

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA  
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR  
BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH**

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**O‘ZBEKISTON DAVLAT SAN’AT VA MADANIYAT INSTITUTI**

**DJAMALXODJAYEVA GULXUMOR TAXIROVNA**

**MUHAMMAD YUSUF DOSTONLARINING LINGVOPOETIK  
TADQIQI**

**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 avtoreferati  
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филологическим наукам**

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

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**Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2024.1.PhD/Fil2331 raqam bilan ro‘yxatga olingan.**

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## KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbliigi zarurati.** Dunyo tilshunosligida badiiy asar tili va u bilan bog‘liq til sathi birliklarining lisoniy-poetik tadqiq qilish dolzarblik kasb etmoqda. Zotan, har bir sath birligining muayyan adib ijodidagi poetik xususiyatlarini aniqlash, lisoniy hodislarning nutqiy voqelanish shakllarini asoslash muhim masalalardan hisoblanadi. O‘zbek jamiyati tarqqiyotining so‘ngi bosqichida ma‘naviy qadriyatlarimizni qadrlash, milliy tilimizga davlat tili maqomini berish, tilimizning rivojlanish xususiyatlari va qo‘llanish doirasini har tomonlama o‘rganishni talab etmoqda. “Mamlakatimizda o‘zbek tilining davlat tili sifatidagi o‘rni va ahamiyatini oshirish, uni zamon talablari asosida rivojlantirish masalasini biz milliy o‘zligimizni anglash, millat ruhini saqlab qolish, yorug‘ kelajagimizni ta‘minlashning eng muhim omili, deb bilamiz. Shu ezgu maqsad yo‘lidagi amaliy harakatlarimiz tufayli jamiyatimiz hayotida davlat tilining qo‘llanish doirasi tobora kengayib, u xalq dilining chinakam ko‘zgisiga aylanmoqda”<sup>1</sup>. Darhaqiqat, o‘zbek tilining jamiyat hayotidagi o‘rni kengayishi, nafaqat tilni, balki madaniyati va tarixiy qadriyatlarini ham rivojlantirishga xizmat qiladi. Badiiy adabiyot, ilm-fan va ta‘lim sohalarida o‘zbek tilida olib borilayotgan tadqiqotlar va ijodiy ishlanmalar, tilni zamon talablariga mos ravishda yangilash va boyitishga yordam beradi. So‘nggi yillarda o‘zbek tilshunosligida lingvopoetik yondashuvning rivojlanishi, badiiy matnlarni tashkil etuvchi til birliklarini har tomonlama tadqiq etish zaruratini keltirib chiqaradi. Ushbu yondashuv, til va badiiyat o‘rtasidagi aloqani chuqurlashtirishga xizmat qilib, badiiy asarlarning uslubiy xususiyatlari, ma‘lum bir figuralar va ma‘naviy jihatlarini keng qamrovli o‘rganishga imkon beradi.

Jahon tilshunosligida lingvopoetik tadqiqotlar, tilning estetik va kommunikativ funksiyalarini aniqlash, shuningdek, adabiy asarlardagi til birliklarining ma‘no qatlamlarini ochishga qaratilgan. Bu jarayon, o‘zbek adabiyoti va madaniyatining o‘ziga xosligini ta‘kidlash bilan birga, tilshunoslik va adabiyotshunoslik o‘rtasidagi muhim bog‘lanishlarni yuzaga chiqaradi. Natijada, lingvopoetika sohasi tilshunoslik va adabiyotshunoslik o‘rtasidagu uzviy aloqani ta‘minlashda muhim aspekt sifatida shakllanmoqda. Bu yo‘nalishda, ma‘lum davrlar va shaxslar ijodi misolida bir qator tadqiqotlar amalga oshirildi. Ushbu tadqiqotlar doirasida she‘riy asarlarning til uslubiy xususiyatlari, ma‘lum figuralar, muhim muammolar o‘rganilmoqda va taqdim etilmoqda. Ushbu nuqtayi nazardan dostonlarga xos badiiy xususiyatlarning badiiylik asosida maxsus tahlili, hozirgi o‘zbek lingvopoetikasining dolzarb masalalaridan biriga aylangan. Oxirgi yillarda yaratilgan badiiy matnlarni lingvopoetik nuqtayi nazardan chuqur o‘rganish, nafaqat ijodkorlarning, balki umuman o‘zbek xalqining lisoniy mushohada va nutqiy ifoda jarayonida yuzaga kelgan o‘zgarishlarni aniqlash imkonini beradi.

O‘zbek tilshunosligida tilning nutq, jamiyat, madaniyat, milliy tafakkur va hatto sun‘iy intellekt bilan o‘zaro bog‘liqligini o‘rganishga qaratilgan yangi yo‘nalishlarning shakllanishi ilmiy tadqiqotlar oldida muhim vazifalarni qo‘yadi.

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<sup>1</sup> O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning O‘zbekiston xalqiga bayram tabrigi. Xalq so‘zi. – 2023-yil 22-oktyabr, № 225.

Ijodkor o‘z tamoyillari asosida lingvopoetika qonuniyatlarini aniqlash, shuningdek, ma’lum ijodkor asarlaridagi umumiy lingvopoetik voqealar va omillarni tahlil qilish masalasiga e’tibor qaratadi. Shu bilan bir qatorda, Muhammad Yusuf ijodi ham juda muhim bir halqani tashkil etadi. Zero, uning ijodida davr she’riyatida kuzatilgan asosiy tamoyillar o‘zining aksini topgandir. Mavzuning o‘rganilishi XX asr o‘zbek she’riyati taraqqiyotida muhim bir bosqich haqidagi tasavvurlarimizni boyitadi. Muhammad Yusuf ijodidagi dostonlarida ana shu ezgu g‘oyalarni o‘rganish, uning tarkibidagi turli janrdagi she’riy parchalarni lingvopoetik aspektda tahlil qilish, shuningdek, nasrdagi alohidalik belgilarini yoritish, tadqiqotimizning dolzarbligini belgilaydi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”, 2019-yil 21-oktyabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora tadbirlari to‘g‘risida”gi farmonlari, 2019-yil 4-oktyabrdagi PQ-4479-son “O‘zbekiston Respublikasining “Davlat tili haqida”gi qonuni qabul qilganligining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi qarori, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2019-yil 12-dekabrda 984-son “Davlat tilini rivojlantirish departamenti to‘g‘risidagi Nizomni tasdiqlash haqida”gi qarori, 2020-yil 11-martdagi 139-son “O‘zbek tili va adabiyoti bo‘yicha fundamental va amaliy tadqiqotlar samaradorligini oshirish chora-tadbirlari to‘g‘risida”gi qarorlari, 2020-yil 29-oktyabrdagi “Ilm-fanni 2030-yilgacha rivojlantirish kontseptsiyasini tasdiqlash to‘g‘risida”gi PF-6097-son, O‘zbekiston Respublikasi Prezidentining 2020-yilning 20-may kuni Toshkent shahrida tashkil etilgan Adiblar xiyobonida tashrifi davomida berilgan topshiriqlari va o‘tkazilgan majlisning 35-son bayoni ijrosini ta’minlash hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu tadqiqot muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustivor yo‘nalishlariga bog‘liqligi.** Dissertatsiya tadqiqoti respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda, innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish” ustivor yo‘nalishiga muvofiq bajarilgan.

**Muammoning o‘rganilganlik darajasi.** Jahon tilshunosligida badiiy asar tili bilan bog‘liq hamda lingvopoetik xususiyatlari bo‘yicha qator tadqiqotlar yaratildi. Jumladan, tilshunoslar Y.M.Lotman, R.Yakobson, B.Tomashevskiy, V.M.Jirmunskiy, V.Vinogradov, A.A.Lipgart, V.Ya.Zadarnova kabi bir qancha tilshunoslaraning bu sohadagi ishlarida tilshunoslik va adabiyotshunoslik sohalarining uyg‘unligi, uzviy bog‘liqligi to‘g‘risidagi fikrlarni ilgari suradi. Ushbu tadqiqotlarda badiiy matn tadqiqi jarayonida lingvopoetik yondashuvning mohiyati, til birliklarining badiiy matnni shakllantirishdagi roli va yozuvchining

badiiy niyatini yoritishdagi vazifalarga alohida e'tibor qaratish zarurligi ta'kidlanadi<sup>2</sup>.

O'zbek tilshunosligida ham lingvopoetik tadqiqotlarda yozuvchi tili va uslubi, badiiy asar tilini o'rganish kabi masalalar maxsus o'rganilgan. I.Sulton, A.Nurmonov, X.Doniyorov, S.Mirzayev, N.Mahmudov, I.Mirzayev, S.Karimov, M.Yoqubbekova, G.Rixsiyeva, M.Yo'ldoshev, G.Muhammadjonova, D.Shadiyeva, D.Andaniyazova, Sh.Toshxo'jaeva, S.Umirova, T.Allayorov, J.Yuldashev, N. Ortiqova kabi o'zbek tilshunoslarining ishlarida mazkur masalalar bo'yicha tadqiq qilingan<sup>3</sup>.

Muhammad Yusuf she'riyati lingvopoetikasining ayrim qirralariga bir qator filologlar tomonidan to'xtalib o'tilgan bo'lsa-da<sup>4</sup>, lekin shu kunga qadar shoirning ijodidagi dostonlari lingvopoetik aspektda maxsus tadqiq etilmagan.

**Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy tadqiqot ishlari bilan bog'liqligi.** O'zbekiston davlat san'at va madaniyat instituti ilmiy-tadqiqot ishlari rejasiga muvofiq "Muhammad Yusuf ijodiy merosini chuqur o'rganish va keng targ'ib etish" mavzusi doirasida bajarilgan.

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<sup>2</sup>Бу ҳақда қаранг: Якобсон Р. Лингвистика и поэтика // Структурализм: "за" и "против". – М., 1975; Лотман М. Ю. О поэтах и поэзии, СПб., 1996; Томашевский Б.В. Теория литературы. Поэтика: учебное пособие. – М.: Аспект Пресс, 1996; Жирмунский В.М. Эпическое творчество славянских народов и проблемы сравнительного изучения эпоса. – М.: Академия наук, 1958; Виноградов В. Стилистика. Теория поэтической речи. Поэтика. – М.: Академия наук, 1963; Винокур Г.О. Критик поэтического текста – М.: Государственная Академия Художественных Наук, 1927; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования. Дисс. ... д-ра филол. наук. – М., 1992; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика. Дисс...д-ра. филол. наук. – М., 1996; Липгарт А.А. Основы лингвопоэтики. – М., 2006; Аксенова А.В. Лингвопоэтический анализ стихотворных произведений У.Б. Ейтса: Особенности эволюции индивидуально авторской манеры. Автореф. дисс. д-ра. филол. наук. – М., 2013.

<sup>3</sup> Нурмонов А. Лингвистик таълимотнинг янги босқичи. Танланган асарлар. III жилд. – Тошкент: Akademi nashr, 2012; Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962; Махмудов Н. Ойбек шеърятдаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Шу муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – Б.34-38; Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс....д-ра. филол. наук – Ташкент, 1992; Каримов С. Бадий услуб ва тилнинг ифода тасвир воситалари. – Самарқанд: СамДУ – 1994. Ёқуббекова М.М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари. Филол. фан. д-ри...дисс. – Тошкент, 2005; Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – Тошкент, 2003. – №2. – Б. 84-86; Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент, 2007; Шу муаллиф. Бадий матн лингвопоэтикаси. –Тошкент: Фан, 2008; Шу муаллиф. Чўлпоннинг бадий тил маҳорати. Филол.фан. номз...дисс. автореф. – Тошкент, 2000; Шу муаллиф. Бадий матннинг лингвопоэтик тадқиқи. Филол. фан. д-ри...дисс. – Тошкент, 2009; Шу муаллиф. Бадий матн лингвопоэтикаси. – Тошкент: O'zbekiston, 2019; Муҳаммаджонова Г. 80-йиллар охири – 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи. Филол. фан. номз...дисс. автореф. – Тошкент, 2004; Шадиева Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси. Филол. фан. номз...дисс. – Тошкент, 2007; Анданиёзова Д. Бадий матнда ономастик бирликларнинг лингвопоэтикаси. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2017; Шу муаллиф. Ономастик бирликларнинг лингвопоэтик тадқиқи. – Тошкент: Turon zamin ziyo, 2016; Худойберганова Д., Анданиёзова Д. Ўзбек тили поэтонимларининг изоҳли луғати. – Тошкент: Turon zamin ziyo, 2016.; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси. Филол. фан. номз...дисс.автореф. – Фарғона, 2017; Умирова С. Ўзбек шеърятда лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида). Филол. фан. б. фалс. док. ...дисс. – Самарқанд, 2019; Аллаёров Т. Ўзбек тилидаги сўроқ ва буйруқ конструкцияларнинг лингвопоэтик хусусиятлари. Филол. фан. б. фалс. док. ...дисс. автореф. – Гулистон, 2020.; Yuldashev J. Usmon Nosir she'riyati lingvopoetikasi: Filol. fan. b. fals. dok. ...diss. avtoref. – Toshkent, 2023; Ortiqova N. Anvar Obidjon she'riyatining fonoleksopoetik xususiyatlari: Filol. fan. b. fals. dok. ...diss. avtoref. – Toshkent, 2024.

<sup>4</sup> Шадиева Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси. Филол. фан. номз...дисс. – Тошкент, 2007.

**Tadqiqotning maqsadi** Muhammad Yusuf dostonlaridagi til birliklarini lingvopoetik tamoyillar asosida aniqlash, tasniflash va ta'riflash, shuningdek, ularning poetik aktuallashuvini ilmiy asoslashdan iborat.

**Tadqiqotning vazifalari:**

Muhammad Yusuf dostonlaridagi alohida ahamiyatga ega bo'lgan, muallifning badiiy niyati va matn butunligiga xizmat qilgan paremiologik birliklar lingvopoetik aspektda tahlil qilish;

shoir dostonlaridagi metafora, metonimiya, kinoya hamda perifrazalarning qo'llanishi natijasida matnda namoyon bo'lgan poetik aktuallashuv jarayonlarini aniqlash;

Muhammad Yusuf dostonlaridagi agnonimik birliklar davrning ijtimoiy-siyosiy voqeligi asosida yoritilgan hamda parallelizm, ritorik so'roq gap, inversiya, gradatsiya, oksyumoron, antiteza va o'xshatish kabi sintaktik tasviriy vositalarning lingvopoetik imkoniyatlarini ochib berish;

Muhammad Yusuf dostonlaridagi emotsional-ekspressiv imkoniyatlari aniq sezilib turadigan poetonimlarni aniqlash va ularning poetik faollashuv darajasiga ko'ra tasnif qilish mexanizmlarini belgilash;

**Tadqiqotning obykti** sifatida Muhammad Yusufning 2018-yilda nashr etilgan "Xalq bo'l, elim" nomli kitobiga kirgan 5 ta doston olindi.

**Tadqiqotning predmetini** Muhammad Yusuf dostonlaridagi lingvopoetik ahamiyatga ega til birliklari tahlili tashkil etadi.

**Tadqiqotning usullari.** Tadqiqot mavzusini yoritishda tasniflash, tavsiflash, qiyoslash, semantik-stilistik, lingvopoetik tahlil usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Muhammad Yusuf dostonlaridagi alohida ahamiyatga ega bo'lgan, muallifning badiiy niyati va matn butunligiga xizmat qilgan paremiologik birliklar lingvopoetik aspektda ilmiy dalillangan;

shoir dostonlaridagi metafora, metonimiya, kinoya hamda perifrazalarning qo'llanishi natijasida matnda namoyon bo'lgan poetik aktuallashuv jarayonlari aniqlangan;

Muhammad Yusuf dostonlaridagi agnonimik birliklar davrning ijtimoiy-siyosiy voqeligi asosida yoritilgan hamda parallelizm, ritorik so'roq gap, inversiya, gradatsiya, oksyumoron, antiteza va o'xshatish kabi sintaktik tasviriy vositalarning lingvopoetik imkoniyatlari ochib berilgan;

Muhammad Yusuf dostonlaridagi emotsional-ekspressiv imkoniyatlari va aniq sezilib turadigan poetonimlar aniqlangan hamda ularning poetik faollashuv darajasiga ko'ra tasnif qilish mexanizmlari isbotlangan;

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

Muhammad Yusuf dostonlarining badiiy barkamolligini ta'minlovchi fonetik-fonologik vositalar aniqlangan va lingvopoetik aspektda ochib berilgan;

Muhammad Yusuf dostonlaridagi turg'un va boshqa birliklarning leksik-semantik, sintaktik-stilistik xosligi ko'rsatib berilgan;

dostonlardagi ijodkorning badiiy niyati va lisoniy mahorati ochib berilgan.

**Tadqiqot natijalarining ishonchligi** muammoning aniq qo'yilgani, chiqarilgan xulosalarning analitik, tasniflash, tavsiflash, tarixiy-qiyosiy, kontekstual tahlil kabi usullar bilan asoslangani, ishonchli nazariy manbalardan foydalanilgani bilan izohlanadi.

**Tadqiqotning ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati dostonlar tilining lingvopoetik xususiyatlari aniqlanganligi hamda badiiy matnni integrativ metodka tadqiq etishning nazariy asoslariga oid yangi ilmiy-nazariy qarashlar bayon etilganligi, o'zbek tilida badiiy matn lingvopoetikasini nazariy jihatdan keltirilgan fikr-mulohazalar orqali to'ldirish bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, "Lingvopoetika", "Hozirgi o'zbek adabiy tili", "Nutq madaniyati va uslubiyoti asoslari" va "Badiiy matnning lingvistik tahlili" kabi mutaxassislik fanlarida ma'ruzalar tayyorlashda, akademik litsey va kollejlarda, shuningdek, umumta'lim maktablari uchun o'zbek tili faniga oid o'quv qo'llanmalarini va darsliklarni ishlab chiqishda foydali bo'lishi bilan belgilanadi.

**Tadqiqot natijalarining joriy qilinishi.** Muhammad Yusuf dostonlarining lingvopoetik tadqiqi yuzasidan olingan natijalar asosida:

Muhammad Yusuf dostonlaridagi alohida ahamiyatga ega bo'lgan, muallifning badiiy niyati va matn butunligiga xizmat qilgan paremiologik birliklar lingvopoetik aspektda ilmiy dalillangani, shoir dostonlaridagi metafora, metonimiya, kinoya hamda perifrazalarning qo'llanishi natijasida matnda namoyon bo'lgan poetik aktuallashuv jarayonlarini aniqlashda, ularni lug'atlarga jamlash tamoyillari bo'yicha tavsiyalar ishlab chiqishga oid ilmiy xulosalardan O'zbekiston xoreografiya akademiyasida 2020-2021-yillarda amalga oshirilgan FZ-2019081663 "O'zbek milliy raqs san'atini targ'ib etishga bag'ishlangan veb-sayt va multimedia mahsulotlari to'plamini (elektron lug'atlar) yaratish" mavzusidagi fundamental loyihada foydalanilgan (O'zbekiston xoreografiya akademiyasining 2023-yil 25-yanvardagi № 1/04-37-son ma'lumotnomasi). Natijada Muhammad Yusuf dostonlarining lingvopoetik tadqiqi orqali o'zbek milliy raqs san'atini zamonaviy kontekstda rivojlantirish va folklor an'analarini saqlashga qaratilgan elektron lug'at va multimedia materiallarini tayyorlashga xizmat qilgan.

Muhammad Yusuf dostonlaridagi agnonimik birliklar davrning ijtimoiy-siyosiy voqeligi asosida yoritilganligiga, shoir asarlaridagi parallelizm, ritorik so'roq gap, inversiya, gradatsiya, oksyumoron, antiteza va o'xshatish kabi sintaktik tasviriy vositalarning lingvopoetik imkoniyatlari ochib berilganligiga doir ilmiy xulosalardan O'zbekiston Respublikasi Vazirlar Mahkamasining 2020-yil 24-avgustdagi "Atoqli adiblar va mutafakkirlarimiz ijodiy merosini yoshlar o'rtasida targ'ib qilish hamda adiblar xiyobonidan samarali foydalanish chora-tadbirlari to'g'risida"gi 502-son Qarori bilan O'zbekiston davlat san'at va madaniyat institutiga O'zbekiston xalq shoiri Muhammad Yusufning hayoti va ijodini o'rganish mazmunidagi yuklatilgan vazifalar ijrosini ta'minlashda foydalanilgan (O'zbekiston Respublikasi Madaniyat vazirligining 2024-yil 4-yanvardagi 03-11-17-11-son ma'lumotnomasi). Natijada O'zbekiston Respublikasi Vazirlar

Mahkamasining 2020-yil 24-avgustdagi 502-son Qarorida belgilangan vazifalar ijrosini ta'minlashga xizmat qilgan.

Muhammad Yusuf dostonlaridagi emotsional-ekspressiv imkoniyatlari va aniq sezilib turadigan poetonimlar aniqlangan va ularning poetik faollashuv darajasiga ko'ra tasnif qilish mexanizmlari isbotlangan ilmiy ma'lumotlardan O'zbekiston milliy teleradiokompaniyasi tomonidan "O'zbekiston tarixi" teleradiokanalida "Taqdimot" ko'rsatuvi ssenariylarini tayyorlashda foydalanilgan. (O'zbekiston milliy teleradiokompaniyasining 2023-yil 8-fevraldagi 06-31-210-son ma'lumotnomasi) Natijada ko'rsatuv mazmuni Muhammad Yusuf dostonlarining lingvopoetik tadqiqi bo'yicha nazariy ma'lumotlar bilan boyitilgan.

**Tadqiqot ishining aprobatsiyasi.** Tadqiqot natijalari 6 ta, jumladan, 3 ta xalqaro va 3 ta respublika ilmiy-amaliy konferensiyalarda ma'ruza ko'rinishida bayon etilgan hamda aprobatsiyadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha jami 16 ta ilmiy ish nashr qilingan bo'lib, shulardan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy jurnallarda 10 ta, jumladan, xorijiy jurnalda 3 ta, respublika jurnallarida 7 ta maqola nashr qilingan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, to'rt bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan bo'lib, umumiy hajmi 164 sahifadan iborat.

## **DISSERTATSIYANING ASOSIY MAZMUNI**

**Kirish** qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari belgilangan, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning "**O'zbek tilshunosligida badiiy til tadqiqi va Muhammad Yusuf she'riyatining o'rganilishi**" deb nomlangan I bobida badiiy matnga bo'lgan munosabat, lingvopoetik yondashuv hamda lingvopoetik tadqiq masalalarini atroflicha yoritish xususida fikr yuritiladi.

Bobning "**O'zbek tilshunosligida badiiy asar tilining o'rganilishi**" deb nomlanuvchi § I.1.da tilshunoslikda badiiy asar tili muammolari, muayyan bir ijodkorning tildan foydalanish mahorati, adibning til sathi birliklarini qo'llashdagi o'zgacha uslubni yaqqol ochib berishi bilan bog'liq masalalar yoritiladi. Har qanday janrdagi badiiy asar to'la ma'noda nutqiy hodisa bilan bir qatorda milliy til imkoniyatlariga asoslangan bo'ladi. Badiiy tilsiz badiiy adabiyot ham mavjud bo'la olmaydi. Badiiy til tushunchasining o'zi keng qamrovli tushuncha bo'lib, buni tilshunos M.Yo'ldoshev o'zining dissertatsiya ishida alohida ochib bergan<sup>5</sup>. Badiiy asarning umumiy tuzilishi va janriy ifoda tarzi badiiy til birliklari va tasvir vositalari asosida ro'yobga chiqadi.

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<sup>5</sup> Бу ҳақда қаранг: Юлдашев М. Бадий матнинг лингвопоэтик тадқиқи: Филол. фан. д-ри...дисс. – Тошкент, 2009.

Har bir adib uslubini o‘z asarida so‘z qo‘llash orqali taqdim etadi, bu esa bir ijodkorning tili ikkinchisidan farq qilishini anglatadi. Masalan, Oybek asarlari tilida epiklik, liriklik aniq ko‘zga tashlansa, G‘afur G‘ulom badiiy tilida metaforalarning ko‘pligi va o‘ziga xosligi, mubolag‘alarning mahorat bilan qo‘llanilganligi, kinoyaning o‘tkirliги kuzatiladi. Abdulla Qahhor asarlari tilida esa so‘zga hassoslik, so‘z qo‘llashdagi ixchamlik va tejamkorlik, so‘zning butun imkoniyatlarini teran anglash va ishlata olishdek ulkan mahorat sezilib turadi.

Badiiy asar tilini o‘rganish sohasida amalga oshirilgan ishlar haqida gap ketganda, R.Qo‘ng‘urov, I.Qo‘chqortoyev, Q.Samadov, B.Yo‘ldoshev, X.Doniyorov va S.Mirzayev, P.Qodirov, S.Karimov, X.Abdurahmonov, N.Mahmudov<sup>6</sup> kabi ko‘plab olimlarimizning nomlarini tilga olish mumkin.

Yuqorida keltirilgan fikrlar shuni bildiradi-ki, badiiy asar tiliga munosabat, uni jiddiy o‘rganish, badiiy xususiyatlarini tahlil etish olimlarning doimo diqqat markazida bo‘lgan. Chunki badiiy adabiyotni, uning til xususiyatlarini anglamay turib, asar g‘oyasi va mazmun-mohiyatini bir butun holda chuqur idrok qilish mumkin emas.

§ I.2. **“Muhammad Yusuf she‘riyatining lingvopoetik tadqiqi masalalari”** deb nomlangan. Dunyo tilshunosligida lingvopoetika muammolariga bo‘lgan qiziqish XX asrning 60-yillaridan shakllana boshlandi. Xususan, rus tilshunoslari. V.V.Vinogradov, A.A.Lipgart, V.M.Jirmunskiy, V.Y.Zadornova, O.S.Axmanova, G.O.Vinokur, L.V.Shcherba va boshqalar lingvopoetikaning alohida fan sifatida filologiya ilmidagi o‘rganilishi yuzasidan qarashlarini bayon qilganlar<sup>7</sup>.

Ta’kidlashimiz joizki, o‘zbek tilshunosligida lingvostilistik yo‘nalishda juda katta miqdordagi ilmiy ishlar yaratildi<sup>8</sup>. Hech shubhasiz, ana shu lingvostilistik

<sup>6</sup> Kўнғиров Р. Ўзбек тили стилистикасидан очерклар. – Самарқанд: СамДУ, 1975; Кўчқортоев И. Бадий нутқ стилистикаси. – Тошкент: Фан, 1975; Самадов Қ. Ойбекнинг тил маҳорати. – Тошкент: ТДПИ, 1981; Самадов Қ. Ўзбек тили услубияти (бадий услуб). – Тошкент: Ўқитувчи, 1991; Йўлдошев Б. Бадий нутқ стилистикаси. – Самарқанд: СамДУ. – 1982; Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962; Дониёров Х., Йўлдошев Б. Адабий тил ва бадий стил. – Тошкент: Фан, 1988; Қодиров П. Халқ тили ва реалистик проза. – Тошкент: Фан, 1973; Каримов С. Ўзбек тилининг бадий услуби. Филол. фан. д-ри...дисс. – Тошкент, 1993; Абдурахмонов Х, Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Маҳмудов Н. Ўзимиз ва сўзимиз. – Тошкент: Адабиёт ва санъат нашриёти, 1997. – В. 58-66.

<sup>7</sup> Виноградов В.В. О Языке художественной литературы. – М., 1959; Виноградов В.В. Проблемы литературных языков и поэтической речи. Поэтика. – М., 1963; Виноградов В.В. Проблемы литературных языков и закономерностей их образования в развитии. – М.: Высшая школа, 1967; Липгарт А.А. К проблеме интерпретации шекспировских сонетов // Философия языка. Функциональная стилистика. Лингвопоэтика: Сборник научных статей. М., 2004, №2, С. 115-129; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы). Автореф. дисс. д-ра. филол. наук. – М., 1996; Липгарт А.А. Основы лингвопоэтики. – М., 2006; Жирмунский В.М. Байрон и Пушкин. – Л., 1978; Жирмунский В.М. История западноевропейской литературы. – М., 1947; Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л., 1977; Задорнова В.Я. Восприятие и интерпретация художественного текста – М., 1984; Задорнова В.Я. Словесно-художественного произведения на разных языках как предмет лингвопоэтического исследования. Дисс... д-ра. филол. наук. – М., 1992; Ахманова О.С. Словарь лингвистических терминов. – М., 1969; Akhmanova O., Zadornova V. Linguopoetic Stratification of Literary Texts // Poetica. Токуо, 1977. - №7; Избранные труды по русскому языку – М., 1986; Винокур Г.О. Филологические исследования: Лингвистика и поэтика. Отв.ред Г.В.Степанов В.Н. Нерознак. – М., 1990; Щчерба Л.В. Очередные проблемы языковедения. История советского языковедения – М.:Высшая школа, 1971.

<sup>8</sup> Masalan, ayrim so‘nggi tadqiqotlar: Яхшиева Г. Ўзбек тилида фонографик услубий воситалар. Филол. фан. номз. ... дисс.автореф. – Тошкент, 1997; Дониёров Ш. Шукур Холмирзаев хикояларининг бадий-услубий

yoʻnalishdagi ilmiy ishlarda toʻplangan tajribalar, nazariy xulosalar tabiiy ravishda keyingi oʻn yilliklarda oʻzbek tilshunosligida ham lingvopoetik yoʻnalishdagi tadqiqotlarning paydo boʻlishga olib keldi. Jumladan, yirik tilshunos olim N.Mahmudovning bir qator maqolalarida ayrim shoir va yozuvchilar asarlari tilining lingvopoetik xususiyatlari toʻgʻrisidagi fikrlar chuqur yoritilgan<sup>9</sup>. Shuningdek, lingvopoetika sohasi shakllanishiga asos solgan I.Mirzayev, M.Yoʻldoshev, G.Rixsiyeva kabi yetakchi tilshunos olimlar tadqiqotlarini alohida keltirishimiz mumkin<sup>10</sup>.

Badiiy tilning aynan estetik vazifasining namoyon boʻlishi tarzida oʻrganuvchi soha hisoblangan lingvopoetika filologik ilmlar tizimida alohida mavqega ega boʻlib bormoqda<sup>11</sup>. “Badiiy asar tilini oʻrganish ijodkorning oʻziga xos badiiy vositalarini aniqlash, uning badiiy mahorati, oʻziga xos uslubini oʻrganishdir”<sup>12</sup>. Shuning uchun har qanday badiiy asar tili tadqiq etilayotganda yozuvchining qaysi tasviriy vositalaridan, xususan, “xalq jonli tili boyliklaridan qanday foydalanishi”<sup>13</sup> tadqiqotchining diqqat markazida boʻladi.

Lingvopoetika keyingi yillarda oʻzbek tilshunosligida oʻziga xos tadqiqot obyekti, tamoyillari va tadqiqot mexanizmlariga ega boʻlgan soha sifatida takomillashdi. Tilning estetik vazifasining namoyon boʻlish oʻrni tariqasida oʻrganish badiiy matn tili taomiliga kirdi. Oʻzbek lingvopoetikasi hozirgi kunda oʻzbek tilshunosligining ilgʻor sohalaridan biriga aylandi.

Soʻz sanʼatkorining badiiy tilining oʻziga xosligi, uning til vositalaridan foydalanishi kabi jihatlar tilshunosligimizda dolzarb mavzular darajasida ekanligi ayni haqiqatdir. Oʻzbek adiblari ijodining lisoniy tadqiq etgan Sh.Doniyorov, R.Normurodov, M.Yoʻldoshev, G.Keldiyorova, D.Neʼmatova, Y.Sayidov, F.Bobojonov, G.Muhammadjonova, S.Boymirzayeva, A.Sabridinov, L.Jalolova, M.Qosimova, D.Shadiyeva, Sh.Toshxujayeva, G.Jumanazarova, D.Andaniyozova, J.Yuldashlar<sup>14</sup> yuqoridagi fikrlarimiz dalilidir.

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Ўзига хослиги. Филол.фан.номз...дисс. автореф.- Тошкент, 2000; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи. Филол.фан. номз...дисс. – Самарқанд, 2004; Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий маъновий ва услубий хусусиятлари. Филол.фан. номз...дисс. –Тошкент, 2006; Юлдашев М. Бадий матннинг лингвопоэтик тадқиқи. Филол. фан. д-ри...дисс. – Тошкент, 2009; Курбонова М. Мустақиллик даври дostonлари лингвопоэтикasi. Филол. фан. б. фалс.док. ...дисс. – Фарғона, 2019.

<sup>9</sup> Махмудов Н. Ойбек шеъритадаги ўхшатишларнинг лингвопоэтикasi // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Шу муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикasiга доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – Б. 34-36.

<sup>10</sup> Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста. Автореф. дисс....д-ра. филол. наук – Ташкент, 1992; Юлдашев М. Бадий матннинг лингвопоэтик тадқиқи. Филол. фан. д-ри...дисс. – Тошкент, 2009; Рихсиева Г. Нисбат шаклларининг лингвопоэтик тадқиқига доир // Ўзбек тили ва адабиёти. – Тошкент, 2000. – № 4. – Б. 33-35.

<sup>11</sup> Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. –Тошкент, 2007. – Б.7.

<sup>12</sup> Келдиёрова Г. Ўзбек бадий нутқида антитеза. Филол.фан.д-ри...дисс. – Тошкент, 2000.

<sup>13</sup> Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962.– Б.13.

<sup>14</sup> Дониёров Ш. Шукур Холмирзаев ҳикояларининг бадий-услубий ўзига хослиги: Филол.фан.номз...дисс. автореф.- Тошкент, 2000; Нормуродов Р.У. Шукур Холмирзаев асарларининг тил хусусиятлари. Филол. фан. номз...дисс. – Тошкент, 2000; Йўлдошев М. Чўлпоннинг бадий тил маҳорати. Филол.фан. номз...дисс. автореф. – Тошкент, 2000; Келдиёрова Г. Ўзбек бадий нутқида антитеза. Филол.фан.д-ри...дисс. – Тошкент, 2000; Неъматова Д. Чўлпон публицистикasinинг лингвистик хусусиятлари. Филол. фан. номз...дисс. автореф. – Тошкент, 2004; Сайидов Ё. Фитрат бадий асарлари лексикаси. Филол. фан. номз...дисс. автореф. – Тошкент, 2001; Бабаджанов Ф. Ўзбек жадид драмаларининг лисоний хусусиятлари (Беҳбудий ва авлоний

Muhammad Yusuf dostonlari lingvopoetika aspektida dissertatsiya ishi sifatida o'rganilmagan. Ammo adib she'riyatiga bag'ishlangan ko'pgina dissertatsiyalar hamda maqolalar<sup>15</sup> chop etilgan bo'lib, e'lon qilingan maqolalarning aksariyati shoirning yorqin xotirasiga bag'ishlangan.

Shu nuqtayi nazardan dostonlar tiliga xos poetik xususiyatlar, xususan, zamonaviy dostonlarning badiiylik asosida maxsus tadqiq etilishi hozirgi o'zbek lingvopoetikasi oldida turgan dolzarb masalalardan biri sanaladi. Ayniqsa, Muhammad Yusuf dostonlari til birliklar xususiyatida mukammallikka amal qilib, butun katta matnni yaratishga xizmat qiladi. Hech bir so'z dostonida bayon qilingan voqealar silsilasidan tashqarida qolishi kerak emas. Shuning uchun shoir ularning hammasini bitta tizimda, ya'ni ko'lamdorlikda dostonlarni yaratgan. Kichik she'riyatda bu kabi keng, ko'lamdor tizimda til birliklarini uchratmaymiz. Shuning uchun dostonlarni maxsus o'rganish muhim sanaladi. Muhammad Yusuf xalq dostonlaridan ilhomlangan, ulardagi ayrim birliklardan, xalqonalikdan, jonli nutqdan foydalangan. Natijada zamonaviy o'zbek dostonini yaratgan. Shoirning deyarli barcha dostonlarida o'tmishning eng qora kunlari tasvirlangan va ushbu holat barcha dostonlarini birlashtiradi. Bu bilan esa Muhammad Yusuf dostonlari zamonaviy o'zbek dostonchiligida o'ziga xos tomonlari bilan farqlanishi kuzatiladi.

Dissertatsiyaning II bobi **“Muhammad Yusuf dostonlarida paremiologik birliklar badiiyati”** deb nomlanib, shoir dostonlarda paremiologik birliklarning, ya'ni frazeologizmlarning, maqol va matallarning, hikmatli so'zlarning qo'llanishi doirasida fikr yuritiladi. Bobning **“Paremiologik birliklar va ularning poetik xususiyatlari”** deb nomlanuvchi § II.1 da badiiy matnda barqaror birikmalardan o'rinli foydalanish muhim hisoblanishi, ijodkorlar bunga alohida e'tibor qaratganligi xususida ta'kidlanadi. Manbalarda paremalarning muayyan fanlar

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драмалари асосида). Филол.фан. номз...дисс. автореф. Самарқанд, 2002; Муҳаммаджонова Г. 80-йиллар охири – 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол.фан. номз...дисс. автореф. – Тошкент, 2004; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи. Филол.фан. номз...дисс. – Самарқанд, 2004; Сабирдинов А. Ойбекнинг поэтик маҳорати. Филол.фан. д-ри...дисс. автореф. – Тошкент, 2004; Жалолова Л. Абдулла Қодирийнинг “Ўткан кунлар” романининг лингвистик тадқиқи: Филол. фан. номз...дисс. автореф. – Тошкент, 2007; Қосимова М. Бадий нутқ индивидуаллигининг лингвистик хусусиятлари. Филол. фан. номз...дисс. – Тошкент, 2007; Шадиева Д. Муҳаммад Юсуф шеърятини лингвопоэтикаси. Филол. фан. номз...дисс. – Тошкент, 2007; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол.фан.номз...дисс.автореф. – Фарғона, 2017; Жуманазрова Г. “Ширин билан Шакар” дostonнинг луғавий ва лингвопоэтик хусусиятлари. Филол.фан.номз...дисс. – Тошкент, 2008; Шу муаллиф. Фозил Йўлдош ўғли дostonлари тилининг лингвопоэтикаси. Филол. фан. д-ри...дисс. – Тошкент, 2017; Анданиёзова Д. Бадий матнда ономастик birlikларнинг лингвопоэтикаси. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2017; Yuldashev J. Usmon Nosir she'riyati lingvopoetikasi: Filol. fan. b. fals. dok. ...diss. avtoref.-Toshkent, 2023.

<sup>15</sup> Азизова И. Куй – асрор, сўз эса тилмоч // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 19 март; Муҳаммад Али сози тинмайди // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 23 апрель; Мусурмон Р. Халқ шоирига эҳтиром // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май – №18; Орипов А. Безавол ижод // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май – №18; Умиров С. Улуғимсан шоирим // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май. – №18; Худойбердиева Ҳ. Бизнинг Муҳаммадимиз // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май. – №18; Юсупова М. Унутмадим ваъдамни ота // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май. – №18; Каримов Н. М.Юсуф ва hozirgi ўзбек шеърятини // Ўзбек тили ва адабиёти. – Тошкент, 2004. – № 5. – Б. 16-19; Раҳимжонова Н. Муҳаммад Юсуф лирикасида фольклор аънаналари ва бадий образлар индивидуаллиги // Ўзбек тили ва адабиёти. – Тошкент, 2004. - № 5. – Б. 16-19.

oralig'idagi hodisa ekanligi alohida tilga olinadi. Paremalar folklorshunoslik va adabiyotshunoslikda og'zaki ijod mahsuli sifatida avloddan avlodga o'tib, sayqallangan til hodisasi hisoblanadi. Ular xalq og'zaki ijodi va yozma adabiyotning kesishmasida shakllanib, ko'pincha she'riy shaklga ega bo'ladi. Paremalar o'xshatish, antiteza, anafora, alliteratsiya, kinoya va piching kabi tasviriy vositalarni o'z ichiga oladi. Shu bilan birga, paremalar ma'lum fikrlarni ifodalovchi sintaktik tuzilmalardan iborat bo'lib, tilshunoslikning o'rganish obyekti sifatida ham ahamiyatga ega. Paremiologiya ana shu ikki jihatni o'zida birlashtiradi. Paremiologiyaning eng kichik ma'noli birligi bo'lgan pemalearning kelib chiqishi, tarixan rivojlanishi va ma'no xususiyatini o'rganuvchi paremiologiya frazeologiya bilan chambarchas bog'liq.

Parema haqida so'z yuritganda B.Sarimsoqov mazkur turning yetakchi xususiyatini alohida ta'kidlab o'tgan edi. "Parema adabiy turiga mansub janrlarda voqelikni hikoya qilib berish, kechinmalar orqali ko'rsatish prinsipi emas, balki voqelikni kuzatish orqali, to'plangan tajribalar orqali obrazli ifodalash va u haqda hukm chiqarish prinsipi yetakchilik qiladi"<sup>16</sup>.

Muhammad Yusuf ijodining o'ziga xos yo'lini dostonlar orqali qahramonlar dunyoqarashini, syujet chizig'idagi dolzarb mavzularni tasvirlash va dostonlardagi didaktik mazmun, falsafiy-estetik mohiyatga suyanish an'anasi belgilab berdi. Sevimli shoirimizning har bir yaratgan asari o'zbek adabiyotining bebaho xazinasidir. Uning asarlari falsafasi, badiiy tasvir vositalarining kuchliligi, tilining sodda va betakrorligi, intonatsion butunligi bilan o'zbek poetik tilining fenomeni hisoblanadi.

§ II.2. **“Muhammad Yusuf dostonlarida qo'llanilgan frazeologizmlarning badiiy-estetik va transformatsion xususiyatlari”** deb nomlanadi. Muhammad Yusuf dostonlaridagi turg'un iboralarning 2 turi uchraydi: *1. Ilk shakli aynan saqlangan iboralar; 2. Transformatsiyaga uchragan iboralar.* Bunda hech qanday transformatsiyaga uchramagan, o'zining ilk shaklini saqlagan iboralar alohida e'tibor talab qilmaydi va barcha uchun tushunarlilik darajasi bir xil bo'ladi. Shaklan o'zgargan yoki semantik-struktura jihatdan qandaydir o'zgarishga uchragan iboralar tadqiqotchilar diqqatini tortmay qolmaydi. Shu bois shoir dostonlaridagi iboralar bilan bog'liq transformatsion jarayonlar haqida so'z yuritganda quyidagi holatlar ko'zga tashlandi: *a) iboralar tarkibidagi ba'zi bir so'zlarni boshqa leksema bilan almashtirish; b) iboraning sintaktik-struktural transformatsiyaga uchrashi; c) ibora mazmunining doston misralariga singdirib yuborilishi; d) dostonlarda ma'nodosh iboraning yaratilishi; e) dostonlarda zid ma'noli iboraning qo'llanilishi.*

Muhammad Yusuf o'z asarlarida jonli tilga xos iboralarning doston misralariga singdirib yuborilishi kuzatiladi. Xalq tilida ko'p qo'llaniladigan *“Joni bo'g'ziga keldi”* yoxud *“Joni halqumiga keldi”* iborasi Muhammad Yusufning *“Ey, Dil..”* asarida shunday ifodalanadi:

..Moziydan bir  
Padarkushning

<sup>16</sup> Саримсоқов Б. Адабий турлар ҳақида мулоҳазалар // Ўзбек тили ва адабиёти. 1993. № 5 – Б.11.

*Qo'llari qon, sirg'alar.*

*Tig'yaltirar,*

*Ulug'bekning*

***Bo'g'ziga jon sirg'alar...*** (“Ey, Dil...”)

Keltirilgan misralarda *bo'g'ziga jon sirg'alar* iborasi asl varianti *joni bo'g'ziga keldi bo'lib*, “O'zbek tilining izohli frazeologik lug'ati”da ushbu iborani *chidami tugab, yashashdan ham bezor bo'lib ketmoq* degan ma'nolarni anglatadi<sup>17</sup>. *Joni* va *bo'g'ziga* so'zlari o'zaro o'rinlari almashtirilib kelgan bo'lsa, *keldi* fe'l so'z-komponenti o'rniga esa ma'no jihatdan yaqin bo'lgan *sirg'alar* leksemasi bilan o'zgartirib, *sirg'almoq* so'zidan hosil bo'lgan so'z “..sekingina surilmoq, siljimoq, yurmoq”<sup>18</sup> ma'nolarni anglatadi. Natijada so'z iboraning ifoda planida yaqqol namoyon bo'lib, uning mazmun planiga ta'sir qilmagan holda adib so'z komponentlaridan mahorat bilan foydalanganligini kuzatamiz. *Sirg'alar* fe'l komponenti misralarning qofiyalarida ketma-ket kelishi asarning betakror chiqishida qo'l kelgan.

**“Muhammad Yusuf dostonlarida maqol va matallarning ifodalanishi”** deb nomlanuvchi § II.3 da shoir dostonlarida maqol va matallardan badiiy-estetik niyatiga mos foydalanganligi alohida ta'kidlanadi. Muhammad Yusuf dostonlarida qo'llagan maqollarni quyidagi yo'nalishlarda o'rganish mumkin: 1. *Maqollardagi ayrim so'zlarning grammatik jihatdan o'zgartirib qo'llanishi*; 2. *Maqollarda ayrim leksik o'zgarishlar (sinonim, kontekstual antonim yoki boshqa so'zlar tanlash hisobiga) yuz berishi*; 3. *Maqollarda so'z tartibining o'zgarishi*; 4. *O'zgarishlarsiz qo'llanilgan maqollar*.

Muhammad Yusufning “Temirlar nidosi” dostonida:

*“O'zingdan topgan baloga,*

*Qayga bording davoga”* (“Temirlar nidosi”)

Ushbu maqol “Ma'nolar maxzani” kitobida “O'zimdand chiqqan baloga, qayga boray davoga?” tarzida beriladi<sup>19</sup>. Maqolning shaxsi umumlashgan gapga aylantirilishi *chiqqan* sifatdoshi o'rniga *topgan* so'zining qo'llanilishi ham maqol ma'nosiga biroz o'zgartirish kiritadi: ya'ni “*balo o'zimdand chiqdi*” emas, balki “*baloni o'zing topding*” ma'nosi she'r ruhiyatini yorqinroq ifodalaydi. Dostonda temirdan qay maqsadda foydalanayotgani tasvirlangani hamda ushbu gaplar temir nomidan insonga qarata aytilayotgani e'tiborga olinsa, so'z almashish mantiqan to'g'ri ekanligi ayon bo'ladi.

§ II.4. **“Muhammad Yusuf dostonlarida hikmatli so'zlarning qo'llanilishi”** deb nomlanadi. Dostonlarda shoir ijodiga oid ko'plab hikmatli fikrlar, favqulodda betakror mulohazalar, ohorli falsafiy xulosalarni uchratish mumkin. Shoirning dostonlarida qo'llangan hikmatomuz jummalarni grammatik jihatdan quyidagi turlarga ajratib tahlil qilindi: **1. Kontrast (ziddlik) usulida shakllangan aforizmlar:** “*Bilib turib birovga ozor berishdan yomoni yo'q. O'zing ham bilmasdan birovga yaxshilik qilishdan ortiq yaxshilik yo'q*” (“Osmonning

<sup>17</sup> Раҳматуллаев Ш. Ўзбек тилининг изоҳли фразеологик луғати. – Тошкент, 1978. – Б.101.

<sup>18</sup> Ўзбек тилининг изоҳли луғати. – Тошкент, 2007. 3-жилд. – Б 525.

<sup>19</sup> Шомаксудов Ш., Шораҳмедов Ш. Маънолар махзани. – Тошкент: Ўзбекистон миллий энциклопедияси, 2001. – В. 397

oxiri”). Bu aforizmlarda “*Bilib*” – “*bilmasdan*”, “*ozor*”- “*yaxshilik*”, “*yomon*” – “*yaxshilik*” kabi o‘zaro zid ma’noli komponentlar fikrning aniq hamda ishonchli ifodalashga yo‘naltirilgan. Aforizm strukturasi o‘ziga xos bo‘lib, ana shu o‘ziga xoslik badiiylikning xarakterini, uning miqyosini anglatib turadi. Aksariyat aforizmlar mazmunan bir-biriga qarama-qarshi bo‘lgan ikki qismdan iborat bo‘ladi. **2. Perifrastik ifoda usulida shakllangan aforizmlar.** Shoirning “Qora quyosh” dostonida kelgan bir qancha hikmatli so‘zlar aynan ushbu usulda ifodalangan: “*Qora non – imon, jo‘ra*”, “*Baxt bir burda qora non*”, “*Haqiqat qon yurakdir*”, “*Orzu yurgan yo‘lingdir*”, “*Armon esdan chiqqan tush...*”. tarzidagi individual aforizmlarda ijodkorning ma’naviy va badiiy saviyasi, keng tasavvur va idroki, falsafiy va axloqiy sifatlari namoyon bo‘lgan. Qora nonni imon qadar muqaddas bilish, aziz tutish xalqimizga xos qadriyatni ifoda etsa, bir burda qora nonni baxtga qiyoslash davr koloriti, ocharchilik va ijtimoiy muhit tasviri uchun xizmat qilgan.

Tadqiqotning III bobi “**Muhammad Yusuf dostonlaridagi leksik-semantik va sintaktik vositalar tahlili**” deb nomlanadi. Ushbu bobning § III.1. da “**Dostonlar tilidagi ko‘chimlarning ifodalanishi**” tahlil qilingan. Badiiy tasvir vositalaridan biri ko‘chim badiiy matnda nihoyatda katta ahamiyat kasb etadigan eng faol vositalardir. Ko‘chimlar bu “adabiy asarning badiiy qimmatini, ifodaligini, ekspressivlikni kuchaytirish uchun bir narsaning nomini, belgisini ikkinchisiga ko‘chirish yoki so‘zlarning umuman ko‘chma ma’noda ishlatilishi<sup>20</sup>” tushuniladi. Muhammad Yusuf dostonlarida metaforalar juda katta mahorat bilan qo‘llanilgan. Muallif asarda metaforalarni ifodalashi bilan badiiy-estetik yuk qo‘ya olgan. Bu esa quyidagi misralarda o‘z ta’kidini topadi:

*Buxoro, sen shamga o‘xshaysan  
Mening ko‘ngil hujramga kirgan,  
Tutab, o‘chib qolay deb turgan,  
So‘nar so‘nggi shamga o‘xshaysan. (“Ko‘hna quduq”)*

Misolda qo‘llanilgan ko‘ngil hujrasi metaforasi subyektiv holatni berishda katta rol o‘ynaydi. *Hujra* leksemasi ongimizda *torlik*, *qorong‘ilik*, *kambag‘allik* semalari bilan reallashadi. Uning *ko‘ngil* bilan birikma tarzida kelishi shoir ko‘ngliga xos xuddi shu belgilar (*torlik*, *qorong‘ilik*, *chorasizlik*)ga ishoradir.

Muhammad Yusuf dostonlarida ham metaforalar singari metonimiyali ifodalar o‘ziga xos xususiyat kasb etadi. Shoirning “Ko‘hna quduq” dostonida millat nomi orqali mamlakat nomiga ishora qilinib, metonimiya yuzaga kelganligini kuzatamiz. Masalan,

*Qozoqning dashti ham keng ekan,  
Bepoyon bir yurtga teng ekan. (“Ko‘hna quduq”).*

Keltirilgan *qozoq* millati nomi orqali Qozog‘iston davlatining yerlari, tabiati adib tomonidan juda go‘zal qilib ta’riflangan. Bu esa nutqqa tasviriylik baxsh etishi bilan birga fikrni ixcham tarzda ifodalashda qo‘l kelgan.

*Oh, oltin bobom-a, voh tillo bobom...  
O‘tgan kuning qursin, Abdullo bobom! (“Qora quyosh”).*

<sup>20</sup> Шомақсудов А. ва бошқ. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983. – Б. 236.

Keltirilgan misolda *o'tgan kun* birikmasi shu nomdagi asar yozilgan kitobni bildiruvchi hosila ma'no bilan namoyon bo'lgan. Mana shu aloqadorlik metonimiyani yuzaga kelishi uchun sabab bo'lgan.

Mohir so'z san'atkori Muhammad Yusuf dostonlarida kinoyaning nodir namunalarini kuzatamiz. Ayniqsa, "Qora quyosh" dostonida mustabid davrining shafqatsiz, zolim hukmdori tufayli qatag'onga uchragan qurbonlarning fojiaiy qismati tasvirlangan bo'lib, shoir mavjud tuzumga subyektiv munosabatini namoyon qilishda kinoyalardan maqsadli foydalangan:

*Ey, yashasin, bizning dono yo'lboshchimiz*

*Iosif Vissarionovich, quyoshimiz.*

*U shoh edi, ogoh edi,*

*To'kilmadi boshimizdan... bir sochimiz!* ("Qora quyosh")

Keltirilgan kinoyali parcha situativ xarakterlanadi. Muallifning ichki maqsadi davrga, hukmdorga nisbatan aniq ko'rinib turibdi. Chunonchi, kinoya vositasining ishora qilish vazifasi subyektning ichki maqsadini yuzaga chiqarishda aktual vazifa bajargan. Shu bilan bir qatorda, kinoyali ifoda asarning ta'sirchanligini, obrazlilikini, tasviriyligini, emotsional-ekspressivligini yuzaga keltirishda alohida ahamiyat kasb etgan.

Ijodkorning badiiy mahorati, lug'at boyligining kengligini perifrazadan foydalanishida ham kuzatish mumkin bo'ladi. Perifrazalar badiiy tilning rang-barangligini, ta'sirchanligini, ohangdorligini va jozibadorligini ta'minlovchi lingvopoetik vositalardan biridir. Badiiy asarda perifrazlardan ortiqcha takrorlardan, o'rinsiz qaytariqlardan qochish maqsadida ham foydalaniladi. Jumladan, Muhammad Yusuf dostonlarida perifrazadan tasvirni obrazli, ta'sirchan va kitobxonga tushunarli qilib berish maqsadida foydalanadi:

*Tarix soqov kampir,*

*Dardin aytmaydi,*

*Aytolmas,*

*Unutib ham bo'lmas ammo* ("Qora quyosh").

Keltirilgan parchada *soqov kampir* perifrazasi orqali sho'ro davridagi mudhish kunlar, qatag'on dahshatlarini o'z bag'riga olgan o'tmish obraz sifatida gavidalantiriladi. U kunlar haqida hamma bilsa-da, gapirolmaydi. Chunki mumkin emas. "Soqovlik" xususiyati shunga ishora. Ammo unutib ham bo'lmaydi. Kampir siyomosida og'ir dardni ichiga yutgan butun bir davr gavidalantiriladi.

Mazkur bobning "**Dostonlarda chegaralangan leksik qatlam**" deb nomlangan § III.2 da chegaralangan leksik qatlam, ya'ni agnonimlarning matndagi badiiyati haqida so'z boradi. O'zbek tilshunosligida agnonimlar haqida professor M.Yo'ldoshev alohida to'xtalib o'tadi va quyidagi fikrlarni ilgari suradi: "agnonimlarni so'zning leksik-semantik mohiyatiga daxldor obyektiv hodisa sifatida emas, balki so'zni idrok etish bilan bog'liq subyektiv hodisa sifatida baholash to'g'riroq bo'ladi. Bu hodisani tildagi omonim, paronim, antonim, sinonim kabi so'z guruhlari qatorida emas, balki tildan foydalanuvchining lisoniy-idrok layoqati bilan bog'liq hodisa sifatida o'rganish mumkin"<sup>21</sup>. Shoir o'zi

<sup>21</sup> Йўлдошев М. Бадий матн лингвопоэтикаси. Монография. – Тошкент: O'zbekiston, 2019. – В. 199-200.

ishlatgan ma'lum bir so'zni izohlash ehtiyojini sezsa, demak o'sha so'zning tushunarlilik darajasi cheklangan bo'ladi. Shuni nazarda tutib, izoh yoki unga taalluqli so'zlarni keltirish orqali agnonimik birliklarning tushunarlilik darajasini orttiradi. Quyida Ikkinchi jahon urushiga oid agnonimni ayni ushbu dostonda kuzatamiz hamda tahlilga tortamiz:

*Dzotlar ham,*

*Dotlar ham,*

*Kema,*

*Samolyotlar ham,*

*Besh kolxozning*

*Yolg'izi –*

*Traktor ham men edim!..* (“Temirlar nidosi”)

Berilgan matndan anglashiladiki, *dzot* va *dot* agnonimlari o'sha jangda foydalanilgan qisqartma so'z. Tabiiyki, buning ma'nosini o'quvchi birinchi marta asarni mutolaa qilganda anglashi dargumon. Ushbu qisqartmaning ma'nosi aslida *Dzot* (дерево-земляная огневая точка) dala, o't inshootidir, u nafaqat parchalar va o'qlardan, balki dushmanning minalari va snaryadlaridan ham himoya qiladi<sup>22</sup>. Ko'rinadiki, Muhammad Yusuf ushbu dostonlarni yozar ekan, urush davridagi har bir holatni, har bir vaziyatni sinchkovlik bilan o'rganib chiqqanki, hammaga ham ma'lum bo'lmagan so'zlarni, ya'ni agnonimlarni juda ziyraklik bilan qo'llagan. Chunonchi, ikkinchi misradagi *dot* agnonimi ham bejizga ijodkor tomonidan tanlanmagan. Bu qisqartma *Dzot*dan farqli o'laroq boshqa ma'noni bildirsa-da. Lekin matnning shakliy butunligini ta'minlashga xizmat qilgan. *Dot* (долговременная огневая точка) – temir-betondan qurilgan va hududni zamonaviy mustahkamlashning asosi va zamonaviy mustahkamlangan hududlarning asosiy elementi bo'lgan inshoot<sup>23</sup>.

§ III.3. “**Dostonlarda sintaktik usullardan foydalanilishi**” deb nomlanib, dostonlarda sintaktik parallelizm, ritorik so'roq gaplar, inversiya, gradatsiya, antiteza, oksyumoron kabi uslubiy figuralar orqali adib fikrni o'ta ta'sirchan ifodalashi xususida fikr yuritiladi. Barcha tillarda bo'lgani kabi o'zbek tilida ham sintaktik vositalar alohida estetik ifoda imkoniyatlariga ega birliklar hisoblanadi. Sintaktik vositalar badiiy matnda integrativ munosabatlarning yuzaga kelishida faol ishtirok etishi barobarida ayni munosabatlar fonida xilma-xil badiiy ma'no-mazmunlarni ham ifodalay oladi<sup>24</sup>. Sintaktik parallelizmning murakkab ko'rinishlari mavjud bo'lib, ular *xiazm* va *inkorli* parallelizmdir. Muhammad Yusuf dostonlarida ham shu turdagi sintaktik parallelizmlar quyidagicha namoyon bo'ladi: 1. *Xiazm* – bu so'zlarning qisman yoki to'la teskari takrorlashdir. Masalan: *Mashaqqatning oxiri rohat. Rohatning oxiri yana mashaqqat.* (“Osmonning oxiri”) 2. *Inkorli parallelizm* esa avvalgi bo'lakni inkor qiluvchi turdir: *Bilib turib birovga ozor berishdan yomoni yo'q. O'zing ham bilmasdan birovga yaxshilik qilishdan ortiq yaxshilik yo'q.* (“Osmonning oxiri”) Misralarda qo'llanilgan sintaktik

<sup>22</sup> <http://kfss.ru/content/fortifikacionnyy-slovar>

<sup>23</sup> <http://kfss.ru/content/fortifikacionnyy-slovar>

<sup>24</sup> Бу ҳақда қаранг: Ўлдошев М. Бадий матн лингвопоэтикаси. Монография. – Тошкент: Ўзбекистон, 2019. – Б. 221.

parallelizmlar soddalik, ravonlik uchun xizmat qilgan. Xususan, dostondagi sintaktik parallelizm vositasida asarning ta'sirchanligi oshirilgan hamda shoirning badiiy niyati aniq va yorqin tasvirlangan, ko'zlangan maqsad kitobxonga yanada tez va oson yetkazib berilgan.

Muhammad Yusuf dostonlarida ritorik so'roqning go'zal namunalari ko'p marotaba qo'llanilganligini kuzatamiz. "Qora quyosh" dostonidan olingan parchada birgina ritorik so'roq gap orqali dostonda aytilmoqchi bo'lgan alam, afsus, nadomat kabi ma'nolarni o'zida aks etgan ushbu jumlada taajjub mazmunidagi ritorik so'roqni kuzatamiz: *Kim endi bu adib? Qodiriyimi?... Cho'lponmi yoki Usmon Nosirmi?!... Ko'rinadiki, doston mazmun-mohiyatidan kelib chiqqan holatda jadidlarning taqdiri qanday kechayotganligi, ularning qay biri, qay ahvolda ekanligi haqida muallifning ichki ruhiy holatida hayron bo'lib, taajjublanib, xavotirlanib so'roqlangan. Adib ritorik so'roqlar yordamida inson kayfiyatiga noxush ta'sir etadigan ottenkalarni ham bera olgan.*

Inversiya usulida Muhammad Yusuf deyarli dostonlarining har bir misrasida, har bir she'riy parchasida unumli qo'llagan. Asosan inversiya she'riyatda ifodalilikni, ohangdorlikni va ta'sirchanlikni ta'minlovchi muhim uslubiy vosita sifatida ko'p foydalaniladi. Adib ham bundan mustasno bo'lmagan holda inversiyani quyidagi misralarda qo'llaganini kuzatamiz:

*O'tirar kelishgandek bog'chasiga,  
Qo'lchalarini qo'yib oyoqchasiga.  
Mo'tirar tergovchi tayoqchasiga –  
Ikki yashar "xalq dushmanlari". ("Qora quyosh")*

Yuqorida keltirilgan namunada inversiya hodisasining yuz berish natijasida, misralardagi *bog'chasiga, oyoqchasiga, tayoqchasiga* leksemalarga urg'uli pozitsiyaga o'tadi, ayni shu so'zlarga ma'no urg'usining tushishi muallif badiiy niyatiga, asar mazmuniga va emotsional tonalligiga muvofiq keladi. Yana shuni aytib o'tish joizki, *bog'chasiga, oyoqchasiga, tayoqchasiga* leksemalari qofiyalanadi.

Muhammad Yusuf dostonlarida gradatsiya hodisasi ham kuzatiladi. Bunday hodisani quyidagi parchada kuchaytirilgan takror holatida kuzatamiz:

*Bedarak yo'qoldi qancha odam, essiz,  
So'roqlarda o'ldi qancha odam, essiz,  
Qiynoqlarda o'ldi qancha odam, essiz,  
Sirtmoqlarda qoldi qancha odam, essiz... ("Qora quyosh")*

Yuqoridagi parchada ifoda usuliga ko'ra mantiqiy, emotsional va miqdoriy gradatsiya turiga misol bo'la oladi. Satrlarda takror usuli bilan gradatsiya usuli parallel qo'llanilgan bo'lib, bu yerda o'sha qatag'onga uchraganlarning holatiga achinish, qayg'urish ma'nosida ifodalanadi.

Muhammad Yusuf o'z dostonlarida antitezadan mahorat bilan foydalanganligini ushbu misrlarda kuzatamiz:

*U xalqlar qotili,  
Xalqlar otasi,  
Tilim tebranmaydi*

*Yomon deyishga  
U shunday ulug‘ki,  
Yo‘qdir qiyosi*

***Qancha ulug‘ bo‘lsa***

***Tubandir shuncha.*** (“Qora quyosh”)

Yuqoridagi satrlardagi “*xalqlar qotili*” so‘z komponentiga “*xalqlar otasi*” so‘z birikmasi bilan zidlantirilib ifodalangan. Ushbu *qotil* so‘zi aslida *ota* so‘ziga zid kelmasligini juda yaxshi bilamiz. Ammo *qotil* leksemasi “jon oluvchi” ma’nosida kelgan bo‘lsa, *ota* komponenti “jon beruvchi” ma’nolarini anglatib kelgan. Ko‘rinadiki, parchadagi misralarning deyarli barchasi antitezaga misol bo‘la oladi: “*qancha ulug‘ bo‘lsa*” misrasiga “*tubandir shuncha*” misrasi zidlanib kelgan. Muhammad Yusuf bu so‘z komponentlarni shunday qo‘llaydiki, o‘sha mudhish fojiali, qonli davrni har bir kitobxonning tasavvuriga keltirishiga muvaffaq bo‘ladi.

Shoirning oksyumron usulidan foydalanishi o‘zbek tilshunosligida yangi noodatiy birikmalar kashfi desak ham bo‘ladi. “Qora quyosh” dostonining nomi ham oksyumoronga misol bo‘ladi. Dostonda bunday usuldan keng foydalanganligini quyidagi parchada kuzatamiz:

*U – yorug‘ dunyoda*

*Tengi yo‘q inson,*

***Qarddon begona,***

***Yovuz mehribon.*** (“Qora quyosh”)

Yuqorida keltirilgan parchada *qarddon begona*, *yovuz mehribon* oksyumorolari qahramonlar tabiatini to‘liq ochib berishga yo‘naltirilgan. Bu kabi birikmalar shoirning badiiy tafakkur mahsuli sifatida namoyon bo‘la oladi. Oksyumoron shoir ijodida shunchaki antiteza bo‘libgina qolmasdan, inson ruhiyatiga xos eng nozik jihatlarni ochib berishga qaratilgan hodisa hisoblanadi.

Muhammad Yusuf an’anaviy o‘xshatishda ta’kidni bo‘rttirish maqsadida o‘xshatish etalonini ham birga qo‘llaydi:

*Qo‘ling ochiq, ko‘zlaring yumuq –*

*Sen mening otamga o‘xshaysan.* (“Ko‘hna quduq”)

Adib o‘xshatishning shakliy ko‘rsatkichi sifatida “*o‘xshaysan*” vositasidan foydalangan. Odatda bir predmet-holat boshqasiga muayyan bir belgiga ko‘ra emas, balki butunicha, to‘lasicha, aynan o‘xshatilmog‘chi bo‘lsa, o‘xshatish asosi bevosita ifodalanmaydi. Bunday holatlarda o‘xshatishning shakliy ko‘rsatkichi sifatida ham ko‘pincha *o‘xshamoq* fe‘lidan foydalaniladi<sup>25</sup>. “Ota” leksemasiga tegishli “mehribon, keksa, xoksor, aziz” semalari o‘xshatishga vosita bo‘lyapti. Oldingi misradagi *qo‘ling ochiq, ko‘zlaring yumuq* iboralari ota obrazini yanada quyuqlashtiradi. Ya’ni uni *saxiy* va *g‘ofil* sifatlari bilan boyitadi.

Dissertatsiyaning IV bobi “**Muhammad Yusuf dostonlaridagi poetonimlar lingvopoetikasi**” deb nomlanadi. § IV.1 da shoir dostonlardagi poetonimlarning o‘rni yoritilgan. Dostonlarda poetonimlarni tahlil qilar ekanmiz, ularni *allyuziv nom*, *onomastik metafora*, *onomastik metonimiya*, *onomastik*

<sup>25</sup> Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2002. – Б. 58.

*zidlantirilgan nomlar, onomastik perefrazlar, onomastik birliklar asosidagi o'xshatishlar* hamda *agnonim nomlar* singari vazifalarni bajarganligi kuzatiladi. Poetonimlarning she'riy matnda allyuziv nom vazifasida kelishi eng faol hodisalardan biri hisoblanadi. Ular badiiy matnda pretsendent nomlar (xalqning lisoniy xotirasida saqlanuvchi mashhur faktlar bilan bog'liq nomlar)ning funksional turlaridan biri sifatida namoyon bo'ladi<sup>26</sup>. Muhammad Yusufning "Ey, dil..." dostonida Mirzo Bobur poetonimi allyuziv nom sifatida kelganligini kuzatamiz:

*Bobolaring  
Dastingdan dod  
Urib kelsa, netarsan,  
Unutding deb  
Ustingga ot  
Surib kelsa, netarsan?  
**Mirzo Bobur**  
Mozoridan  
Turib kelsa netarsan? –  
Ey dil sen ayt!*

Dostonlarda aksariyat kitobxon bilmaydigan, tushunmaydigan tarixiy real shaxslar nomlari uchraydi. "Qora quyosh" dostonida onomastik agnonimlar ko'p marotaba uchratamiz:

*Qaysi aybi uchun otildi **Yakir**,  
Nonushta ustida sotildi **Yakir**...*

Keltirilgan misollarda *Yakir* agnonimi kitobxon uchun umuman tushunarsiz, mavhum shaxslar sifatida namoyon bo'ladi. Xususan, bu tarixiy shaxslardan biri *Yunus Emmanuilovich Yakir* sovet harbiy arbob, 1-darajali komandarm (1935). Fuqarolar urushi davridagi harbiy boshliq. Tuxachevskiy ishi bo'yicha hukm qilingan va o'ldirilgan (1937)<sup>27</sup>. Aytish joizki, *Yakir* agnonimini adib misralarda mahorat bilan qo'llar ekan, aynan ushbu agnonimni havolada komandarm ekanligi haqida izoh qoldirgan. Buning bilan agnonim poetik jihatdan aktuallashganligini ko'ramiz.

**"Antropoetonimlar va ularning dostonlardagi poetik aktuallashuvi"** deb nomlangan § IV.2 da shoir dostonlarida antropoetonimlar lingvopoetik jihatdan aktuallashib, muallif hamda qahramonning munosabatini ifodalashga, obraz xarakteriga xos ayrim jihatlariga ishora qilish hamda badiiy san'atlarni shakllantirishda ko'makchi vazifasida kelishi xususida fikr yuritiladi. Muhammad Yusuf ham dostonlarda apellyativ vazifani bajarish maqsadida real nomlardan unumli foydalanganligini kuzatamiz. Masalan:

*Tanki bilan  
Dneprga  
Cho'kib ketdi **To'xtasin!**  
Ey dil, sen ayt.*

<sup>26</sup> Худойберганова Д., Анданиязова Д. Кўрсатилган манба. - Б. 6.

<sup>27</sup> <https://ru.m.wikipedia.org/wiki>

*Ey dil, sen ayt.  
Sen aytmasang aytgay kim –  
Sohilga bor  
Daryoga ayt,  
Bir zum suvi to‘xtasin...*(“Ey, dil...”)

Yuqoridagi parchada shoir *To‘xtasin* antroponimidan foydalanib, o‘ziga xos so‘z o‘yinini yuzaga keltirgan. *To‘xtasin* antroponimiga *to‘xtasin* fe’l komponenti qofiya qilinib, tajnis san’ati shakllantirilgan. *To‘xtasin* – o‘zbeklarda ko‘p qo‘yiladigan ismlardan biri bo‘lib, shoir bu obrazda mard, vatanparvar, fidoyi oddiy o‘zbek yigitining tipik siymosini mujassam qilgan. *To‘xtasin* antroponimi orqali *To‘xtasin* fe’li zamirida urushning, insoniyat boshiga tushgan balo-ofatlarning ham to‘xtashini istash tuyg‘usi anglashilib turadi. Bu esa antroponimlarning badiiy san’at hosil qilishda salmoqli o‘ringa ega ekanligidan dalolat beradi.

Muhammad Yusuf dostonlarida uchraydigan antroponimlarning lingvopoetik xususiyatini yoritish ekanmiz, ularni quyidagicha tasniflab tahlilga tortdik: 1. *Tarixiy shaxslar nomlari*; 2. *Afsonaviy shaxslarga mansub nomlar*; 3. *Odatdagi real nomlar*; 4. *Boshqa millatga mansub nomlar*; 5. *Familiya usulida qo‘llanilgan antroponimlar*; 6. *Otaismi bilan qo‘llanilgan antroponimlar*; 7. *Laqab usulida ifodalangan antroponimlar*; 8. *Taxallus tarzida kelgan antroponimlar*; 9. *Qisqartma nomlar*; 10. *Boshqa asarlardan ko‘chib o‘tgan qahramon nomlari*; 11. *Agionimlar*.

Mazkur bobning § IV.3. **“Dostonlardagi topopoetonimlarning lingvopoetik xususiyatlari”** deb nomlanadi. Ta’kidlash joizki, Muhammad Yusuf asarlarini leksik tarkibining bir qismini tashkil qiluvchi toponimlar lingvopoetik birlik sifatida xarakterliligidadir. Adibimiz ma’lum voqealarni dostonlarda tasvirlar ekan, hodisalar yuzaga kelgan joy, sharoit bilan kitobxonni to‘laqonli tanishtirishga harakat qiladi. Shoir dostonlarida toponimlar muhim poetonimik qatlam hisoblanadi. Muhammad Yusuf dostonlarining tahlil qilish jarayonida toponimlarning o‘ziga xos xususiyatlari badiiy makonni tasvirlash va toponimlarni kontekstga kiritishning ko‘plab usullari mavjud, lekin har bir ijodkor toponimlarning o‘ziga xos ishlatishi hamda ularni kontekstga kiritishning ko‘plab usullari bilan ajralib turadi. Badiiy asarning xalqchiligini ta’minlashda xalq tilining rango-rang vositalari bo‘lmish sheva so‘zlari alohida ahamiyat kasb etadi. Muhammad Yusuf xalq tilining bilimdoni sifatida bu ulkan xazinadan foydalanganligini dostonlarida kuzatamiz:

*Men yig‘ladim fashistlar  
Go‘dakni ham otganda,  
Goh odam deb yurganim  
O‘z yurtini sotganda,  
Tili boshqa bolam, deb,  
Yurakdagi nolam, deb,  
Tunlari uxlatganda,  
Saharlar uyg‘otganda,*

*O'n oltita bolasin*

*Bir temirchi Toshkanda!..* ("Temirlar nidosi")

*Toshkanda* toponimiga *otganda, sotganda, uxlatganda, uyg'otganda* leksemalari qofiyadosh bo'lib, matning shakliy butunligini ta'minlashga xizmat qilgan. Bu esa shoir tomonidan so'z qo'llashda o'ziga xoslikni namoyon qilgan. *Toshkanda* toponimi lingvopoetik vosita sifatida qo'llanilgan. Ko'rinadiki, keltirilgan toponimlar orqali ijodkorning individual mahorati xarakterlanadi.

#### **XULOSA**

1. Hozirgi o'zbek tilshunosligida muayyan ijodkor asarlarining lingvopoetik xususiyatlarini tadqiq etish ustuvor masalalardan biri hisoblanadi. Lingvopoetik tadqiqotlar tilimizning o'ziga xos jihatlarini aniqlash va tahlil qilish imkonini beradi.

2. Muhammad Yusuf o'z ijodi bilan tilimizning betakror ohanglari, serjilo ma'no bo'yoqlarini namoyon qila olgan noyob iste'dod egasi hisoblanadi. U o'zbek tilining boy estetik imkoniyatlarini ko'rsatibgina qolmay, uni turli ma'nolar, go'zal ifodalar bilan ham boyita olgan.

3. Muhammad Yusuf paremiologik birliklardan dostonlarida juda ham unumli foydalangan. Maqol, ibora va matallar o'ziga xos uslubda qo'llanilgan bo'lib, ularning ko'pchiligi mazmunan boyitilib, emotsional-ekspressiv bo'yoqdorligi kuchaytirilgan. Maqollar va iboralarning leksik yoki grammatik jihatdan o'zgartirilishi asarda o'ynoqilik va ta'sirchanlik kabi xususiyatlarni ta'minlaydi. Bu esa asar ma'no ko'lamini kengaytirish bilan bir qatorda tayyor maqol va iboralarga yangicha ko'rinish hamda mazmun baxsh etgan. Bunday paremiologik birliklar dostonlarning ta'sirchanligini va ohangdorligini oshirib, badiiy va estetik jihatdan kuchli asarlar yaratilishida muhim ahamiyatga ega. Dostonlarda qo'llanilgan yoxud yaratilgan hikmatli so'zlar hamda barqaror birikmalar shoir uslubining betakrorligi, uning o'ziga xosligidan darak beradi.

4. Muhammad Yusuf dostonlarida badiiy vositalarning mavzu bilan uzviy bog'langan, davr ruhiyati bilan sug'orilgan go'zal namunalari kuzatildi. Ular ijodkorlarning yaratuvchanlik mahorati va uslubidan kelib chiqqan holda o'ziga xoslikni, bo'yoqdorlikni kashf etadi. Dostonlarda metaforalar xalqchil fikrni ifodalashda va badiiy ifoda estetik qiymatini oshirishda muhim vosita hisoblanadi. Muhammad Yusuf dostonlarida metonimiyali ifodalardan o'zining badiiy-estetik niyatini ta'sirchan ifodalashda foydalangan. Kinoyalardan esa asar qahramonlarini tipiklashtirishda, ularning individual xususiyatlarini ochishda, ruhiy holatlarini aks ettirishda, makon va zamon tasvirini berishda qo'llagan.

5. Muhammad Yusuf dostonlarida perifrazarlar poetik jarangdorlikni ta'minlashda, obrazlilikni kuchaytirishda, shuningdek, o'rinsiz takrorning oldini olishda o'ziga xos lingvopoetik vazifani bajargan.

6. Agnonimlar tarkibiga kiruvchi birliklarning barchasi ham badiiy-estetik yuk olmasligi mumkin, biroq shoir ijodida qo'llanilgan agnonimlar o'ziga xos poetik maqsadlarni ifodalaydi. Shoir dostonlarida joy va makon, qurol, faoliyat turi bo'yicha, kiyim-kechak, jonivor va hayvon nomlari singari agnonimlarni keng

qo‘llagan. Bu nomlar asarning kontekstini boyitib, muhitni yanada aniqroq tasvirlashga xizmat qiladi.

7. Muhammad Yusuf dostonlarida sintaktik vositalar integrativ munosabatlarning yuzaga kelishida faol ishtirok etadi, shu bilan birga, bu munosabatlar asosida turli badiiy ma’no va mazmunlarni ifodalaydi. Dostonlarda poetik aktuallashadigan sintaktik usullar, masalan, sintaktik parallelizm, ritorik so‘roq, inversiya, gradatsiya, oksyumoron, antiteza va o‘xshatishlar tadqiq qilingan. Ular asarda ta’kid, o‘tinch, so‘roq ma’nolarini kuchaytirish, darajalash, mubolag‘ani bo‘rttirish, tasvirni yanada teranlashtirish, qiyoslash kabi turlicha vazifalarni ado etadi.

8. Shoirning dostonlarida poetonimlar struktural-semantik yaxlitlikni ta’minlash bilan birga, janrning xususiyatlariga mos ravishda matnning serqatlamligini oshirishda, xalqning milliy mentaliteti va madaniyatini aks ettirishda, shuningdek, ijodkorning badiiy tafakkur darajasini ko‘rsatishda muhim rol o‘ynaydi. Poetonimlar asarda allyuziv nom, onomastik metafora, onomastik metonimiya, onomastik zidlantirilgan nomlar, onomastik perefrazlar, onomastik birliklar asosidagi o‘xshatishlar hamda agnonim nomlar singari vazifalarni bajarganligini ham kuzatamiz. Birliklarining qo‘llanilishi tarixiy voqelik va shart-sharoit, shuningdek, milliy an’analarni aks ettiruvchi noyob manbalar hisoblanadi. Shu sababli poetonimlar ijodkor asridagi tarixiy davrlarga oid muhim lingvistik faktlarni aniqlash uchun samarali sharoit yaratadi.

9. Muhammad Yusuf dostonlarida uchraydigan antroponimlarni tarixiy shaxslarga mansub nomlar, afsonaviy tarixiy shaxslarga mansub nomlar, odatdagi real nomlar, boshqa millatga mansub nomlar, familiya usulida qo‘llanilgan antroponimlar, otasmi bilan qo‘llanilgan antroponimlar, laqab usulida ifodalangan antroponimlar, taxallus tarzida kelgan antroponimlar, qisqartma nomlar, boshqa asarlardan ko‘chib o‘tgan qahramon nomlari va agnonim kabi nomlar kuzatiladi. Bu turdagi antroponimlar asarda badiiyatini kuchaytirishga imkon yaratgan.

10. Toponimlar dostonlarda muhim poetonimik qatlam hisoblanadi. Muhammad Yusuf dostonlarida toponimlarning xoronimlar, astionimlar, ekklezionimlar, agoronimlar kabi turlari kuzatildi. Shuningdek, qisqartma toponimlar ham muayyan badiiy niyatni yoritishga xizmat qilgan. Umuman olganda, toponimlar dostonlarning badiiy ifoda imkoniyatlarini kengaytirib, matnning estetik ta’sir kuchini oshiruvchi lingvopoetik vositalar sifatida namoyon bo‘ladi.

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**UZBEKISTAN STATE INSTITUTE OF ARTS AND CULTURE**

**DJAMALXODJAYEVA GULXUMOR TAXIROVNA**

**LINGUOPOETIC STUDY OF THE EPICS OF MUHAMMAD  
YUSUF**

**10.00.01 – Uzbek language**

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

**Tashkent-2024**

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mundarijasi**

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

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

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**Topicality and necessity of the thesis.** In world linguistics Linguistic-poetic research into the language of literary works and related language level units is becoming increasingly important. In fact, determining the poetic characteristics of each level unit in a given literary work, justifying the forms of linguistic realization of linguistic phenomena are important issues. At the final stage of development of the Uzbek society, the glorification of our spiritual values, the granting of the status of the state language to our national language requires a thorough study of the characteristics of our language, the scope of its use. “We need to increase the place and importance of the Uzbek language as a state language in our country, develop it according to the requirements of the times, realize our national identity and preserve the spirit of the nation. We believe that this is the most important factor in ensuring our bright future. Thanks to our practical efforts to achieve this noble goal, the state language is being used more and more in the life of our society and is becoming a true reflection of the national language”<sup>28</sup>. Indeed, the expansion of the Uzbek language’s role in society serves to develop not only the language itself but also its culture and historical values. Research and creative works conducted in Uzbek in the fields of literature, science, and education contribute to the renewal and enrichment of the language in accordance with contemporary demands. In recent years, the development of the linguopoetic approach in Uzbek linguistics has necessitated a comprehensive study of the linguistic units that compose literary texts. This approach serves to deepen the connection between language and artistry, enabling a broad and in-depth examination of the stylistic features, specific figures, and spiritual aspects of literary works.

In world linguistics linguopoetic research aims to identify the aesthetic and communicative functions of language, as well as to uncover the semantic layers of language units in literary works. This process, while emphasizing the uniqueness of Uzbek literature and culture, reveals important connections between linguistics and literary studies. As a result, the field of linguopoetics is emerging as a crucial aspect in ensuring the intrinsic link between linguistics and literary studies. Numerous studies have been conducted in this direction, focusing on the creativity of specific periods and individuals. Within the framework of these studies, the linguistic and stylistic features of poetic works, specific figures, and significant issues are being examined and presented. From this perspective, a specialized analysis of the literary features of dastans based on their artistry has become one of the pressing issues in modern Uzbek linguopoetics. An in-depth study of literary texts created in recent years from a linguopoetic standpoint allows us to identify the changes that have occurred in the process of linguistic contemplation and speech expression, not only of creators but also of the Uzbek people as a whole. The formation of new directions in Uzbek linguistics, aimed at studying the relationship between language and speech, society, culture, national thinking, and even artificial intelligence, poses important challenges for scientific research.

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<sup>28</sup> O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning O‘zbekiston xalqiga bayram tabrigi. Xalq so‘zi. – 2023-yil 22-oktyabr. № 225.

Based on the principle of the author, the problem of determining the laws of linguopoetics, the research of general linguopoetic events and factors in the work of a particular author is highlighted. The work of Muhammad Yusuf is also a very important link. The main principles observed in the poetry of the period are reflected in his work. The study of this theme enriches our imagination about an important stage in the development of Uzbek poetry of the 20th century. The study of the unique ideas in the epics of Muhammad Yusuf, the analysis of the poetic passages of different genres from the linguistic point of view, the illumination of the signs of individuality in the prose determine the relevance of our comparative study.

Decree of the President of the Republic of Uzbekistan No. PF-4947 dated 7 February 2017 “On the strategy of actions for further development of the Republic of Uzbekistan”, dated 21 October 2019, “Measures to fundamentally increase the prestige and status of the Uzbek language as a state language” PF-5850, No. PQ-4479 dated 4 October 2019 “On the decision of the Republic of Uzbekistan “On the wide celebration of the thirtieth anniversary of the adoption of the Law “On the State Language”, Decision of the Cabinet of Ministers of the Republic of Uzbekistan No. 984 dated 12 December 2019 “On approval of the Regulation on the Department of State Language Development”, No. 139 dated 11 March 2020 “On measures to increase the effectiveness of basic and applied research on the Uzbek language and literature”, dated 29 October 2020 “On approval of the concept of development of science until 2030 PF-6097, to ensure the implementation of the tasks assigned by the President of the Republic of Uzbekistan Shavkat Mirziyoyev during his visit to “Adiblar Avenue”, organised in Tashkent on 20 May 2020, and the statement of the meeting No. 35, and in connection with this activity this research serves to some extent the implementation of tasks defined in other regulatory legal documents.

**Relevant research priority areas of science and developing technology of the Republic.** Dissertation research was carried out in accordance with the priority direction of the development of science and technology of the republic I. “Formation of the system of innovative ideas and their implementation in the social, legal, cultural, spiritual and educational development of the information society and the democratic state”.

**The extent of study of the problem.** In world linguistics, a number of studies have been carried out on the language of literary works and linguopoetic peculiarities. For example, linguists Y.M.Lotman, R.Yakobson, B.Tomashevsky, V.M. Zhirmunsky, V. Vinogradov, A.A. Lipgart, V.Y. Zadarnova and other similar linguists in this direction, the harmony of the fields of linguistics and literary studies, an organic garden puts forward ideas about the existence of At this point, in the process of researching literary text in their works, it is emphasized that special attention should be paid to the essence of the linguopoetic approach to the

literary text, the role of linguistic units in the formation of the literary text, and the duties of the poet in illuminating the literary intention<sup>29</sup>.

In Uzbek linguistics, linguopoetic studies have paid special attention to such issues as the language and style of the poet and the study of the language of literary works. The works of Uzbek linguists such as I.Sultan. A.Nurmonov, Kh.Donyorov, S.Mirzayev, N.Mahmudov, I.Mirzayev, S.Karimov, M.Yaqubbekova, G.Rikhsiyeva, M.Yuldoshev, G.Muhammadjonova, D.Shadiyeva, D.Andaniyazova, Toshkhojaeva, S.Umirova, T. Allayorov, J. Yuldashev, and N.Ortikova have been researched on these issues<sup>30</sup>.

Although some aspects of the linguopoetics of Muhammad Yusuf's poetry have been touched upon by a number of philologists<sup>31</sup>, the epics of the poet's work have not been specifically studied from a linguopoetic point of view.

**The connection of the research with the research work of the research institution where the dissertation was completed.** In accordance with the research plan of the State Institute of Art and Culture of Uzbekistan, it was carried

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<sup>29</sup>Бу ҳақда қаранг: Якобсон Р. Лингвистика и поэтика // Структурализм: "за" и "против". – М., 1975; Лотман М. Ю. О поэтах и поэзии, СПб., 1996; Томашевский Б.В. Теория литературы. Поэтика: учебное пособие. – М.: Аспект Пресс, 1996; Жирмунский В.М. Эпическое творчество славянских народов и проблемы сравнительного изучения эпоса. – М.: Академия наук, 1958; Виноградов В. Стилистика. Теория поэтической речи. Поэтика. – М.: Академия наук, 1963; Винокур Г.О. Критик поэтического текста – М.: Государственная Академия Художественных Наук, 1927; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования. Дисс. ... д-ра филол. наук. – М., 1992; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика. Дисс...д-ра. филол. наук. – М., 1996; Липгарт А.А. Основы лингвопоэтики. – М., 2006; Аксенова А.В. Лингвопоэтический анализ стихотворных произведений У.Б. Ейтса: Особенности эволюции индивидуально авторской манеры. Автореф. дисс. д-ра. филол. наук. – М., 2013.

<sup>30</sup> Нурмонов А. Лингвистик таълимотнинг янги босқичи. Танланган асарлар. III жилд. – Тошкент: Akademi nashr, 2012; Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962; Махмудов Н. Ойбек шеърятитади ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Шу муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – Б.34-38; Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс....д-ра. филол. наук – Ташкент, 1992; Каримов С. Бадий услуб ва тилнинг ифода тасвир воситалари. – Самарқанд: СамДУ – 1994. Ёқуббекова М.М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари. Филол. фан. д-ри...дисс. – Тошкент, 2005; Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – Тошкент, 2003. – №2. – Б. 84-86; Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент, 2007; Шу муаллиф. Бадий матн лингвопоэтикаси. –Тошкент: Фан, 2008; Шу муаллиф. Чўлпоннинг бадий тил маҳорати. Филол.фан. номз...дисс. автореф. – Тошкент, 2000; Шу муаллиф. Бадий матннинг лингвопоэтик тадқиқи. Филол. фан. д-ри...дисс. – Тошкент, 2009; Шу муаллиф. Бадий матн лингвопоэтикаси. – Тошкент: O'zbekiston, 2019; Мухаммаджонова Г. 80-йиллар охири – 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи. Филол. фан. номз...дисс. автореф. – Тошкент, 2004; Шадиева Д. Мухаммад Юсуф шеърятининг лингвопоэтикаси. Филол. фан. номз...дисс. – Тошкент, 2007; Анданиёзова Д. Бадий матнда ономастик бирликларнинг лингвопоэтикаси. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2017; Шу муаллиф. Ономастик бирликларнинг лингвопоэтик тадқиқи. – Тошкент: Turon zamin ziyo, 2016; Худойберганонова Д., Анданиёзова Д. Ўзбек тили поэтонимларининг изоҳли луғати. – Тошкент: Turon zamin ziyo, 2016.; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси. Филол. фан. номз...дисс.автореф. – Фарғона, 2017; Умирова С. Ўзбек шеърятитади лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида). Филол. фан. б. фалс. док. ...дисс. – Самарқанд, 2019; Аллаёров Т. Ўзбек тилидаги сўроқ ва буйруқ конструкцияларнинг лингвопоэтик хусусиятлари. Филол. фан. б. фалс. док. ...дисс. автореф. – Гулистон, 2020.; Yuldashev J. Usmon Nosir she'riyatining lingvopoetikasi: Filol. fan. b. fals. dok. ...diss. avtoref. – Toshkent, 2023; Ortiqova N. Anvar Obidjon she'riyatining fonoleksopoetik xususiyatlari: Filol. fan. b. fals. dok. ...diss. avtoref. – Toshkent, 2024.

<sup>31</sup> Шадиева Д. Мухаммад Юсуф шеърятининг лингвопоэтикаси. Филол. фан. номз...дисс. – Тошкент, 2007.

out within the framework of the theme “In-depth study and wide promotion of the creative heritage of Muhammad Yusuf”.

**The purpose of the research.** It consists of identifying, classifying and describing language units in the dastans of Muhammad Yusuf based on linguopoetic principles, as well as scientifically substantiating their poetic actualization.

**Tasks of the research:**

To analyse the paremiological units of particular importance in the epics of Muhammad Yusuf, which served the literary intention of the author and the integrity of the text, from a linguopoetic point of view;

to identify the processes of poetic actualisation manifested in the text as a result of the use of metaphor, metonymy, irony and periphrasis in literary epics;

The agnonymic units in Muhammad Yusuf's epics are illuminated on the basis of the socio-political reality of the time, and the linguopoetic possibilities of syntactic pictorial tools such as parallelism, rhetorical interrogative, inversion, gradation, oxymoron, antithesis and simile are revealed;

Poetonyms whose emotional and expressive possibilities are clearly felt in Muhammad Yusuf's epics have been identified and mechanisms of their classification according to the level of poetic activation have been determined.

**The object of research.** Muhammad Yusuf's 5 epics included in the book “Xalq bo‘l, elim” published in 2018 were received.

**The subject of the research** is linguistic units of linguopoetic importance in Muhammad Yusuf's epics.

**Research methods.** Methods of classification, description, comparison, semantic-stylistic, linguopoetic analysis were used to clarify the research topic.

**The scientific novelty of the research consists from:**

Paremiological units of particular importance in Muhammad Yusuf's dastans, which serve the author's literary intention and textual integrity, have been scientifically analyzed from a linguopoetic perspective;

The processes of poetic actualization manifested in the text as a result of the use of metaphor, metonymy, irony and periphrasis in the poet's dastans have been identified;

Agnonymic units in Muhammad Yusuf's dastans are examined in the context of the socio-political realities of the time, and the linguopoetic potential of syntactic figurative devices such as parallelism, rhetorical questions, inversion, gradation, oxymoron, antithesis, and simile are revealed;

The emotional-expressive possibilities and distinctly visible poetonyms in Muhammad Yusuf's dastans have been identified, and mechanisms for classifying them according to their degree of poetic activation have been established.

**The practical results of the research are as follows:** The phonetic-phonological tools that ensure the literary perfection of Muhammad Yusuf's epics have been identified and revealed in the linguopoetic aspect;

The lexical-semantic, syntactic-stylistic characteristics of the stanzas and other units in Muhammad Yusuf's epics were revealed;

The literary intention and linguistic skill of the author in the epics under study were revealed.

**The reliability of the research results.** It is explained by the fact that the problem is clearly stated, the conclusions drawn are based on methods such as analytical, classificatory, descriptive, historical-comparative, contextual analysis, and reliable theoretical sources are used.

**Scientific and practical significance of research results.** The scientific significance of the research results lies in the identification of linguopoetic features in the language of dastans and the presentation of new scientific and theoretical perspectives on the theoretical foundations of studying literary texts using an integrative method. Furthermore, it is explained by the contribution to the linguopoetics of literary texts in the Uzbek language through theoretically presented ideas and considerations.

The practical significance of the results of this research is in the preparation of lectures in specialized subjects such as “Linguopoetics”, “Current Uzbek Literary Language”, “Basics of Speech Culture and Methodology”, “Stylistics”, “Linguistic Analysis of Literary Text”, in academic lyceums and colleges, in general it is determined that it will be useful in creating a study guide and textbooks on the subject of the Uzbek language for educational schools.

**Implementation of research results.** Based on the results of the linguopoetic study of Muhammad Yusuf's dastans:

The scientific conclusions regarding the linguopoetic aspects of paremiological units of special importance in Muhammad Yusuf's dastans, which served the author's literary intention and textual integrity as well as the identification of poetic actualization processes manifested in the text through the use of metaphor, metonymy, irony, and periphrasis in the poet's dastans, and the development of recommendations on principles for compiling these into dictionaries, were utilized in the fundamental project FZ-2019081663 “Creating a collection of website and multimedia products (electronic dictionaries) dedicated to promoting Uzbek national dance art” carried out at the Uzbekistan Choreography Academy in 2020-2021 (Reference No. 1/04-37 dated January 25, 2023, from the Uzbekistan Choreography Academy). As a result, the linguopoetic study of Muhammad Yusuf's dastans served to prepare electronic dictionaries and multimedia materials aimed at developing Uzbek national dance art in a modern context and preserving folklore traditions.

Scientific conclusions regarding the agnonymic units in Muhammad Yusuf's epics, which illuminate the socio-political reality of the time, and the linguopoetic possibilities of syntactic figurative devices such as parallelism, rhetorical questions, inversion, gradation, oxymoron, antithesis, and simile in the poet's works, were utilized in fulfilling the tasks assigned to the State Institute of Arts and Culture of Uzbekistan. These tasks, outlined in Resolution No. 502 of the Cabinet of Ministers of the Republic of Uzbekistan dated August 24, 2020, “On measures to promote the creative heritage of prominent writers and thinkers among youth and the effective use of the Writers' Alley”, involve studying the life and work of

Muhammad Yusuf, the People's Poet of Uzbekistan (Reference No. 03-11-17-11 dated January 4, 2024, from the Ministry of Culture of the Republic of Uzbekistan). Consequently, this served to ensure the implementation of the tasks specified in Resolution No. 502 of the Cabinet of Ministers of the Republic of Uzbekistan dated August 24, 2020.

The National Television and Radio Company of Uzbekistan utilized scientific data on the identified emotional-expressive possibilities and distinctly noticeable poetonyms in Muhammad Yusuf's dastans, as well as the proven mechanisms for their classification based on the level of poetic activation, in preparing scripts for the "Taqdimot" program on the "O'zbekiston tarixi" TV and radio channel. (Reference No. 06-31-210 of the National Television and Radio Company of Uzbekistan dated February 8, 2023) As a result, the program's content was enriched with theoretical information on the linguopoetic study of Muhammad Yusuf's dastans.

**Approbation of the research results.** The results of the research have been presented and accepted at 6 conferences, including 3 international and 3 national scientific-practical conferences.

**Publication of the research results.** A total of 16 scientific works were published on the subject of the dissertation, of which 10 were published in scientific journals, including 3 in foreign journals and 7 in republican journals. published.

**The structure and scope of the dissertation.** The thesis consists of an introduction, four chapters, a conclusion and a list of references used, the total volume of which is 164 pages.

## MAIN CONTENT OF THE DISSERTATION

In the introductory part, the relevance and necessity of the research are substantiated, its aims and objectives are defined, its object and subject 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, the scientific and practical significance of the obtained results is revealed, information on the implementation of the research results, published works and the structure of the dissertation are presented.

Chapter I of the dissertation, entitled "**The Study of Literary Language in Uzbek Linguistics and the Study of Muhammad Yusuf's Poetry**", discusses the relationship to the literary text, the linguopoetic approach, and the comprehensive coverage of the issues of linguopoetic research.

In the first part of the chapter called "**The study of the language of literary works in Uzbek linguistics**", the problems of the language of literary works in linguistics, the ability to use the language of a certain creator, the poet's special style in the use of linguistic units are discussed. An literary work of any genre is based entirely on the possibilities of the national language and the phenomenon of language. There can be no fiction without literary language. The concept of literary language itself is a comprehensive concept, which the linguist M.Yuldoshev

separately revealed in his doctoral thesis<sup>32</sup>. The general structure of a work of art and the style of its genre expression are realised on the basis of literary units of language and pictorial means.

Each poet presents his style through the use of words in his work, which means that the language of one author is different from that of another. For example, in the language of Oybek's works, epic and lyricism are clearly visible, while in the literary language of Gafur Gulom, the abundance and uniqueness of metaphors, the skillful use of exaggeration and the sharpness of irony can be observed. In the language of Abdulla Qahhor's works, one can feel the sensitivity to words, the brevity and economy in the use of words, and the ability to deeply understand and use all the possibilities of the word.

In the field of learning the language of literary works, R.Kongurov, I.Kochkortoyev, K.Samadov, B.Yuldoshev, Kh.Doniyorov, S.Mirzayev, P.Kadirov, S. Karimov, H.Abdurahmonov, N.Mahmudov<sup>33</sup> the names of many scientists such as can be mentioned.

The above points show that the attitude to the language of the literary work, its serious study and analysis of its literary features have always been in the center of attention of scientists. Because without understanding fiction and its linguistic features, it is impossible to fully understand the idea and essence of the work.

Chapter 1.2 is called **“Questions of linguistic poetic research on the poetry of Muhammad Yusuf”**. Interest in the problems of linguopoetics in world linguistics began in the 60s of the 20th centuries. Especially Russian linguists. V.V.Vinogradov, A.A.Lipgart, V.M.Jirmunskiy, V.Y.Zadornova, O.S.Axmanova, G.O.Vinokur, L.V.Shcherba and others expressed their views on the study of linguopoetics as a separate discipline of philology<sup>34</sup>.

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<sup>32</sup> Бу ҳақда қаранг: Юлдашев М. Бадиий матнинг лингвопоэтик тадқиқи: Филол. фан. д-ри...дисс. – Тошкент, 2009.

<sup>33</sup> Қўнғиров Р. Ўзбек тили стилистикасидан очерклар. – Самарқанд: СамДУ, 1975; Қўчқортоев И. Бадиий нутқ стилистикаси. – Тошкент: Фан, 1975; Самадов Қ. Ойбекнинг тил маҳорати. – Тошкент:ТДПИ, 1981; Самадов Қ. Ўзбек тили услубияти (бадиий услуб). – Тошкент: Ўқитувчи, 1991; Йўлдошев Б. Бадиий нутқ стилистикаси. – Самарқанд: СамДУ. – 1982; Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962; Дониёров Х., Йўлдошев Б. Адабий тил ва бадиий стил. – Тошкент: Фан, 1988; Қодиров П. Халқ тили ва реалистик проза. – Тошкент: Фан, 1973; Каримов С. Ўзбек тилининг бадиий услуби. Филол. фан. д-ри...дисс. – Тошкент, 1993; Абдурахмонов Х, Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Маҳмудов Н. Ўзимиз ва сўзимиз. – Тошкент: Адабиёт ва санъат нашриёти, 1997. – Б. 58-66.

<sup>34</sup> Виноградов В.В. О Языке художественной литературы. – М., 1959; Виноградов В.В. Проблемы литературных языков и поэтической речи. Поэтика. – М., 1963; Виноградов В.В. Проблемы литературных языков и закономерностей их образования и развития. – М.: Высшая школа, 1967; Липгарт А.А. К проблеме интерпретации шекспировских сонетов // Философия языка. Функциональная стилистика. Лингвопоэтика: Сборник научных статей. М., 2004, №2, С. 115-129; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы). Автореф. дисс. д-ра. филол. наук. – М., 1996; Липгарт А.А. Основы лингвопоэтики. – М., 2006; Жирмунский В.М. Байрон и Пушкин. – Л., 1978; Жирмунский В.М. История западноевропейской литературы. – М., 1947; Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л., 1977; Задорнова В.Я. Восприятие и интерпретация художественного текста – М., 1984; Задорнова В.Я. Словесно-художественного произведение на разных языках как предмет лингвопоэтического исследования. Дисс... д-ра. филол. наук. – М., 1992; Ахманова О.С. Словарь лингвистических терминов. – М.,1969; Akhmanova O., Zadornova V. Linguopoetic Stratification of Literary Texts // Poetica. Tokyo, 1977. - №7; Избранные труды по русскому языку – М., 1986; Винокур Г.О. Филологические исследования: Лингвистика и поэтика. Отв.ред Г.В.Степанов В.Н. Нерознак. – М., 1990; Щчерба Л.В. Очередные проблемы языковедения. История советского языковедения – М.:Высшая школа, 1971.

It is worth noting that in Uzbek linguistics, a large number of scientific works have been created in the linguistic direction<sup>35</sup>. Undoubtedly, the experience and theoretical conclusions gathered in these linguistic and stylistic works naturally led to the emergence of linguopoetic studies in Uzbek linguistics in the following decades. In particular, in a number of articles by the great linguist and scientist N.Mahmudov, the linguopoetic features of the language of the works of some poets and poets are considered in depth<sup>36</sup>. We can also cite the researches of leading linguists such as I.Mirzayev M.Yo‘ldoshev, G.Rixsiyeva who founded the field of linguopoetics<sup>37</sup>.

In the system of philological sciences, linguistics, which is considered a field of study in the way of manifesting the aesthetic function of literary language, occupies a special position<sup>38</sup>. “To learn the language of a work of art is to determine the author’s unique literary means, to learn his literary skills, his unique style”<sup>39</sup>. Therefore, when studying the language of a work of art, the researcher focuses on the author’s visual means, in particular “how to use the richness of the living language of the people”<sup>40</sup>.

In recent years, linguopoetics has developed in Uzbek linguistics as a field with its own research object, principles and research mechanisms. The study of the aesthetic function of language has become part of the language of literary texts. Uzbek linguopoetics has now become one of the advanced fields of Uzbek linguistics.

It is a fact that such aspects as the uniqueness of the author’s literary language and his use of linguistic means are on the level of current topics in our linguistics who conducted a linguistic study of the works of Uzbek poets Sh.Doniyorov, R.Normurodov, M.Yo‘ldoshev, G.Keldiyorova, D.Ne‘matova, Y.Sayidov, F.Bobojonov, G.Muhammadjonova, S.Boymirzayeva, A.Sabridinov, L.Jalolova, M.Qosimova, D.Shadiyeva, Sh.Toshxujayeva, G.Jumanazarova, D.Andaniyozova, J.Yuldashev<sup>41</sup> are proofs of our above opinions.

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<sup>35</sup> Masalan, ayrim so‘nggi tadqiqotlar: Яхшиева Г. Ўзбек тилида фонографик услубий воситалар. Филол. фан. номз. ... дисс.автореф. – Тошкент, 1997; Дониёров Ш. Шукур Холмирзаев ҳикояларининг бадий-услубий ўзига хослиги. Филол.фан.номз...дисс. автореф.- Тошкент, 2000; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи. Филол.фан. номз...дисс. – Самарқанд, 2004; Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий маъновий ва услубий хусусиятлари. Филол.фан. номз...дисс. –Тошкент, 2006; Юлдашев М. Бадий матннинг лингвопоэтик тадқиқи. Филол. фан. д-ри...дисс. – Тошкент, 2009; Курбонова М. Мустақиллик даври дostonлари лингвопоэтикаси. Филол. фан. б. фалс.док. ...дисс. – Фарғона, 2019.

<sup>36</sup> Маҳмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Шу муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – Б. 34-36.

<sup>37</sup> Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста. Автореф. дисс....д-ра. филол. наук – Ташкент,1992; Юлдашев М. Бадий матннинг лингвопоэтик тадқиқи. Филол. фан. д-ри...дисс. – Тошкент, 2009; Рискиева Г. Нисбат шаклларидаги лингвопоэтик тадқиқига доир // Ўзбек тили ва адабиёти. – Тошкент, 2000. – № 4. – Б. 33-35.

<sup>38</sup> Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. –Тошкент, 2007. – Б. 7.

<sup>39</sup> Келдиёрова Г. Ўзбек бадий нутқида антитеза. Филол.фан.д-ри...дисс. – Тошкент, 2000.

<sup>40</sup> Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962.– Б.13

<sup>41</sup> Дониёров Ш. Шукур Холмирзаев ҳикояларининг бадий-услубий ўзига хослиги: Филол.фан.номз...дисс. автореф.- Тошкент, 2000; Нормуродов Р.У. Шукур Холмирзаев асарларининг тил хусусиятлари. Филол. фан. номз...дисс. – Тошкент, 2000; Йўлдошев М. Чўлпоннинг бадий тил маҳорати. Филол.фан. номз...дисс.

Muhammad Yusuf's epics have not been studied as a dissertation in the aspect of linguopoetics. However, many dissertations and articles<sup>42</sup> devoted to the poet's poetry have been published, and most of the published articles are dedicated to the bright memory of the poet.

From this point of view, the poetic peculiarities of the epic language, especially the special research of modern epics on the basis of artistry, is considered one of the most urgent issues of contemporary Uzbek linguopoetics. The epics of Muhammad Yusuf, in particular, serve the purpose of creating an entire large text by adhering to the perfection of linguistic units. Not a single word should be left out of the chain of events described in the epic. Therefore, the poet created them all in one system, i.e. epics on a grand scale. In short poetry, we don't find linguistic units in such a wide and comprehensive system. That is why the special study of epics is considered important. Muhammad Yusuf was inspired by folk epics, used some of their units, folklore, living language. As a result, he created a modern Uzbek epic. Almost all of the poet's epics describe the darkest days of the past, and this situation unites all of his epics. It can be said that Muhammad Yusuf's epics are unique among modern Uzbek epics.

Chapter II of the dissertation is called **“The Art of Paremiological Units in the Epics of Muhammad Yusuf”** and it is considered within the framework of the use of paremiological units, that is, phraseology, proverbs and sayings, wise words in the poet's epics. In section 2.1 of the chapter known as **“Paremiological Units and Their Poetic Properties”**, it is emphasised that the appropriate use of stable

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автореф. – Тошкент, 2000; Келдиёрова Г. Ўзбек бадий нутқида антитеза. Филол.фан.д-ри...дисс. – Тошкент, 2000; Неъматова Д. Чўлпон публицистикасининг лингвистик хусусиятлари. Филол. фан. номз...дисс. автореф. – Тошкент, 2004; Сайидов Ё. Фитрат бадий асарлари лексикаси. Филол. фан. номз...дисс. автореф. – Тошкент, 2001; Бабаджанов Ф. Ўзбек жадид драмаларининг лисоний хусусиятлари (Беҳбудий ва авлоний драмалари асосида). Филол.фан. номз...дисс. автореф. Самарқанд, 2002; Муҳаммаджонова Г. 80-йиллар охири – 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол.фан. номз...дисс. автореф. – Тошкент, 2004; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи. Филол.фан. номз...дисс. – Самарқанд, 2004; Сабирдинов А. Ойбекнинг поэтик маҳорати. Филол.фан. д-ри...дисс. автореф. – Тошкент, 2004; Жалолова Л. Абдулла Қодирийнинг “Ўткан кунлар” романининг лингвистик тадқиқи: Филол. фан. номз...дисс. автореф. – Тошкент, 2007; Қосимова М. Бадий нутқ индивидуаллигининг лингвистик хусусиятлари. Филол. фан. номз...дисс. – Тошкент, 2007; Шадиёва Д. Муҳаммад Юсуф шеърятини лингвопоэтикаси. Филол. фан. номз...дисс. – Тошкент, 2007; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол.фан.номз...дисс.автореф. – Фарғона, 2017; Жуманазрова Г. “Ширин билан Шакар” дostonнинг луғавий ва лингвопоэтик хусусиятлари. Филол.фан.номз...дисс. – Тошкент, 2008; Шу муаллиф. Фозил Йўлдош ўғли дostonлари тилининг лингвопоэтикаси. Филол. фан. д-ри...дисс. – Тошкент, 2017; Анданиёзова Д. Бадий матнда ономастик бирликларнинг лингвопоэтикаси. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2017; Yuldashev J. Usmon Nosir she'riyati lingvopoetikasi: Filol. fan. b. fals. dok. ...diss. avtoref.-Toshkent, 2023.

<sup>42</sup> Азизова И. Куй – асрор, сўз эса тилмоч // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 19 март; Муҳаммад Али сози тинмайди // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 23 апрель; Мусурмон Р. Халқ шоирига эҳтиром // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май – №18; Орипов А. Безавол ижод // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май – №18; Умиров С. Улуғимсан шоирим // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май. – №18; Худойбердиева Ҳ. Бизнинг Муҳаммадимиз // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май. – №18; Юсупова М. Унутмадим ваъдамни ота // Ўзбекистон адабиёти ва санъати. – Тошкент, 2004, 7-май. – №18; Каримов Н. М.Юсуф ва ҳозирги ўзбек шеърятини // Ўзбек тили ва адабиёти. – Тошкент, 2004. – № 5. – Б. 16-19; Раҳимжоннова Н. Муҳаммад Юсуф лирикасида фольклор аънаналари ва бадий образлар индивидуаллиги // Ўзбек тили ва адабиёти. – Тошкент, 2004. - № 5. – Б. 16-19.

compounds in the literary text is considered important and that the creators paid special attention to it.

The sources specifically mention that paremas are a phenomenon within certain disciplines. As a phenomenon of folklore and literary studies, it is a product of oral creativity passed down orally from generation to generation, and because it is a product of folk oral creativity and written literature, it often resembles a poetic form and in them emphasis is placed on the use of a number of visual devices such as simile, antithesis, anaphora, alliteration, irony, pitch. It also reiterates that paremas are a linguistic phenomenon and an object of linguistic study, since they consist of syntactic structures that express a certain idea. Paremiology unites these two aspects. Paremiology, the study of the origin, historical development and meaning of paremas, the smallest unit of meaning in paremiology, is closely related to phraseology. Paremiology studies the various stable units that exist in language.

Speaking about Parema, B. Sarimsaqov emphasised the main characteristic of this type. “In the genres belonging to the Parema type of literature, the principle of not telling the story and showing the reality through experiences, but the principle of figuratively expressing the reality through observation, collected experiences and making a judgement about it, is leading”<sup>43</sup>.

The unique path of Muhammad Yusuf’s creativity was determined by the tradition of depicting the world view of the heroes, current issues in the plot, and relying on the didactic content and philosophical aesthetic essence of epics. Each work of our beloved poet is a priceless treasure of Uzbek literature. His works are a phenomenon of Uzbek poetic language due to the philosophy of his works, the strength of the means of literary representation, the simplicity and uniqueness of his language and the integrity of intonation.

Chapter 2.2 of the dissertation is entitled “**Literary-aesthetic and transformational features of phraseologisms used in the epics of Muhammad Yusuf**”. There are 2 types of static phrases in Muhammad Yusuf’s epics: 1. Phrases that have retained their original form; 2. Transformed phrases. In this case, expressions that have not undergone any transformation and have retained their original form do not require special attention and the level of comprehension is the same for everyone. Phrases that have undergone a change in form or a change in semantic structure do not fail to attract the attention of researchers. Therefore, when talking about the transformation processes related to phrases in the poet’s epics, the following cases were highlighted: a) the replacement of some words in phrases with other lexemes; b) the syntactic-structural transformation of the phrase; c) the absorption of the content of the phrase into the verses of the epic; d) the creation of a meaningful phrase in epics; e) the use of a phrase with the opposite meaning in epics.

The phrase “*Joni bo‘g‘ziga keldi*” or “*Joni halqumiga keldi*” that is often used in the folk language is expressed in the following way in M. Yusuf’s work ““Ey, Dil..”:

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<sup>43</sup> Саримсоқов Б. Адабий турлар ҳақида мулоҳазалар // Ўзбек тили ва адабиёти. 1993. № 5 – Б. 11.

*Tig' yaltirar,  
Ulug'bekning*

*Bo'g'ziga jon sirg'alar...* ("Ey, Dil...")

In the quoted verses, the original version of the phrase *bo'g'ziga jon sirg'alar* comes in the form *joni bo'g'ziga keldi*. In the "Explanatory Phraseological Dictionary of the Uzbek Language" this phrase means "to be exhausted and tired of living"<sup>44</sup>. If the words "joni" and "bo'g'zi" were interchanged, the word-component of the verb "came" was replaced by the lexeme "to slide" (*sirg'almoq*), which is close in meaning. The word formed from the word "to slide" means "to move slowly, to move, to walk" ("..sekingina surilmoq, siljimoq, yurmoq"<sup>45</sup>). As a result, the word clearly appears in the expression plan of the phrase, and we observe that the poet skillfully used the word-components without affecting its content plan. The sequence of the verb component **slide** in the rhymes of the verses helped in the unique output of the work.

In chapter 2.3, known as "Expression of Proverbs and Sayings in the Epics of Muhammad Yusuf", it is emphasised that the poet used proverbs and sayings in his epics according to his literary and aesthetic intention. The proverbs used by Muhammad Yusuf in his epics can be studied in the following directions: 1. Grammatical changes in the use of some words in the proverbs; 2. Certain lexical changes in the proverbs (due to the choice of synonyms, contextual antonyms or other words); 3. Changes in the word order of the proverbs; 4. Proverbs used without changes.

In Muhammad Yusuf's epic "Crying of Irons" ("Temirlar nidosi"):

*"O'zingdan topgan baloga,  
Qayga bording davoga"* ("Temirlar nidosi")

This proverb can be found in the book "Ma'nolar maxzani" "O'zimdan chiqqan baloga, qayga boray davoga?" is given in the form<sup>46</sup>. The transformation of the person of the proverb into a generalized sentence - the use of the word "found" (*topgan*) instead of the adjective "out" (*chiqqan*) also slightly changes the meaning of the proverb: it means "you found the trouble yourself" instead of "the trouble came from me" expresses the spirit of the poem more vividly. If we consider the description of the purpose of the use of iron in the Epic, and the fact that these words are addressed to people in the name of iron, it becomes clear that the exchange of words is logically correct.

Chapter 2.4 of the study is called "The use of wise words in the epics of Muhammad Yusuf". Not every author can create wise words. First of all, he has to be literally a sage or a philosopher. This quality determines the intellectual level of the creator. In poet's epics, we can find many wise thoughts, extraordinary unique considerations and interesting philosophical conclusions about the poet's work. The wise sentences used in Muhammad Yusuf's epics have been grammatically divided into the following types and analyzed: 1. Aphorisms formed

<sup>44</sup> Раҳматуллаев Ш. Ўзбек тилининг изоҳли фразеологик луғати. – Тошкент, 1978. – Б. 101.

<sup>45</sup> Ўзбек тилининг изоҳли луғати. – Тошкент, 2007. 3-жилд. – Б. 525.

<sup>46</sup> Шомаксудов Ш., Шораҳмедов Ш. Маънолар махзани. – Тошкент: Ўзбекистон миллий энциклопедияси, 2001. – Б. 397

by the contrast method: “*Bilib turib birovgga ozor berishdan yomoni yo‘q. O‘zing ham bilmasdan birovgga yaxshilik qilishdan ortiq yaxshilik yo‘q*” (“Osmonning oxiri”). Bu aforizmlarda “*Bilib*” – “*bilmasdan*”, “*ozor*”- “*yaxshilik*”, “*yomon*” – “*yaxshilik*” such contradictory components aim at a clear and reliable expression of thought. The structure of the aphorism is unique, and this uniqueness means the character of the art, its scale. Most aphorisms consist of two parts that are opposite in content. 2. Aphorisms formed by the method of periphrastic expression. A number of wise words from the poet’s epic “Black Sun” (“Qora quyosh”) are expressed in this way: “*Qora non – imon, jo‘ra*”, “*Baxt bir burda qora non*”, “*Haqiqat qon yurakdir*”, “*Orzu yurgan yo‘lingdir*”, “*Armon esdan chiqqan tush...*”. In such individual aphorisms, the spiritual and literary level of the creator, broad imagination and perception, philosophical and moral qualities were demonstrated. Considering black bread to be as sacred as faith and cherishing it represented the specific value of our people, comparing black bread with happiness served to depict the colour of the times, famine and social environment.

Chapter III of the study is entitled “**Analysis of Lexical-Semantic and Syntactic Tools in the Epics of Muhammad Yusuf**”. Section 3.1 of this chapter analyses “**Expression of Displacements in the Language of Epics**”. The logical concept of comparison and contrast is a decisive factor in the emergence of almost all types of metaphor in a linguopoetic analysis of a literary text. This makes it possible for literary images to find bright and clear expression by themselves. However, all the mentioned types of displacements do not have the same linguopoetic value in the literary text, or they do not actively participate in the expression of the literary content<sup>47</sup>. Muhammad Yusuf’s epics use metaphors very skillfully. The author was able to put a literary and aesthetic burden by expressing metaphors in the work. This is emphasized in the following verses:

*Buxoro, sen shamga o‘xshaysan  
Mening ko‘ngil hujramga kirgan,  
Tutab, o‘chib qolay deb turgan,  
So‘nar so‘nggi shamga o‘xshaysan.* (“Ko‘hna quduq”)

The metaphor of the heart *hujra* used in the example plays an important role in giving the subjective state. The lexeme of a *hujra* is realised in our mind with the images of *narrowness*, *darkness* and *poverty*. Its combination with the heart is a reference to the same signs (narrowness, darkness, helplessness) that characterise the poet’s heart.

In Muhammad Yusuf’s epics, metonymic expressions, like metaphors, have their own character. In the poet’s epic “Old Well” (“Ko‘hna quduq”), we observe that the name of the nation refers to the name of the country and metonymy occurs. For example:

*Qozoqning* dashti ham keng ekan,  
Bepoyon bir yurtga teng ekan. (“Ko‘hna quduq”).

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<sup>47</sup> Бу ҳақда қаранг: Ёўлдошев М.Бадий матн лингвопоэтикаси. – Тошкент: O‘zbekiston, 2019. – Б. 206.

The poet described the land and nature of the state of Kazakhstan as very beautiful by mentioning the name of the Kazakh nation. This gives the speech an image and helps to express the idea in a concise way.

*Oh, oltin bobom-a, voh tillo bobom...*

***O'tgan kuning qursin, Abdullo bobom!*** (“Qora quyosh”).

In the example given, the past participle is represented by a derivative meaning of the book in which the work of the same name was written. This connection is the cause of metonymy.

Rare examples of irony can be found in the epics of the skilled wordsmith Muhammad Yusuf. Especially, in the epic “Black Sun” (“Qora quyosh”), which describes the tragic fate of the victims persecuted by the cruel and tyrannical ruler of the period of dependence, the poet deliberately used irony to show his subjective attitude towards the existing system:

*Ey, yashasin, bizning dono yo 'lboshchimiz*

*Iosif Vissarionovich, quyoshimiz.*

*U shoh edi, ogoh edi,*

*To 'kilmadi boshimizdan... bir sochimiz!* (“Qora quyosh”)

The sarcastic passage quoted is characterised as situational. The author's inner goal is clearly visible in relation to the era and the ruler. For example, the pointing function of the tool of irony played a real role in revealing the inner goal of the subject. In addition, sarcastic expression is particularly important in creating the impression, figurativeness, imagery and emotional expressiveness of the work.

It is also possible to observe the author's literary skill and the breadth of his vocabulary in the use of periphrasis. Periphrases are one of the linguopoetic tools that give colour, expressiveness, melodiousness and attractiveness to the literary language. Periphrases are also used in literary works to avoid excessive repetition and inappropriate repetition. In particular, Muhammad Yusuf uses periphrasis in his epics to make the image vivid, impressive and understandable to the reader:

***Tarix soqov kampir,***

*Dardin aytmaydi,*

*Aytolmas,*

*Unutib ham bo 'lmas ammo* (“Qora quyosh”).

In the quoted passage, through the paraphrase of the *mute old woman* (*soqov kampir*), the terrible days of the Shura period, the past that contained the horrors of repression, are embodied as an image. Everyone knows about those days, but they can't talk about them. Because it is not possible. The characteristic “silence” refers to this. But it cannot be forgotten. In the form of an old woman, she embodied a whole era of suffering.

Section 3.2 of this chapter, entitled “**Limited Lexical Layer in Epics**”, talks about the limited lexical layer, i.e. the art of agnonyms in the text. In Uzbek linguistics, Professor M. Yuldoshev pays special attention to agnonyms and makes the following points: “Agnonyms are not an objective phenomenon related to the lexical-semantic essence of the word, but to the perception of the word; it is more correct to evaluate them as a subjective phenomenon. This phenomenon cannot be

studied among the groups of words such as homonyms, paronyms, antonyms and synonyms in the language, but as a phenomenon related to the linguistic and cognitive abilities of the language user”<sup>48</sup>. If the poet feels the need to explain a certain word he has used, then the level of intelligibility of that word will be limited. In this sense, he increases the intelligibility of agnomic units by providing an explanation or related words. In the following, we will observe and analyse the history of the Second World War in this epic:

*Dzotlar ham,  
Dotlar ham,  
Kema,  
Samolyotlar ham,  
Besh kolxozning  
Yolg ‘izi –  
Traktor ham men edim!..*(“Temirlar nidosi”)

It can be understood from the given text that the agnomens *dzot* and *dot* are abbreviations used in that battle. Naturally, it is unlikely that the reader will understand the meaning of this when reading the work for the first time. The meaning of this abbreviation is actually *Dzot* (деревоземляная огневая точка) a field, a grass structure, which protects not only from shrapnel and bullets, but also from enemy mines and shells. ...the term DZOT is firmly included in the topic (like *dot*, *sot*) and is found in the literature both informally and formally<sup>49</sup>. It seems that Muhammad Yusuf, while writing these epics, carefully studied every situation, every situation during the war, so that he very cleverly used the words that are not known to everyone, that is, the agnomonyms. For example, the dot agnomonym in the second verse was not chosen by the creator for nothing. This abbreviation has a different meaning than dzot. But it served to enhance the formal integrity of the text. *Dot* (долговременная огневая точка) is a structure made of reinforced concrete and is the basis of modern fortification of the territory and the main element of modern fortified territories<sup>50</sup>.

Chapter 3.3 of the study is entitled “Use of Syntactic Means in Epics” and discusses the effective expression of literary thought through stylistic devices such as syntactic parallelism, rhetorical interrogative sentences, inversion, gradation, antithesis and oxymoron in epics. In Uzbek, as in all languages, syntactic devices are units with special aesthetic possibilities of expression. Syntactic tools actively participate in the creation of integrative relations in the literary text and can express different literary meanings against the background of the same relations<sup>51</sup>. There are complex forms of syntactic parallelism which are *xiazm* and negative parallelism. In the epics of M. Yusuf, this type of syntactic parallelism occurs as follows 1. *Xiazm* is a partial or complete reverse repetition of words. For example: *Mashaqqatning oxiri rohat. Rohatning oxiri yana mashaqqat.* (“Osmonning oxiri”). 2. Negative parallelism is a type that negates the previous clause: *Bilib*

<sup>48</sup> Йўлдошев М. Кўрсатилган манба.– Б. 199-200.

<sup>49</sup> <http://kfss.ru/content/fortifikacionnyy-slovar>

<sup>50</sup> <http://kfss.ru/content/fortifikacionnyy-slovar>

<sup>51</sup> Бу ҳақда қаранг: Йўлдошев М. Кўрсатилган манба. – Б. 221.

*turib birovga ozor berishdan yomoni yo‘q. O‘zing ham bilmasdan birovga yaxshilik qilishdan ortiq yaxshilik yo‘q.* (“Osmonning oxiri”). Syntactic parallelism was used in poetry for the sake of simplicity and fluency. Especially in epic poetry, syntactic parallelism enhances the effectiveness of the work, clearly and vividly describes the poet’s literary intention and conveys the intended purpose to the reader more quickly and easily.

We can see that beautiful examples of rhetorical questions are used many times in the epics of M. Yusuf. In the excerpt from the epic “The Black Sun” (“Qora quyosh”), we can observe a rhetorical question with a sense of surprise in this sentence, which reflects the meanings of pain, regret and remorse that are to be expressed in the epic through a single rhetorical interrogative sentence: *Kim endi bu adib? Qodiriyimi?... Cho‘lponmi yoki Usmon Nosirmi?!...* It seems that the author’s inner state was one of surprise, amazement and concern about the fate of the Jadids, which of them and in what condition they were. With the help of rhetorical questions, poet was able to give hints that have an unpleasant effect on the human mood. In the lines taken from Muhammad Yusuf’s epic “The Black Sun” (“Qora quyosh”), which describe the situation of Abdulla Qodiriy, a victim of repression, the rhetorical interrogative sentence was useful in expressing the content of a strong poetic image: *Bu ablahning oldiga meni kim boshlab bordi? Oyoqlarimmi? Men ularni hoziroq kesib tashlayman* (“Qora quyosh”). In these verses, the poet skillfully expresses the image of the hero questioning himself with anger.

Muhammad Yusuf effectively used the method of inversion in almost every line of his epics and in every poetic fragment. In fact, inversion is widely used in poetry as an important methodological tool that provides expressiveness, melodiousness and impact. Without exception, poet uses inversion in the following verses:

*O‘ltirar kelishganek bog‘chasiga,  
Qo‘lchalarini qo‘yib oyoqchasiga.  
Mo‘ltirar tergovchi tayoqchasiga –  
Ikki yashar “xalq dushmanlari”. (“Qora quyosh”)*

As a result of the occurrence of the inversion phenomenon in the example given above, the following lexemes in the verses are shifted to the stressed position: *bog‘chasiga, oyoqchasiga, tayoqchasiga*. Emphasis on these words corresponds to the literary intention of the author, the content and emotional tonality of the work. It is also worth mentioning that the lexemes rhyme with *bog‘chasiga, oyoqchasiga, tayoqchasiga*.

The phenomenon of gradation is also observed in the epics of Muhammad Yusuf. We observe this phenomenon in an intensified repetition in the following passage:

*Bedarak yo‘qoldi qancha odam, essiz,  
So‘roqlarda o‘ldi qancha odam, essiz,  
Qiynoqlarda o‘ldi qancha odam, essiz,  
Sirtmoqlarda qoldi qancha odam, essiz... (“Qora quyosh”)*

The above passage is an example of the type of logical, emotional and quantitative gradation according to the method of expression. In the lines, the method of repetition and the method of gradation are used in parallel, and here it is expressed in the sense of pity and sorrow for the situation of those who were subjected to this oppression.

We can see in these verses that Muhammad Yusuf skilfully used antithesis in his epics:

*U xalqlar qotili,  
Xalqlar otasi,  
Tilim tebranmaydi  
Yomon deyishga  
U shunday ulug‘ki,  
Yo‘qdir qiyosi  
**Qancha ulug‘ bo‘lsa**  
**Tubandir shuncha.** (“Qora quyosh”)*

The word component “slayer of nations” (“*xalqlar qotili*”) in the above lines is contrasted with the phrase “father of nations” (“*xalqlar otasi*”). We know very well that the word killer does not actually contradict the word father. But the lexeme killer means “slayer” (“jon oluvchi”), while the father component means “life giver” (“jon beruvchi”). It seems that almost all the lines in the passage are examples of antithesis: the line “*qancha ulug‘ bo‘lsa*” is contradicted by the line “*tubandir shuncha*”. Muhammad Yusuf uses these word components in such a way that he succeeds in bringing this terrible, tragic and bloody period to the imagination of every reader.

The poet’s use of the oxymoron method can be described as the discovery of new unusual combinations in Uzbek linguistics. The title of the epic “Black Sun” (“Qora quyosh”) is also an example of an oxymoron. We can see in the following passage that this method is widely used in the epic:

*U – yorug‘ dunyoda  
Tengi yo‘q inson,  
**Qarddon begona,**  
**Yovuz mehribon.** (“Qora quyosh”)*

In the above passage, the oxymorons of dear stranger, evil kind (*qarddon begona, yovuz mehribon*) are intended to fully reveal the nature of the characters. Such combinations can appear as a product of the poet’s literary thinking. The oxymoron is not only an antithesis in the poet’s work, but a phenomenon aimed at revealing the most delicate aspects of the human psyche.

In order to exaggerate the emphasis in the traditional analogy, Muhammad Yusuf also uses the standard of the analogy:

*Qo‘ling ochiq, ko‘zlaring yumuq –  
**Sen mening otamga o‘xshaysan.** (“Ko‘hna quduq”)*

Author used the tool of “like” as a formal indicator of analogy. Usually, when one subject-state is to be compared to another, not according to a particular sign, but as a whole, completely, precisely, the basis of the analogy is not

expressed directly. In such cases, the verb simile is often used as a formal indicator of analogy<sup>52</sup>. The terms “kind, old, humble, dear” (“mehribon, kekxa, xokxor, aziz”) associated with the lexeme “father” (“ota”) are a means of comparison. The phrase *qo’ling ochiq, ko’zlarining yumuq* (“your hand is open, your eyes are closed”) in the previous verse deepens the image of the Father. That is, he enriches it with generous and thoughtless qualities.

Chapter IV of the dissertation is entitled “**Linguopoetics of Poetonyms in the Epics of Muhammad Yusuf**”. Chapter 4.1 describes the role of poetonyms in poetic epics. Analyzing poetonyms in the epics, it is observed that they perform functions such as allusive name, onomastic metaphor, onomastic metonymy, onomastic contrasted names, onomastic paraphrases, similes based on onomastic units, and agnomistic names. Poetonyms appearing as allusive names in poetic text is one of the most active phenomena. They appear in the literary text as one of the functional types of precedent names (names related to famous facts stored in the linguistic memory of the people)<sup>53</sup>. In Muhammad Yusuf’s epic “Ey, Dil...” we observe that the poetonym Mirzo Babur appears as an allusive name:

*Bobolaring*  
*Dastingdan dod*  
*Urib kelsa, netarsan,*  
*Unutding deb*  
*Ustingga ot*  
*Surib kelsa, netarsan?*  
***Mirzo Bobur***  
*Mozoridan*  
*Turib kelsa netarsan? –*  
*Ey dil sen ayt!* (“Ey, Dil...”)

In epics, there are names of real historical persons that most readers do not know or understand. In the epic “Black Sun” (“Qora quyosh”) we encounter onomastic agnomonyms many times:

*Qaysi aybi uchun otildi **Yakir**,*  
*Nonushta ustida sotildi **Yakir**... (“Qora quyosh”)*

In the examples cited, the pseudonyms Yakir appear as abstract persons, completely incomprehensible to the reader. In particular, one of these historical figures is Yunus Emmanuilovich Yakir, Soviet military leader, 1st rank commander (1935). A military leader during the civil war. Convicted and killed in the **Tuxachevskiy** case (1937)<sup>54</sup>. It is worth mentioning that Yakir skillfully uses his nickname in his literary verses, and he left a comment on this nickname in the link that he is the commander. This shows that the nickname is poetically updated.

In chapter 4.2, entitled “**Anthropoethonyms and their poetic actualisation in epics**”, anthropoethonyms are linguistically poetically actualized in the poet’s epics, expressing the relationship between the author and the hero, pointing to

<sup>52</sup> Йўлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2002. – Б. 58.

<sup>53</sup> Худойберганава Д., Анданиязова Д. Кўрсатилган манба. - Б. 6.

<sup>54</sup> <https://ru.m.wikipedia.org/wiki>

certain aspects of the character of the image, and contributing to the formation of literary art. We can see that Muhammad Yusuf also used real names effectively in order to fulfil an appellative function in his epics. For example:

*Tanki bilan*  
*Dneprga*  
*Cho 'kib ketdi To'xtasin!*  
*Ey dil, sen ayt.*  
*Ey dil, sen ayt.*  
*Sen aytmasang aytgay kim –*  
*Sohilga bor*  
*Daryoga ayt,*  
*Bir zum suvi to'xtasin...( "Ey, dil...")*

In the above passage, the poet used the anthroponym of *To'xtasin* and created a unique word game. The anthroponym of "to'xtasin" is rhymed with the verb component "to'xtasin" and tajnis art is formed. *To'xtasin* is one of the most common names of Uzbeks, and the poet embodied the typical image of a brave, patriotic, selfless ordinary Uzbek boy in this image. Through the anthroponym "To'xtasin" the meaning of the verb "To'xtasin" is the desire to stop the war and the calamities that have befallen humanity. This proves that anthroponyms have a significant place in the creation of literary art.

While highlighting the linguopoetic nature of the anthroponyms found in Muhammad Yusuf's epics, we have analysed them by classifying them as follows: 1. Names of historical characters; 2. Names of legendary characters; 3. Common real names; 4. Names of other nations; 5. Anthroponyms used in the surname method; 6. Anthroponyms used with otajsmi; 7. Anthroponyms expressed in the nickname method; 8. Anthroponyms in the form of nicknames; 9. Abbreviations; 10. Names of characters taken from other works; 11. Agnonims.

Section 4.3 of this chapter is entitled "**Linguopoetic features of toponyms in epics**". It should be noted that the toponyms that form part of the lexical structure of M. Yusuf's works are characterized as a linguopoetic unit. While describing certain events in his epics, our poet tries to acquaint the reader with the place and conditions where the events took place. Toponyms are an important poetic layer in the poet's epics. In the process of analyzing Muhammad Yusuf's epics, there are many ways of describing the literary space and placing toponyms in context, but each poet is distinguished by his own use of toponyms and many ways of placing them in context. Dialect words, which are colorful tools of the national language, are particularly important in ensuring the nationalism of the work of art. We can see that Muhammad Yusuf, as a scholar of the folk language, used this great treasure in his epics:

*Men yig'ladim fashistlar*  
*Go'dakni ham otganda,*  
*Goh odam deb yurganim*  
*O'z yurtini sotganda,*  
*Tili boshqa bolam, deb,*

*Yurakdagi nolam, deb,  
Tunlari uxlatganda,  
Saharlar uyg'otganda,  
O'n oltita bolasin  
Bir temirchi Toshkanda!..*(“Temirlar nidosi”)

Astionimy in Tashkent, the lexemes rhymed in *otganda, sotganda, uxlatganda, uyg'otganda* and served to ensure the formal integrity of the text. This is the originality of the poet's use of words. In Tashkent, astionimy was used as a linguopoetic tool.

We can observe that it is used in the meanings. It seems that the individual skill of the author is characterised by the toponyms mentioned.

## CONCLUSIONS

1. In modern Uzbek linguistics, the study of linguopoetic features in the works of specific authors is considered one of the priority issues. Linguopoetic research enables the identification and analysis of distinctive aspects of our language.

2. Muhammad Yusuf is considered to be a rare talent who was able to express the unique tones of our language and the colours of beautiful meanings with his creativity. He not only showed the rich aesthetic possibilities of the Uzbek language, but also enriched it with various meanings and beautiful expressions.

3. Muhammad Yusuf used paremiological units very effectively in his epics. Sayings and proverbs are used in a unique style, many of them are enriched with content and their emotional and expressive colouring is enhanced. The lexical or grammatical modification of proverbs and sayings made the work playful and impressive. This not only broadened the meaning of the work, but also gave a new look and meaning to ready-made proverbs and phrases. There are many aphorisms and sayings that the poet created under the influence of popular proverbs and sayings. Such paremiological units increased the impressiveness, melodiousness and literary and aesthetic weight of epics. Wise words and stable combinations used or created in epics indicate the uniqueness of the poet's style and his originality.

4. In the epics of Muhammad Yusuf, beautiful examples of literary tools inseparable from the subject and imbued with the spirit of the time have been observed. You will discover originality and creativity based on the creativity and style of the authors. Metaphor, which is the oldest method of literary representation, is the main tool for expressing popular opinion and the aesthetic value of literary expression even in the written epics of today. Poet used metonymic expressions in his epics to effectively express his literary and aesthetic intentions. In the epics, the poet skilfully used irony to typify the heroes of the work, to reveal their individual characteristics, to reflect their mental states and to give an image of space and time.

5. In Muhammad Yusuf's epics, periphrases had a specific linguistic-poetic function in providing poetic sonority, reinforcing imagery and preventing inappropriate repetition.

6. All the units contained in the agnonyms may not have literary and aesthetic value, but the agnonyms used in the poet's work represent specific poetic goals. In his work, the poet used many agnonyms, such as names of places and rooms, names of weapons, names according to the type of activity, names of clothes, names of animals and beasts.

7. In Muhammad Yusuf's epics, syntactic tools actively participate in the creation of integrative relationships, and at the same time, they also express various literary meanings against the background of these relationships. Syntactic parallelism, rhetorical interrogative sentence, inversion, gradation, oxymoron, antithesis and simile were studied as syntactic methods of poetic actualization in epics. In the work, they perform various tasks, such as strengthening, leveling, exaggeration, deepening the image, and comparison.

8. Apart from serving the structural-semantic integrity of poetonyms in the poet's works, they are also of great importance in effectively creating the character of a genre, ensuring the richness of the text, showing the national mentality and unique culture of the people, and demonstrating the level of the poet's literary thinking. We also observe that poetonyms perform such functions as allusive name, onomastic metaphor, onomastic metonymy, onomastic contrasting names, onomastic paraphrases, simile based on onomastic units and agnomistic names in the work. Their use involves unique resources that reflect historical realities and conditions as well as national traditions. Therefore, the author, through his poetic names, created very skilful conditions for finding in his works important linguistic facts related to all historical periods.

9. The atroponyms found in Muhammad Yusuf's epics are names of historical figures, names of legendary historical figures, common real names, names belonging to other nations, anthroponyms used in the surname method, anthroponyms used with a surname, anthroponyms expressed in the nickname method, nickname anthroponyms, abbreviated names, character names taken from other works and agionyms. These types of atroponyms made it possible to strengthen the literary quality of the work.

10. Toponyms are an important poetic layer in epics. In Muhammad Yusuf's epics, toponyms such as choronyms, astionims, ekklesionims, agoronims were observed. Abbreviated toponyms were also used to elucidate a specific literary intention. In general, toponyms appear as linguopoetic tools that give scope to the literary expression of epics and enhance the aesthetic impact of the text.

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ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

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**УЗБЕКСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ ИСКУССТВ И  
КУЛЬТУРЫ**

**ДЖАМАЛХОДЖАЕВА ГУЛХУМОР ТАХИРОВНА  
ЛИНГВОПОЭТИЧЕСКОЕ ИССЛЕДОВАНИЕ ЭПОСОВ**

**МУХАММАДА ЮСУФА**

**10.00.01 – Узбекский язык**

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

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профессор

## ВВЕДЕНИЕ (аннотация к диссертации доктора философии (PhD))

**Актуальность и востребованность темы диссертации.** В мировой лингвистике актуальность приобретает лингвопоэтическое исследование языка художественного произведения и связанных с ним единиц языкового пласта. К тому же, к числу важных вопросов относится определение поэтической специфики каждой единицы пласта в творчестве конкретного писателя, обоснование форм речевой действительности языковых явлений. На завершающем этапе развития узбекского общества прославление наших духовных ценностей, придание национальному языку статуса государственного требует всестороннего изучения специфики действительности языка и масштабов его применения. «Повышение роли и значения узбекского языка в стране как государственного, его развитие на основе современных требований мы считаем важнейшими факторами роста национального самосознания, сохранения национальной идентичности, обеспечения нашего благополучного будущего. Благодаря нашим практическим усилиям расширяется использование государственного языка в жизни общества, он становится настоящим зеркалом души народа»<sup>55</sup>. Действительно, расширение роли узбекского языка в жизни общества способствует развитию не только языка, но и его культуры, исторических ценностей. Исследования и творческие разработки, проводимые на узбекском языке в области художественной литературы, науки, образования, способствуют обновлению и обогащению языка в соответствии с требованиями времени. Развитие лингвопоэтического подхода в узбекском языкознании в последние годы обуславливает необходимость всестороннего исследования языковых единиц, составляющих художественные тексты. Такой подход, служащий для углубления связи между языком и искусством, позволяет всесторонне изучить стилистические особенности произведений искусства, те или иные фигуры и духовные аспекты.

Лингвопоэтические исследования в мировой лингвистике направлены на выявление эстетических и коммуникативных функций языка, а также на раскрытие смысловых пластов языковых единиц в литературных произведениях. Этот процесс, подчеркивая специфику узбекской литературы и культуры, выявляет важные связи между лингвистикой и литературоведением. В результате чего область лингвопоэтики формируется в качестве важного аспекта в обеспечении тесной связи лингвистики и литературоведения. В этом направлении был проведен ряд исследований на примере творчества определенного периода и личностей. В рамках этих исследований изучены и представлены языковые стилистические особенности поэтических произведений, определенные фигуры и важные проблемы. С этой точки зрения специфический анализ художественных особенностей эпоса на основе художественности стал одним из актуальных вопросов современной узбекской лингвопоэтики. В последние годы

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<sup>55</sup> Праздничное поздравление Президента Республики Узбекистан Ш.М.Мирзиёева народу Узбекистана. Газета “Народное слово” №225 от 22 октября 2023 года.

углубленное изучение художественных текстов, созданных с лингвопоэтической точки зрения, позволяет выявить изменения, происходящие в процессе языкового созерцания и речевого выражения не только творцов, но и узбекского народа в целом.

Формирование в узбекской лингвистике новых направлений, направленных на изучение взаимосвязи языка с речью, обществом, культурой, национальным мышлением и даже искусственным интеллектом, ставит перед научными исследованиями важные задачи. Творец ставит перед собой задачу выявления закономерностей лингвопоэтики на основе собственного принципа, исследования обстоятельств и факторов общего лингвопоэтического события в творчестве определенного творца. Творчество Мухаммада Юсуфа также является очень важным звеном, ведь в нем нашли свое отражение основные принципы, наблюдавшиеся в поэзии того времени. Изучение темы обогащает наши представления о важном этапе в развитии узбекской поэзии XX века. Исследование этих идей в эпосах Мухаммада Юсуфа, привлечение к анализу в лингвопоэтическом аспекте содержащихся в нем поэтических отрывков разных жанров, выявление признаков их обособленности в прозе и их сравнительное изучение определяют актуальность нашей работы.

Данное диссертационное исследование в определенной степени служит реализации задач, отмеченных в Указах Президента Республики Узбекистан от 7 февраля 2017 года №УП-4947 “О Стратегии действий по дальнейшему развитию Республики Узбекистан”, от 21 октября 2019 года №УП-5850 “О мерах по кардинальному повышению роли и авторитета узбекского языка в качестве государственного языка”, от 4 октября 2019 года №УП-4479 “О широком праздновании тридцатилетия принятия Закона Республики Узбекистан “О государственном языке”, Постановлениях Кабинета Министров Республики Узбекистан от 12 декабря 2019 года №984 “Об утверждении Положения о Департаменте развития государственного языка”, от 11 марта 2020 года №139 “О мерах по повышению эффективности фундаментальных и прикладных исследований узбекского языка и литературы”, Указе Президента Республики Узбекистан от 29 октября 2020 года №УП-6097 “О концепции развития науки до 2030 года”, исполнения поручений заседания №35 от 20 мая 2020 года Президента Республики Узбекистан Ш.Мирзиеева в ходе его визита на Аллею литераторов в Ташкенте, а также в других нормативно-правовых актах, относящихся к данной сфере.

**Цель исследования** заключается в выявлении, классификации, описании языковых единиц в эпосах Мухаммада Юсуфа на основе лингвопоэтических принципов, а также в научном обосновании их поэтической актуализации.

**Объектом исследования** являются пять эпосов Мухаммада Юсуфа, вошедших в книгу “Xalq bo‘l, elim” (“Будь народом, народ”), опубликованной в 2018 году.

**Научная новизна исследования** заключается в следующем:

научно обоснованы в лингвопоэтическом аспекте паремиологические единицы в эпосах Мухаммада Юсуфа, имеющие особое значение, послужившие художественному замыслу автора и целостности текста;

определены процессы поэтической актуализации, проявляющиеся в тексте в результате использования метафор, метонимий, ироний и перифраз в эпосах поэта;

освещены в рамках социально-политических реалий того времени агнонимические единицы, а также раскрыты лингвопоэтические возможности синтаксических изобразительных средств в эпосах Мухаммада Юсуфа, таких как параллелизм, риторическое вопросительное предложение, инверсия, градация, оксюморон, антитеза и сравнение;

выявлены эмоционально-экспрессивные возможности и ярко выраженные поэтонимы в эпосах Мухаммада Юсуфа, доказаны механизмы их классификации по степени поэтической активации.

**Внедрение результатов исследования.** На основе результатов лингвопоэтического исследования эпосов Мухаммада Юсуфа:

научные выводы относительно научного обоснования в лингвопоэтическом аспекте паремиологических единиц, имеющих особое значение в эпосах Мухаммада Юсуфа, служивших художественному замыслу автора и целостности текста, а также определения процессов поэтической актуализации, проявившихся в тексте в результате использования метафор, метонимий, ироний, сарказмов и перифраз в эпосах поэта, разработки рекомендаций по принципам их обобщения в словарях, были использованы в фундаментальном проекте FZ-2019081663 "Создание веб-сайта и сборника мультимедийных ресурсов (электронных словарей), посвященных продвижению узбекского национального танцевального искусства", реализованного в Академии хореографии Узбекистана в 2020-2021 годах (справка №1/04-37 от 25 января 2023 года Академии хореографии Узбекистана). В результате лингвопоэтическое исследование эпосов Мухаммада Юсуфа послужило базой для подготовки электронного словаря и мультимедийных материалов, направленных на развитие узбекского национального танцевального искусства и сохранению фольклорных традиций в современном контексте.

научные выводы о раскрытии на основе социально-политических реалий того времени агнонимических единиц в эпосах Мухаммада Юсуфа, выявлении лингвопоэтических возможностей таких синтаксических изобразительных средств, как параллелизм, риторическое вопросительное предложение, инверсия, градация, оксюморон, антитеза и сравнение в произведениях поэта, использованы в целях обеспечения реализации задач Постановления Кабинета Министров Республики Узбекистан №502 от 24 августа 2020 года «О мерах по популяризации творческого наследия известных писателей и мыслителей среди молодежи и эффективному использованию Аллеи литераторов» по изучению жизни, творчества

народного поэта Узбекистана Мухаммада Юсуфа, возложенных на Государственный институт искусств и культуры Узбекистана (справка №03-11-17-11 от 4 января 2024 года Министерства культуры Республики Узбекистан). В результате это обеспечило выполнение задач, указанных в Постановлении Кабинета Министров Республики Узбекистан №502 от 24 августа 2020 года.

научные сведения по обоснованию механизмов классификации эмоционально-экспрессивных возможностей и выявлению ярко выраженных поэтонимов в эпосах Мухаммада Юсуфа по степени их поэтической активации, были использованы при подготовке сценариев передач “Taqdimot” телерадиоканала “O‘zbekiston tarixi” Национальной телерадиокомпании Узбекистана (справка №06-31-210 от 8 февраля 2023 года Национальной телерадиокомпании Узбекистана). В результате содержание передач было обогащено теоретическими сведениями по лингвопоэтическому исследованию эпосов Мухаммада Юсуфа.

**Структура и объем диссертации.** Диссертация состоит из введения, трёх глав, выводов, списка использованной литературы и приложений. Общий объём диссертации составляет 164 страницы.

## E'LON QILINGAN ISHLAR RO'YXATI

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