?*

It is necessary to pay special attention to the plot of the plot in this text. The lexeme *g'ilay* is used for people whose pupils are not directed in one direction, who cannot look straight, and whose eyelids are crooked.²⁸ And in the speech of *Aqida* in the work, *g'ilay* is used as a lexical unit that strongly expresses a negative attitude. The author is not satisfied with saying that *Kumush* is “*g'ilay*” (grumpy). First of all, the determiner of the sentence is extracted from the syntactic structure of the sentence as a separate sentence – parcellation. Therefore, it shows the existence of a special literary load. *Bir ko'zi Do'mbirovodga qarasa, bir ko'zi Achavotga qaraydi*, clarifying the grieving, and through the use of the toponyms *Dombirabad* and *Achavot*, the hero's belonging to a certain region is emphasized.

In the literary works, one of the features that ensure the uniqueness of rude words in women's speech is the use of synonyms, figurative expressions, prepositions, and constant conjunctions. One of the most characteristic aspects of their speech is the leading characteristic of whining and moaning. In men's speech, it differs mainly in the fact that swear words, rude and insulting words are used more often. It is possible to see in many examples cases where cursing, cursing, and swearing familiar to everyone in the works of the artist increase the attractiveness of the speech of the characters. But we can witness that the playwright used new inventions and inventions in the speech of the characters, such units as *yashiling jarda, qiziling qirda qolsin, yer ursin, padariga qasir-*

²⁷ O'zbek tili frazeologik lug'ati. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B. 313.

²⁸ O'zbek tili izohli lug'ati. VI jild, – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B. 527.

qusur, *Toshkent ko'rmagan* can be evaluated as an individual style of the creator. In particular, *padariga qasir-qusur* is an extremely original invention, a good expression of rude words that exist in the form of *padariga la'nat yoki padariga qusur*. *Padariga la'nat* simply expresses a negative subjective evaluation and is used in the speech of a unitary character that is readily available in the language. And in the form of *Padariga qasir-qusur*, the comic effect comes to the fore rather than the insult. A person who hears it does not feel strong hatred in the speaker's attitude towards the addressee. Perhaps, laughter feels a mixed reaction. The skill of the writer can be seen in revealing the character of each character through their speech.

In the third section of this chapter, known as "Linguopoetic features of names and nicknames", the names²⁹ that speak in the works of the writer – *Tesha*, *O'roqvoy* ("Tushov uzgan tulporlar"); *Qo'chqor*, *Qumri*, *Bozortoy*, *Alomat*, *Olimjon* ("Temir xotin"); *Qo'zivoy*, *Turdi*, *To'ychivoy*, *Qarshiboy*, *Anqaboy* ("Musofir bo'lmaguncha") are examples of the fact that they were a means of idealizing the writer's goal. The name *Qo'chqor*, the hero of the drama "Iron Woman", is used for three different linguopoetic purposes, and in all three places, when this name is changed to another name, this difference is clearly noticeable: *Bu uyda men kimman o'zi, a? (baqirib). Qo'chqormanmi yo Qo'chqormasmanmi?! Qo'chqorman!!! Oiladagi erkak ekanligiga va aytgani so'zsiz bajarilishi kerakligiga ishora, ya'ni – Oilaning erkagimanmi yo erkagimasmanmi? Erkagiman!!!* mean comes forward. A name other than *Qo'chqor* would not have the meaning to emphasize that he is the male member of the family, the goal of the creator would not be realized. This name in the drama is poetically actualized by the elements and events in the text. It has acquired a unique, new, additional meaning and has become an active element of the artistic-aesthetic whole. The use of such names in the composition of the literary text depends on the perfection of intertextual communication and the author's skill in the field of art. Any name that has completeness within such a relationship cannot be changed to another name. If removed or altered, the integrity of the text would be compromised.

Also, the names that idealized the writer's goal, such as *Qumri*, *Bozortoy*, *Tesha*, *O'roqvoy*, *Ergashvoy*, served to vividly express the state of the heroes. For example: –*Ha, Ergash, yuribsanmi haliyam onangga ergashib?*

Ha, tuzik, tuzik... Bozorboy aka, bozorda nima gaplar? Biz cho'lma-cho'l, tog'ma-tog' yuraverib hech nimadan bexabarmiz. Narx-navo o'sha-o'shami?.. Sen yaxshimisan Turdi? Nima?.. Turibsan? O'tir, bo'lmasa turaver...

– *To'ychivoy, to'y qachon? Ay, sen pensiyaga chiqib uylanasanov... Ikkalasini bitta qilib, a? Umring uzoq bo'lsin ishqilib...* ("Musofir bo'lmaguncha", -p. 462t)

The name *Bozorvoy* in the following text is also an anthroponym used for a specific purpose. Even the addition of the anthropoindicator *-voi* and *-toy* in one place to his name has an literary meaning. Although both are adverbs that express the meaning of *erkalash-suyish*, the playwright uses these adverbs interchangeably

²⁹ Анданиязова Д.Р. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Тошкент, 2017. – Б. 60.

in terms of stylistic usage. If he adds the suffix *-toy* to the name of his equal or younger children, the creator does not think to add this suffix out of respect to his spouse, and from his female language considers it appropriate to be called "*Bozorvoy aka*". For example: Qo'chqor. *Bozortoy! Ho', Bozortoy!*

Sharofat. (*devor osha mo'ralab*). *Labbay?*

Qo'chqor. *A? Ha... Bozortoy keldimi?*

Sharofat. *Bozorvoy akam keluvdilar, ikki qopgina savzi olib, yana bozorga ketdilar.* ("Temir xotin", -p. 163)

Studying the characteristics of nicknames in literary texts helps to shed light on the rich possibilities of the Uzbek language. It should be noted that one of the linguopoetic functions of nicknames in literary texts is to create a comic effect. In this case, the creator can express his subjective attitude through strong sarcasm or vice versa. However, the nicknames used by Sharaf Bashbekov in the literary text served not only for a comic effect, but also as a poetic feature to reveal the pain and suffering of the characters, and served to describe the characters more clearly in the eyes of the reader. For example: individuality and creativity are clearly visible in nicknames like *Voybolam, Amudaryo, Oshiq G'arib, Paranji, Fotiyeva, Bexosiyat, Tekturmas*.

The third chapter of the dissertation is called "Linguopoetics of syntactic units in the works of Sharaf Bashbekov". This chapter is dedicated to illuminating the linguopoetic features of intertextuality, irony, parsellative devices, ellipsis, command and interrogative devices in Sh.Bashbekov's work. The first part of the chapter is called "Linguopoetic possibilities of intertextuality in the works of Sharaf Bashbekov". Sh.Bashbekov's dramas also reflect the following forms of intertextuality: phraseological units that have undergone some contextual changes within the text, folklore plots, proverbs, stories, legends, etc., text within the text, increasing imagery through allusive names, creating a comic effect.

Phraseological units that have undergone some contextual changes in the text are useful in reflecting the character's image and inner world, emotional state and emotional attitude to reality, and individual nature during the conversation. For example: Sayohatxon. *Nima meni tiriklay yerga ko'mmoqchimisan? Shuni bilib qo'y, bola, men mahallada "Sayohatxon"man, ishxonada "Sayohat Otayevna" bo'laman! Yo'q, bo'ldi!.. Suyak borib pichoqqa yetdi!*

Zulfiqor (*eshikdan boshini chiqarib*). "*Pichoq borib suyakka yetdi!*" *deyladi, xonim.* ("Eski shahar gavroshlari", 121-bet)

We don't have such a phrase as *suyak borib pichoqqa yetdi*. Since the Uzbek people have the phrase *pichoq borib suyakka yetdi* ("knife went to the bone"), laughter is generated when reading a phraseological unit that has undergone some contextual changes. The author indicates that the situation is not funny, but tense by correcting the phrase from the language of the character. "*Shamol bo'lmasa, daraxtning uchi qimirlamaydi*", "*Ota go'ri – qozixonami?*" such stable combinations as "*Daraxt bo'lmasa shamolning uchi qimirlamaydi*", "*Qozi go'ri – otaxonami?*" we see that it is brought into context in the form. A skilled playwright turned this method into an individual means of making laugh and creating a humorous effect. Sh.Bashbekov was able to fully use intertextuality in a

unique way. Masalan: *Bir quchoq bargni ko'tarib Zumrad paydo bo'ladi. Uning bor fazilati ham, kamchiligi ham bitta – kamgap. Zumrad. Munis opa, ho', Munis opa!..*

Tesha. *E-ha, Zumrad-Qimmat, senmiding? Qishloqqa qanaqa jarchi kelib qolibdi, debman. Yaxshimisan.* (“Tushov uzgan tulporlar”, 71-bet)

In the cited passage, intertextuality was created by means of onomastic units. As the name of the hero is *Zumrad*, he is addressed together with the name of *Qimmat*, which is opposite in character in the fairy tale "Zumrad and Kimmat", that is, in the style of *Zumrad-Qimmat*. As a result, there was an intertext connected with the title and plot of the fairy tale. It should be noted that there are many well-known names subordinated by the creator to such an artistic goal. For example, *Sugrot*, *Amir Olimxon*, *G'irof*, “26-si otilmasin” (kinofilm nomi), *Oshiq G'arib*, *Don Kixot* and etc. There are also allusions related to the famous works of writers such as Janni Rodari, Said Ahmed, Gafur Gulam. Such other texts, or their specific elements, introduced into the main text, were able to harmonize with the main text of the dramatist both in terms of content and language, and increased the literary value of the work and gained aesthetic value. It should be noted that the writer's skill is evident not only in the use of other texts, but also in the fact that certain names and popular phrases of his works are often remembered among members of society. As well as, *Alomat* yoki *Temir xotin* – in relation to working women; *Qumri* – for people who are simple and do not understand things quickly and “*rakatoping*”, “*odamning erkagi*”, “*Bozorvoy akam to'rt qopgina turp olib bozorga ketuvdilar*”, “*Bitta bayroq, bitta lokator*” and etc. Such units, which are widely used by representatives of society and are easy to understand, are also studied under the name of precedent units in some scientific works.³⁰

The second part of the chapter is called "Sharaf Bashbekov's ability to use irony". In the special studies devoted to irony, several opinions on this issue are given. In the researches, the use of words and phrases in the opposite sense with the intention of mocking and mocking is noted as the main sign of irony.³¹ Since the change of the meaning of the word is related to the purpose of the expression of the thought, irony is formed directly in the text and its meaning is understood with the help of other words. On the ground of irony lies, first of all, a critical thought. In the following example, the reaction to the event created a strong ironic content by comparing the abstract concept to the concrete signs of the event. The sentence “*Hozir ko'pchilik shunaqa qilyapti*” (many people are doing this) in the text made it possible for the contrasting units to find a bright and clear expression:

Erkak. *Vijdon qiynalyapti.*

Ayol. *Qarang-a! Juda qattiq qiynalyaptimi?*

Erkak. *Ha, burab-burab, sanchib-sanchib olyapti!*

Ayol. *Do'xtirga ko'rsating, operatsiya qilib olib tashlashadi. (O'ychan.)*
Vijdon ham ko'richakdek gap: hech ish qilmaydi-yu, og'rig'i olamni buzadi.

³⁰ Гудкова.Д. Прецедентные имена и проблемы прецедентности. – М.: 1999. – С. 152.

³¹ Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977; Миртожиев М. Ўзбек тилида полисемия. – Тошкент: Фан, 1977. – Б. 15; Йўлдошев М. Ядгаров Қ. Бадиий матннинг лисоний таҳлили. – Тошкент: Фан, 2007. – Б. 63; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодаланишининг усул ҳамда воситалари: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2001. – Б. 20.

Ortiqcha dahmaza. Hozir ko'pchilik shunaqa qilyapti. Bir yo'la hamma azobdan qutulasis. ("Taqdir eshigi", 19-bet)

In Sh.Bashbekov's works, we can see ironic findings created in a unique way, not only through syntactic, but also through phonetic-intonational, lexical-phraseological, and morphological ways. For example: -cha (*Olimcha*), -vachcha (*robotvachcha, shoirvachcha*), -shunos (*kallashunos*) suffixes have a linguopoetic value, such as revealing the inner purpose of the subject in a lexical way such as morphological, *chalafidoyi*, loading the content of ironic pitch. It should be noted that the artist effectively used irony as the main linguopoetic tool in expressing his thoughts very effectively.

The third part of the chapter is called "The art of ellipsis and parcellative constructions in literary works". When examining the linguopoetic features of Sh.Bashbekov's works, the issue of elliptical speech must be taken into account. Because ellipsis shows the special literary intention of the writer. The aesthetic burden of the reduced piece is transferred to the overtly expressed pieces. As a result, conciseness of expression and clarity of content is created. That is, through ellipsis, sentences are created that are compact in volume and layered in content. Elliptical speech is also a convenient speech for the student. Because he gets rid of the trouble of re-reading the part he knows and can easily recover. In this sense, the elliptic mechanism of Sh.Bashbekov's works can be a separate research object from a linguopoetic point of view. For example: in the works of Sh.Bashbekov, it is often observed that elliptical speech is formed based on the omission of one or another part of paremiological units in the literary text. For example: *Soli. Soy – soyga, boy – boyga ekan-da, a, shef?*

O'tkir. Do'stlaringga bunaqa baho berishni o'rganganingga ko'p bo'ldimi? ("Tikansiz tipratikanlar", - p. 52). In this literary text, it is observed that the proverb *Soy – soyga oqar, boy – boyga boqar* is used with the participles omitted. In this case, the fact that this proverb is familiar to the speaker and the listener made it possible for ellipsis. It is understood that the verbs *oqar* va *boqar* are implicitly involved in the text. If the proverb is based on alliteration, expression is created through it, and the dropping of the participles activates the listener's attitude to this phrase.

In this third section, the role of parcellative devices in Sh.Bashbekov's works is also illuminated. The linguopoetic possibilities of parcellative constructions in Uzbek linguistics were studied in detail for the first time in the researches of Sh.Haydarov. In the research, the manifestation of parcellative devices with poetic purposes in the artistic text is substantiated.³² Syntactic re-partitioning of the sentence structure is carried out in accordance with the expressive goal of the creator: *Ayol. (Ko'zlarini bir nuqtaga qadab) Menimcha, faqat bolalargina rostakamiga sevoladi. Shundoq ro'yirost, hisob-kitobsiz, tamasiz...* ("Taqdir eshigi", -p. 16)

The part of the passage up to the sentence "*Menimcha, faqat bolalargina rostakamiga sevoladi*" is general information, and *Shundoq ro'yirost, hisob-*

³² Хайдаров Ш. Бадий матнда парцеллятив конструкцияларнинг қўлланиши: Филол. фан. номз. ... дисс. – Тошкент, 2011. – Б 147.

kitobsiz, tamasiz separated from the sentence, becomes a part carrying additional information. It would not have received enough emphasis if the additional information had been included in the general information. When it was removed from the sentence as a parcellate, the emphasis increased significantly while maintaining the integrative attitude.

The last section of the chapter entitled "Linguopoetics of command and interrogative constructions in the works of Sharaf Bashbekov" discusses the role of command and interrogative devices in text formation and linguopoetic features.

It is known that command-desire units have a special place and function in the speech of characters in literary works. Usually, the characters' speech occurs in connection with the circumstances surrounding them. Circumstances and situations often increase the importance of the characters' speech, deepen its content, and psychologically reveal that the character must speak in a certain situation. These issues were studied in Uzbek linguistics by T. Allayarov in a monographic aspect. It focuses on the role of command and interrogative devices in the formation of the text and the linguopoetic features.³³

Imperative constructions are also studied under the name of imperative construction and are used for the function of pure commands, prohibitions, instructions, recommendations, advice, requests, warnings. The function of command constructions is to call one or more people to action. The full understanding of command forms in a literary text depends, first of all, on the speech situation. Especially in dramatic works, when this device is studied, it is observed that the command situation is given overtly or covertly based on aesthetic requirements, and it *differs according to gender characteristics*. A writer's skill in using commands is determined by how attentive he is to words.

The commands in the literary text can also be analyzed according to gender:

1. Realization of orders specific to men's speech: Qo'chqor. (*uy tomonga*). Ho', tirikmisan?.. (*Tipirchilaydi*). Yechib qo'y darrov, ho'o'!. Qumri, deyapman, jahlim chiqsa nima bo'lishini bilasan-a? Yaxshilikcha bo'shat! (*biroz kutib*). He, bir balo bo'lganmi bunga?.. Oxirgi marta aytyapman, agar hozir yugurib kelib, qo'limni bo'shatmasang...

The command sentence in the quoted text is formed on the basis of strong intonation. It is understood that the threats, demands, and strict orders expressed in the speech of the hero are characteristic of the speech of a man. In the text, the use of the 2nd person imperative without any grammatical means, that is, in the form of a pure command, emphasizes a strong overt command.

2. Realization of command in women's speech. Imperativeness in their speech is mainly expressed in a *hidden* way. For example, in the following text, the woman wants to express a strict command in terms of the situation. But because of national mentality, it doesn't like to use 2nd person singular command, so he uses 3rd person future tense interrogative sentence: Ayol. (*Tushishga urinib ko'radi, yuragi dov bermaydi.*) Oxirgi marta aytyapman, stol keladimi bu yerga, yo'qmi!?

Erkak. Yo'q! Bormaydi! ("Taqdir eshigi", 20-bet).

³³ Аллаёров Т. Ўзбек тилида буйруқ ва сўроқ конструкцияларнинг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. д-ри (PhD) дисс. – Гулистон, 2020. – Б. 124.

The passage suggests that instead it could have been said to bring the table or not to bring it. In this case, the person to whom the order was directed would be clear, and this situation could not be in accordance with the intended purpose. By expressing the issue in a pending manner, the command object is implicitly expressed. Sharaf Bashbekov's skill is that in the Uzbek linguistic culture, the unusualness of a woman commanding a man is appropriately expressed through this expression. In dramas, the expression of command forms in men's and women's speech is mainly determined by the following differences: *Men's speech* is mainly dominated by pure command forms, strictness, transparency, and a little rudeness in tone towards their relatives and younger people. In *women's speech*, hidden orders, command forms in the 2nd person singular, mostly in the 2nd person plural forms are used, softness in the tone, and in some places to show anger and displeasure, crows are used in the 3rd person singular command forms. The use of hateful words is observed. At this point, it should be noted that the author characterized women's speech in this way from the beginning to the end of the work, that is, the form of respect for men was preserved.

In this section, we will discuss the effective use of interrogative constructions in order to bring the characters' speech closer to live speech. Interrogation constructions for the creator make it possible to fully reflect the literary reality in the world of the characters. Sh.Bashbekov also used questioning constructions in order to individualize the speech and fully reveal the characters in his works, the experiences of the hero's heart were revealed in a series of questions, and he created a certain situation so that the writer could say what he wanted to say to the reader.

The writer creates an opportunity for the reader to compare situations and situations, characters and events through questioning devices. When *Qo'chkor* was cited as the reason for the "burning out" of the symptom, in his speech "*Alomatga biror ortiqcha yumush buyurgan bo'lsam, til tortmay o'lay... Nima ish qilib qo'yibdi? (...) Axir u bitta o'zbek ayoli qiladigan ishning yarmini qildi xolos-ku!.. Qanaqasiga men o'ldirgan bo'lay?*" the situation is compared through questions.

Two heroes (*Qumri-Alomat*) and what they do are compared. The hero, who appeared as a simple caveman, begins to think through these interrogation constructions for the first time. The reader will not remain indifferent to the realities of social life through these interrogative sentences. It can be seen that interrogative constructions are not only a question-and-answer tool in a literary text, but also one of the important factors that significantly increase poetic actuality.

CONCLUSION

1. The works of Sh.Bashbekov, who occupied an extremely important place in Uzbek literature with his unique style and skill in using words, are a great treasure that shows the unique expressive possibilities of the Uzbek language.

2. In his works, Sh.Bashbekov widely used visual means such as layering of vowels, interruption of speech, dividing words into syllables in order to emphasize

the uniqueness of the character's speech and harmonize dialogic speech with lively speech.

3. To create a comic effect, Sh.Bashbekov uses unique, repetitive units in the character's speech that attract special attention. Most of them have become precedent units and become "visiting cards" of the heroes of the work.

4. Sh.Bashbekov effectively used synonyms, antonyms, paronyms and metaphors that show the expressive possibilities of the language in order to ensure the effectiveness of the work. As a result, it was possible to fully describe the psyche of the characters and to individualize their speech.

5. It should be one of the principles of the analysis of the literary work to study the place of rude words and phrases in the artistic text, which already existed in the living folk language and were invented by the creator himself, from the point of view of gender. When examining the speech of characters in a work of art, it is certainly important to evaluate and react from the point of view of gender. Especially in the works of Sh.Bashbekov, it is often observed that a comic effect is created by emphasizing gender.

6. Irony is one of the powerful visual tools in Sh.Bashbekov's works. The author enriches the speech of the heroes with units that express ironic meaning in order to create a comic effect and highlight social problems.

7. In the works of Sh.Bashbekov, anthroponyms are used with a serious poetic purpose. In particular, the names and nicknames of the characters are important as a linguopoetic tool that serves to illuminate the literary goal of the creator.

8. In the works of the writer, proverbs, stories, narratives, allusive units served to ensure intertextuality. In particular, familiar names were skillfully used in order to increase the range of possibilities of literary expression, the aesthetic impact of the text, and the imagery.

9. The elliptical mechanism of Sh.Bashbekov's works has a special linguopoetic value. In particular, this phenomenon becomes a powerful tool that provides emotional expressiveness in a dramatic text.

10. In Sh.Bashbekov's works, parcellative devices are effectively used in order to convey the most important idea to the listener concisely and clearly.

11. The expression of command forms in the works of the artist served to emphasize the difference in the speech of men and women. Although the command sentences of different contents are expressed in the language of the characters, they also include the attitude of the playwright and perfectly express the artistic intention of the creator.

12. In the works of Sh.Bashbekov, interrogative sentences are widely used in order to individualize the speech and fully illuminate the nature of the hero. In addition to what the author wants to say, artistic goals such as illuminating the character's level and characterizing their speech have been achieved by means of questions and answers.

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

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

АНДАНИЯЗОВА ГАВХАР РУЗИКУЛОВНА

**ЛИНГВОПОЭТИЧЕСКИЕ СВОЙСТВА ПРОИЗВЕДЕНИЙ
ШАРОФА БОШБЕКОВА**

10.00.01 – Узбекский язык

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2024

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована Высшей Аттестационной комиссией при Кабинете Министров Республики Узбекистан за номером №B2022.2.PhD/Fil2366

Диссертация выполнена в Институте узбекского языка, литературы и фольклора.

Автореферат диссертации на трёх (узбекский, русский, английский (резюме) языках размещен на веб-странице Научного совета (www.tai.uz) и Информационно-образовательном портале «Ziyonet» (www.ziyonet.uz).

Научный руководитель:

Юлдашев Маъруфжон Мухаммаджонович
доктор филологических наук, профессор

Официальные оппоненты:

Лутфуллаева Дурдона Эсоновна
доктор филологических наук, профессор

Собиров Абдулхай Шукурович
доктор филологических наук, профессор

Ведущая организация:

Кокандский государственный
педагогический институт

Защита диссертации состоится на заседании Научного совета DSc.02/30.12.2019.Fil.46.03 по присуждению ученых степеней при Институте узбекского языка, литературы и фольклора «2» декабря 2024 года в 19⁰⁰ часов. (Адрес: 100060, город Ташкент, Шахрисабзский проезд, дом 5. Тел.: (871) 233-71-44, факс: (871) 233-71-44; e-mail: uztafi@academy.uz).

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (Зарегистрирован за № 65). (Адрес: 700100, город Ташкент, улица Зиёлилар, дом 13. Тел.: (99871) 262-74-58.

Автореферат диссертации разослан «18» ноября 2024 года.
(Протокол реестра рассылки за № 11 от «18» ноября 2024 года).



Н.М.Махмудов

Председатель Научного совета
по присуждению ученых степеней,
д.ф.н., профессор

А.М.Хасанов

Ученый секретарь Научного совета
по присуждению ученых степеней
доктор философии (PhD) по филол. наукам

Д.С.Худойберганава

Заместитель председателя Научного семинара
при Научном совете по присуждению ученых степеней,
д.ф.н., профессор

Введение (аннотация диссертации доктора философии (PhD))

Целью исследования является изучение лингвопоэтических особенностей произведений Шарофа Бошбекова.

Задачи исследования:

раскрыть поэтические возможности фонетико-фонографических, лексических средств в произведениях Шарофа Бошбекова;

раскрыть в художественном тексте функции восхвалений, проклятий, диалектных слов, использованных в произведениях писателя;

показать умение Ш.Бошбекова пользоваться именами и прозвищами;

освещение места интертекстуальности, эллипсиса, парцелляции в творчестве Ш.Бошбекова;

раскрыть гендерные особенности указательных строений в творчестве писателя;

определение значения вопросительных приемов в освещении художественного замысла творца.

Объектом исследования является тексты драмы и киноповести, вошедшие в «Избранные произведения» Шарофа Бошбекова (Ташкент: «Шарк», 2021. – 680 с.).

Предметом исследования являются лингвопоэтические особенности поэтически актуализированных языковых единиц в творчестве Шарофа Бошбекова.

Методы исследования. В диссертации использованы методы описания, сравнения, противопоставления, контекстно-текстового, лингвопоэтического анализа.

Научная новизна исследования заключается в следующем:

Лингвопоэтическое значение фонетико-фонографических средств, применяемых в творчестве Ш.Бошбекова, заключается не только в наложении гласных, а также, проанализированы на основе фонопоэтических явлений, таких как разделение слов на слоги, прерывания, искажение произношения слов, и освещены их лингвопоэтические особенности;

Художественно-эстетические задачи, поэтическая ценность лексических единиц в произведениях Шарофа Бошбекова раскрыты на основе таких синонимов, как *ozg'in, ramaqijon; chuqurlik, tubanlik; haqoratlamq, tahqirlamoq, koyimoq* (тощий, глубина, мерзость; оскорблять, унижать, позорить); антонимов: *och-to'q, yig'lamoq-kulmoq* (голодный-сытый, плач-смех); паронимов: *firma-ferma, internet-internat*; художественно-эстетическая задача раскрывается на основе таких фразеологизмов как *tishini yalang'ochlamq, tilini qitiqlamoq, o'tirib qolmoq* (скалить зубы, развязать язык, засидеться), доказано, что они служат для обеспечения уникальности языка произведения;

при формировании индивидуально-художественного стиля автора доказано, что суффиксы иронического содержания *-cha (Olimcha), -vachcha (shoirvachcha, robotvachcha), -shunos (kallashunos)* носят морфологический характер; на основе анализа примеров было доказано, в лексическом методе

субъекты *azakayfiyat, chalafidoyi*, приобретают лингвопоэтическую ценность раскрывая внутреннюю цель, обретая саркастическое содержание.

на основе поэтонимов доказано, что прозвища, используемые в художественном тексте, являются поэтическим средством, раскрывающим не только комический эффект, но и боль, скорбь героев: *Voybolam, Tekturmas, Bexosiyat, Paranji, Oshiq G'arib*;

показано, что ряд использованных автором предложений превратились в прецедентные единицы, просты для понимания и создают комический эффект для слушателя;

выявлены лингвопоэтические особенности интертекстуальности, эллипсиса, парцелляции в произведениях Шарофа Бошбекова, классифицированы указательные строения по гендерным особенностям, обоснованы поэтическое значение вопросительных приемов.

Внедрение результатов исследования.

На основании результатов, полученных при исследовании лингвопоэтических особенностей произведений Шароф Бошбекова:

эстетическая функция языка в художественном тексте на примере произведений конкретного автора является одним из перспективных направлений узбекского языка в области лингвопоэтики; на основе анализа роли иронии в раскрытии драматического текста, роли метафорических явлений в объеме художественного текста и в целостном выражении замысла писателя, роли имен и прозвищ в художественном тексте, служащие обеспечению уникальности языка произведения были использованы при выполнении фундаментального научного проекта OT-F1-78 «Узбекский язык, его историческое развитие и перспективы в эпоху современной глобализации (на основе анализа стилей задач)» выполненного в 2017-2020 гг. в Институте узбекского языка, литературы и фольклора АН РУз (Справка №.3/1255-1123 АН Республики Узбекистан от 27 мая 2024 года). В результате данный проект обогатился новыми научно-теоретическими данными;

Взгляды на лингвопоэтическую значимость многообразия лексико-семантических единиц в творчестве Ш.Бошбекова; вопросы, связанные с участием восхвалений, проклятий в реализации различных поэтических целей в художественном тексте и их разделение по гендерному признаку; из экспрессивно-синтаксических средств, образующих художественный текст, от художественно-синтаксических приемов таких явлений, как интертекстуальность, эллипсис, парцелляция, а также из выводов по вопросу формирования эстетики в тексте использован в инновационном проекте № ПЛ-21071156 на тему «Составление и публикация толкового словаря антропоцентрических лингвистических терминов» (создание мобильного приложения и веб-сайта словаря), выполненный в 2021-2022 годах (Справка №.3/1255-1123 АН Республики Узбекистан от 27 мая 2024 года). В результате данный проект обогатился новой научно-теоретической информацией; предложения и рекомендации по языку произведений автора, его самобытности, лексико-семантическим единицам, фразеологизмам и их лингвопоэтическому анализу были представлены в передаче “Birgalikda

o‘qiyamiz”, транслировавшейся на телеканале “Культура и просвещение” Национальной телерадиокомпании Узбекистана. (Справка №01-16/84 Национальной телерадиокомпании Узбекистана «Madaniyat va ma’rifat» от 4 апреля 2024 г.). В результате духовно-просветительские мысли в исследованиях, выводы, основанные на научных взглядах, обогатили и усовершенствовали сценарий телепередачи.

Апробация результатов исследования. Результаты данного исследования обсуждены на 2 республиканских и 4 международных научно-практических конференциях.

Публикация результатов исследования. По теме диссертации опубликовано 13 статей, 6 в журналах, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных достижений докторских диссертаций, в том числе из них – 2 в республиканских и 4 зарубежных журналах.

Структура и объём диссертации. Диссертация состоит из введения, трех глав, заключения, списка использованной литературы. Общий объём диссертации составляет 140 страниц.

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

I bo'lim (I chast; I part)

1. Andaniyazova G. Badiiy matnni shakllantiruvchi ekspressiv sintaktik konstruksiyalar // O'zMU xabarлари. Mirzo Ulug'bek nomidagi O'zbekiston Milliy universiteti ilmiy jurnali. – Toshkent, 2021. [1/5/2]. ISSN 2181-7324 – B. 177-180.
2. Анданиязова Г. Бадий матнда синтактик воситалар лингвопоэтикаси // Международный научно-образовательный электронный журнал “Образование и наука в XXI веке”. Выпуск №18 (том 2) ISSN 2658-7998. – М. 2021. – В. 310-317.
3. Анданиязова Г. Лақабларнинг лингвопоэтик хусусияти // Ўзбек тили ва адабиёти. – Тошкент, 2022. 6-сон. – Б. 123-126.
4. Andaniyazova G. Sharof Boshbekov dramalarida ironiya va sarkazmning qo'llanishi // So'z san'ati. – Toshkent, 2022. ISSN 2181-9297. 5-jild, I son. – B. 160-164.
5. Анданиязова Г. Драматик нутқда интеррогатив қурилмаларнинг бадий-эстетик хусусияти // Oriental Journal of Philology // Шарқ филологияси. ISSN 2181-2802 // 2022. – Б. 19-26.
6. Andaniyazova G. The Use of Ellipsis in Dramatic Dialogue // The American Journal of Social Science and Education Innovations. – 2024. – №.6. – P. 139-143. ISSN: 2689-100X. (14. ReserchBib Impact Factor: 9.5).

II bo'lim (II chast; II part)

7. Andaniyazova G. Sharof Boshbekov asarlarida inversiya va ellipsis / Zamonaviy ta'limda raqamli texnologiyalar: Filologiya va pedagogika sohasida zamonaviy tendensiyalar va rivojlanish omillari mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallar to'plami. – Toshkent, 2020, 1-oktyabr. – B. 323-326.
8. Andaniyazova G. Badiiy matnda parsellyatli tuzilmalar lingvopoetikasi / “Folklor, til va madaniyat masalalarini ilmiy o'rganishda fan va innovatsiyalar uyg'unligi” mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari to'plami. – Toshkent, 2021, 5-aprel. – B. 323-326.
9. Andaniyazova G. Agnonimlarning personaj nutqidagi o'rni (Sharof Boshbekov asarlari misolida) / International conference research in Humanities, applied sciences and education. 2022. – B. 178-183
10. Andaniyazova G. Badiiy matnda ellipsisning o'rni / “O'zbek tilshunosligining dolzarb masalalari” mavzusidagi O'zbekiston Respublikasi Fanlar akademiyasi 80 yilligiga bag'ishlangan ilmiy-amaliy konferensiya materiallari. – Toshkent, 2023, 18-oktyabr. – B. 168-174.

11. Andaniyazova G. O‘zbek romanlarida kadin / Türk dünyasi modernleşmesi II Türk dünyasi roman ve hikâye sempozyumu. – Izmir, Aralik 1-3, 2023. – S. 93-99.

12. Andaniyazova G. Ironiya lingvopoetik hodisa sifatida / “O‘zbek adabiyotshunosligining dolzarb masalalari” mavzusida xalqaro ilmiy-nazariy konferensiya to‘plami. – Toshkent, 2024. – B. 765-771.

13. Andaniyazova G. Laqab va ularning badiiy matndagi o‘rni / “O‘zbek va ozarbayjon filologiyasining dolzarb masalalari” mavzusida ilmiy-amaliy anjuman. materiallari. – Boku, 2024, 15-16-aprel. II jild. – B. 411-415.

Avtoreferat “O‘zbek tili va adabiyoti” jurnali tahririyatida tahrirdan o‘tkazildi.

Bosishga ruxsat etildi: 15.03.2024-yil.
Bichimi 60×84 1/16, “Times New Roman” garniturasida terilgan.
Shartli bosma tabog‘i 3,5. Adadi 50 nusxada.

O‘zbekiston Respublikasi Fanlar akademiyasi
Kichik bosmaxonasida chop etildi.
100047, Toshkent, akademik Yahyo G‘ulomov ko‘chasi, 70.