

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

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**NAMANGAN DAVLAT UNIVERSITETI**

**IBRAGIMOVA IRODA ARTIKMASHRABOVNA**

**POETIK TAFAKKURNING LISONIY REPRESENTATSIYALASHUVI**  
**(XX ASR O‘ZBEK SHE‘RIYATI MISOLIDA)**

**10.00.01 – O‘zbek tili**

**FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi**  
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## KIRISH (doktorlik (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon tilshunosligida poetik matnning lingvopoetik xususiyatlari yuzasidan bir qator tadqiqotlar amalga oshirilgan bo'lsa-da, XX asrning ikkinchi yarmida yaratilgan poetik asarlarda shoir ijodiy tafakkurining aks etishini tizimli asoslash, badiiy manbalarning mazmuni va ahamiyatini kelajak avlodga yetkazish har qachongidan ham muhim ahamiyat kasb etmoqda. Ayni davrda poetik tafakkurning lisoniy ifodasini olamning individual lisoniy manzarasi asosida tadqiq etish, poetik metaforalar, okkazonal birliklar, noodatiy bog'lanishlarning shoir ijodiy tafakkuri mahsuli ekanligi, bunday birliklarning gnoseologik tamoyillar asosida tadqiq etilishi, muallif ongida reprezentatsiyalangan axborotning kommukantlarning hissiyotiga ta'sir etishi kabi masalalarni tahlil qilish, til va tafakkur munosabatini kognitiv poetika doirasida yoritish dunyo tilshunosligi oldida turgan muhim vazifalardan hisoblanmoqda. Bu vazifalarni amaliy hal etish natijasi esa XX asrning ikkinchi yarmida yashab ijod etgan ijodkorlar asarlari tilining tahlilida yangi ilmiy yutuqlarga erishish imkonini bermoqda.

Dunyo tilshunosligida til va tafakkur munosabati talqiniga lingvokognitiv aspektida yondashuv XX asrning ikkinchi yarmiga oid poetik matnlar tilidagi konseptlar, metaforalar, okkazonal birliklar, noodatiy bog'lanishlarning funksional-semantik, stilistik xususiyatlariga xos qonuniyatlarni yoritishda fundamental asos bo'lmoqda. Poetik matnlarda ijodiy tafakkurning reprezentatsiyalashuvini, lingvistik birliklar doirasidagi ma'naviy munosabatlarni tilning muayyan davriga xos olamning individual lisoniy manzarasi bilan bog'liq holatda tavsiflash, lisoniy birliklarga xos kognitiv jarayonlarni yangi ilmiy paradigmalarda asosida mukammal tahlil etish bilangina muammoning nazariy jihatlarini to'liq asoslash mumkin ekanligi yaqqolroq aniqlanmoqda.

O'zbek tilshunosligida XX asrning ikkinchi yarmi yozma manbalari tili bilan bog'liq tadqiqotlar yaratilgan, bu davr tilining leksik-semantik, morfologik, sintaktik xususiyatlari bo'yicha ilmiy izlanishlar olib borilgan. "O'zbek tilining xalqimiz ijtimoiy hayotida va xalqaro miqyosdagi obro'-e'tiborini tubdan oshirish, unib-o'sib kelayotgan yoshlarimizni vatanparvarlik, milliy an'ana va qadriyatlarga sadoqat ruhida tarbiyalash, mamlakatimizda davlat tilini to'laqonli joriy etishni ta'minlash"<sup>1</sup> zarurligi XX asrning ikkinchi yarmi o'zbek adabiyoti ijodkorlarining bebaho ma'naviy merosini tilshunoslik nuqtayi nazaridan o'rganishga asos bo'lmoqda. O'zbek tilshunosligida Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, Faxriyor kabi ijodkorlar asarlari yuzasidan ayrim ilmiy manbalar yaratilganiga qaramay, bu ijodkorlar asarlari poetik tafakkurning reprezentatsiyalashuvi jihatidan maxsus o'rganilmagan. XX asrning ikkinchi yarmida ijod qilgan shoirlarimiz asallarini o'rganish o'zbek xalqining milliy-

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<sup>1</sup> O'zbekiston Respublikasi Prezidentining 2020-yil 20-oktyabrdagi "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi PF-6084-son farmoni. Manba: <https://lex.uz/docs/5058351> (murojaat sanasi: 10.05.2024).

madaniy, ijtimoiy-siyosiy turmush tarzi, olamning lisoniy manzarasi haqida to‘laonli tasavvur hosil qilish imkonini beradi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmonlari; 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2019-yil 4-oktabrdagi PQ-4779-son “O‘zbekiston Respublikasining “Davlat tili haqida”gi Qonuni qabul qilinganining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan ustuvor vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

**Dissertatsiyaning O‘zbekiston Respublikasi fan va texnologiyalar taraqqiyoti ustuvor yo‘nalishlariga mosligi.** Tadqiqot respublika fan va texnologiyalari rivojlanishining I.“Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

**Muammoning o‘rganilganlik darajasi.** Dunyo tilshunosligida nutqning linvopoetik tadqiqi bo‘yicha ustuvor yo‘nalishlar belgilanib, poetik nutq tahlilida gaplarning bo‘laklanishiga mazmuniy yondashuvlar; poetik nutq tarjimashunosligi; poetik idiolektda sintaktik qurilmalar tadqiqi; poetik nutqda ekspressivlik va uni yuzaga chiqaruvchi vositalarni o‘rganish; poetik nutqda shakl va mazmun mutanosibligini kognitiv tadqiqotlar doirasida yoritish; poetik onomastikaning leksik-semantik va stilistik tadqiqi; tarjimaga lingvokulturologik yondashuv va poetik asarlar tarjimalari muammolari kabi yo‘nalishlarda ilmiy tadqiqot ishlari olib borilmoqda.

Poetik nutq masalalari uzoq yillar davomida V.V.Vinogradov, G.Y.Solganik, I.R.Galperin, G.V.Stepanov, V.M.Jirmunskiy, D.N.Shmelev, B.A.Larin, N.P.Nebrosina, Y.M.Lotman, Y.M.Trofimova, L.A.Xoreshko, N.S.Bolotnova, I.I.Kovtunova, Y.V.Kazarin, E.I.Koroleva, A.A.Lebedev, V.N.Patroyeva, V.V.Babaysevalarning ilmiy tadqiqot ishlarida yoritilgan<sup>2</sup>.

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<sup>2</sup> Виноградов В.В. Язык и стиль русских писателей. – М.: Наука, 1990; Солганик Г.Я. Синтаксическая стилистика. – М.: Высшая школа, 1973; Солганик Г.Я. Стилистика текста. – М.: Флинта, 2024; Гальперин И.Р. Текст как объект лингвистического исследования. – М.: Наука, 1981; Степанов Г.В. Язык. Литература. Поэтика. – М.: Наука, 1988; Жирмунский В.М. Рифма, её история и теория // Теория стиха. – Л.: Наука, 1975; Шмелев Д.Н. Слово и образ. – М.: Наука, 1964; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974; Небросина Н.П. Синтаксис стихотворной речи как предмет лингвопоэтического исследования: на материале английской и американской поэзии XVI-XX вв: Автореф. дисс. ...док. филол. наук. – Пермь. 1997; Лотман Ю.М. Структура художественного текста. – М.: Искусство, 1998; Лотман Ю.М. Анализ поэтического текста. – Л.: Просвещение (Ленинградское отделение), 1972; Трофимова Ю.М. Лингвистика поэтического синтаксиса. – Саранск, 2015; Хорешко Л.А. Лингвокультурологический анализ поэтического текста и его передача на английский язык. – Белгород, 2018; Болотнова Н.С. Изучение идиостиля в современной коммуникативной стилистике художественного

Bugungi kunga qadar tilning estetik funksiyasiga doir juda ko‘plab ilmiy izlanishlar mahsuli o‘laroq, stilistikaga oid bir qator darslik va qo‘llanmalar, uslubiy vositalarni tadqiq etishga bag‘ishlangan qator tadqiqotlar<sup>3</sup> yuzaga kelgan. Shuningdek, Shavkat Rahmon, Muhammad Yusuf, Faxriyor kabi ijodkorlar asarlari yuzasidan ham ayrim tadqiqotlar yaratilgan<sup>4</sup>. Lekin shunga qaramay, poetik tafakkurning lisoniy reprezentatsiyalashuvi XX asrning ikkinchi yarmida yashab ijod etgan Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, Faxriyor kabi ijodkorlar asarlari asosida monografik planda o‘rganilmagan.

**Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi.** Tadqiqot Namangan davlat universiteti ilmiy-tadqiqot ishlari rejasining “Antropotsentrik tilshunoslik muammolari” mavzusi doirasida bajarilgan.

**Tadqiqot maqsadi** poetik tafakkurning lisoniy reprezentatsiyalashuvini XX asrning ikkinchi yarmida yashab ijod etgan Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, Faxriyor kabi ijodkorlar asarlari asosida tadqiq etishdan iborat.

#### **Tadqiqotning vazifalari:**

olaning lisoniy manzarasi, olamning individual lisoniy manzarasi, til va tafakkur munosabati, poetik matn, kognitiv poetika yuzasidan jahon va o‘zbek tilshunosligida amalga oshirilgan tadqiqotlarni umumlashtirish va tahlil qilish, kognitiv poetikaga doir lingvistik tadqiq muammolarini belgilash;

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средства. – М., 2004; Ковтунова И.И. Поэтический синтаксис. – М.: Наука, 1986; Казарин Ю.В. Поэтический текст как система. – Екатеринбург: Издательство Уральского университета, 1999; Королева Е.И. Экспрессивные грамматические средства языка в аспекте функционально-семантического поля (на материале современной британской беллетристики): Автореф. дисс. ...канд. филол. наук. – Екатеринбург, 2016; Лебедев А.А. Поэтический синтаксис П.А.Вяземского: Автореф. дисс. ...канд. филол. наук. – Петрозаводск, 2016; Патроева В.Н. Типы и функции осложняющих конструкций в языке русской поэзии XVIII-XIX вв: Автореф. дисс. ...док. филол. наук. – Санкт-Петербург, 2005; Бабайцева В.В. Читая стихи... (синтаксис и семантика) 2-изд. – М.: Флинта, 2016.

<sup>3</sup> Шомаксудов А. Ўзбек тили стилистикаси. – Тошкент, 1974; Қўнғуров Р. Ўзбек тили стилистикасидан очерклар. – Самарқанд. 1975; Қўчқортоев И. Бадиий нутқ стилистикаси. –Тошкент: Фан, 1975; Миртожиев М. Ўзбек тилида полисемия. – Тошкент. Фан, 1984; Мукаррамов М.Ўзбек тилида ўхшатиш. – Тошкент: Фан, 1976; Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977; Абдуллаева Л. Лексическая стилистика узбекской художественной литературы. – Ташкент: Фан, 1979; Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. –Тошкент: Фан, 1981; Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982; Шомаксудов А., Расулов И., Қўнғуров Р., Рустамов Х. Ўзбек тили стилистикаси –Тошкент: Фан, 1983; Абдуллаев А. Ўзбек тилида экспрессивлик ифодалашнинг синтактик усули. – Тошкент: Фан, 1987; Мамажонов А. Қўшма гап стилистикаси. – Тошкент: Фан, 1990; Қўнғуров Р., Бегматов Э., Тожиев Ё. Нутқ маданияти ва услубият асослари. – Тошкент: Ўқитувчи, 1992; Мамажонов А., Махмудов У. Услубий воситалар. – Фарғона, 1996; Дониёров Х., Йўлдошев Б. Адабий тил ва бадиий стиль. – Тошкент: Фан, 1988; Йўлдошев Б. Фразеологик услубият асослари. – Самарқанд, 1998; Қиличев Э. Матннинг лингвистик таҳлили. – Тошкент: А.Қодирий номидаги халқ мероси нашриёти, 2000; Ибрагимова Э.Ўзбек тилида ирония ва ироник мазмун ифодалаш усул ва воситалари: Филол. фан. номз. дисс. ... автореф. – Тошкент, 2001; Йўлдошев М. Бадиий матннинг лисоний таҳлили. – Тошкент. 2007; Худойберганова Д. Матннинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013; Дўсматов Х. Аския матни лингвостилистикаси. – Тошкент: Фан, 2015.

<sup>4</sup> Мирзаева Н. XX аср шеърятда метафорик образ муаммоси (Гарсиа Лорка ва Шавкат Раҳмон шеърят мисолида): Филол. фан. номз. ... дисс. – Тошкент, 2006; Шадиёва Д.Ш. Муҳаммад Юсуф шеърят лингвопоэтикаси: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2007; Юнусова Д. Шавкат Раҳмон шеърятда метафорани ҳосил қилувчи лексик-грамматик воситалар тадқиқи: Филол. фан. б. фалс. док. ...дисс. автореф. – Самарқанд, 2022; Юнусова Х. Визуал поэтик матнларнинг прагма-когнитив тадқиқи // Фарғона прагмалингвистика мактаби. Коллектив монография. II қисм. – Фарғона, 2022.

poetik matnlarning boshqa matn turlaridan farqli xususiyatlarini yoritish;  
poetik matnda lisoniy vositalarning funksiyalarini aniqlash;

poetik matnlarda shoir “men”ining aks etishini lisoniy dalillar asosida ko‘rsatish;

individual-muallif olamining tasviriga xos eng muhim tarkibiy qism hisoblangan badiiy konseptlarni *muhabbat, vaqt, tog‘, shamol* konseptlari asosida dalillash;

poetik tafakkurning lisoniy vositalar orqali ifodalanishini poetik metaforalar, okkazional va noodatiy birikmalar asosida yoritish.

**Tadqiqot obyekti** sifatida XX asrning ikkinchi yarmida yashab ijod etgan Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, Faxriyor kabi ijodkorlarning she‘riy asarlaridan foydalanilgan.

**Tadqiqot predmetini** poetik tafakkurning reprezentatsiyalashuviga xizmat qiladigan lingvistik birliklar tashkil etadi.

**Tadqiqot usullari.** Tadqiqot mavzusini yoritishda qiyoslash, zidlash, tavsiflash, tasniflash, statistik va komponent tahlil usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

olamning lisoniy va individual lisoniy manzarasi, til va tafakkur munosabati, poetik matn, kognitiv poetika yuzasidan jahon va o‘zbek tilshunosligida amalga oshirilgan tadqiqot ishlari umumlashtirilgan, poetik matnlarning boshqa matn turlaridan farqli xususiyatlari; individual lisoniy manzara alohida olingan shaxslarning kognitiv, mental, psixologik va lingvistik imkoniyatlari bilan bog‘liq bo‘lishi; poetik matnlarda reprezentativ, referentativ, konativ, estetik, ekspressiv-informativ, emotiv kabi funksiyalar faol qo‘llanishi va bevosita bu funksiyalar poetik tafakkurning lisoniy reprezentatsiyalashuvida muhim ahamiyat kasb etishi aniqlangan;

poetik matnlarda shoir “men”ining aks etishi, ya’ni Faxriyor ijodida o‘xshatishlar, o‘ziga xos she‘riy uslub yetakchilik qilishi; Shavkat Rahmon ijodida lisoniy vositalarning o‘z tagma’nosiga egaligi; Rauf Parfi uslubiga xos xususiyat uning ijodida tovushlar, so‘zlar, jumlar takroriga, bo‘g‘inlar uyg‘unligiga, dunyoni ranglar vositasida ifodalashga e’tibor qaratilgani pragmatik va kognitiv asoslarda isbotlangan;

individual-muallif olamining tasviriga xos eng muhim tarkibiy qism – badiiy konsept yozuvchi yoki shoir ongida uning tajribasi, voqelik haqidagi bilimi, o‘ziga xos his-tuyg‘ulari, g‘oyalari, hayotiy ma’lumotlari asosida shakllanadigan ma’lum bir psixik borliq sifatida namoyon bo‘lishi ijodkorlar asarlaridagi *muhabbat, vaqt, tog‘, shamol* konseptlari asosida dalillangan;

Shavkat Rahmon, Rauf Parfi, Muhammad Yusuf va Faxriyor asarlarida qo‘llangan poetik metaforalar, okkazional va noodatiy birikmalar zamonaviy lingvistik ilmiy-nazariy va amaliy qarashlar asosida tahlil qilingan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

poetik metaforalar, okkazional birliklar, noodatiy bog‘lanishlarning shoir ijodiy tafakkuri mahsuli ekanligi, bunday birliklarning gnoseologik tamoyillar asosida tadqiq etilishi, muallif ongida reprezentatsiyalangan axborotning lisoniy

birlik hosil bo'lish jarayonidagi ishtiroki, ularning kommukantlarning hissiyotiga ta'sir etishi yuzasidan olingan xulosalar badiiy asar ekspressivligini ta'minlash, poetik matnlarga xos lisoniy xususiyatlarni aniqlashga imkon berishi ilmiy-nazariy jihatdan asoslangan;

tadqiqotdan tilshunoslikda leksikologiya, lingvopoetika, uslubshunoslik va kognitologiyadagi leksik-semantik, funksional-stilistik, lingvokognitiv jarayonlarni yanada chuqurroq o'rganishda foydalanish mumkinligi ko'rsatilgan;

dissertatsiyada tadqiq qilingan materiallar XX asrning ikkinchi yarmiga oid o'zbek adabiy tilining poetik imkoniyatlari xususida ma'lumot berishda, darslik va o'quv qo'llanmalarining mukammallashuvida hamda kognitologiya muammolarini hal qilishda nazariy manba bo'lib xizmat qilishi belgilangan.

**Tadqiqot natijalarining ishonchligi** olib chiqilayotgan masalalarning aniqligi, g'oyalarning lingvistik qonuniyatlarga mosligi, tadqiqot jarayonida olib borilgan tahlillarning nazariy asosga ega ekanligi, muammoni tadqiq etishda ilmiy-nazariy manbalarga tayanilganligi, erishilgan ilmiy natijalarning amaliyotga tatbiq etilganligi bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati XX asr o'zbek she'riyati misolida poetik tafakkurning lisoniy reprezentatsiyalashuvi haqidagi qarashlar individual uslubning xususiyatlari haqida keng qamrovli ma'lumotlar berishi, kognitiv poetika yo'nalishini yangi nazariy ma'lumotlar bilan boyitishga xizmat qilishi bilan izohlanadi.

Dissertatsiyaning amaliy ahamiyati shundan iboratki, tadqiqot natijalari uslubshunoslik, poetik nutq masalalariga bag'ishlangan ilmiy tadqiqot ishlari, darsliklar, monografiyalar, o'quv-uslubiy qo'llanmalar yaratishda foydalanish uchun nazariy manba bo'lib xizmat qiladi. Tadqiqot natijalaridan oliy o'quv yurtlari filologiya fakultetlarida bakalavriat yo'nalishi bo'yicha ta'lim oluvchilarga "Hozirgi o'zbek adabiy tili", "Badiiy matn tahlili", "Uslubshunoslik" hamda lingvistika (o'zbek tili) magistratura yo'nalishida tanlov fanlarini o'qitishda keng foydalanish tavsiya etiladi.

**Tadqiqot natijalarining joriy qilinishi.** XX asr o'zbek shoirlari asarlarining lingvokognitiv tadqiqi asosida:

olamning lisoniy va individual lisoniy manzarasi, til va tafakkur munosabati, poetik matn, kognitiv poetika yuzasidan jahon va o'zbek tilshunosligida amalga oshirilgan tadqiqot ishlari umumlashtirilganligi, poetik matnlarning boshqa matn turlaridan farqli xususiyatlari; individual lisoniy manzara alohida olingan shaxslarning kognitiv, mental, psixologik va lingvistik imkoniyatlari bilan bog'liq bo'lishi; poetik matnlarda reprezentativ, referentativ, konativ, estetik, ekspressiv-informativ, emotiv kabi funksiyalar faol qo'llanishi va bevosita bu funksiyalar poetik tafakkurning lisoniy reprezentatsiyalashuvida muhim ahamiyat kasb etishiga doir xulosa va tavsiyalardan 2019-2021-yillarda Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan I-OT-2019-42 "O'zbek va ingliz tillarining elektron (Inson qiyofasi, fe'l atvori, tabiat va milliy timsollar tasviri) poetik lug'atini yaratish" mavzusidagi amaliy loyiha doirasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti

universitetining 2024-yil 11-iyuldagi 04/1-1816-son ma'lumotnomasi). Natijada loyiha doirasida yaratilgan elektron lug'at kognitiv poetikaga oid ma'lumotlar va zaruriy tushunchalar bilan boyitilgan;

poetik matnlarda shoir "men"ning aks etishi, ya'ni Faxriyor ijodida o'xshatishlar, o'ziga xos she'riy uslub yetakchilik qilishi; Shavkat Rahmon ijodida lisoniy vositalarning o'z tagma'nosiga egaligi; Rauf Parfi uslubiga xos xususiyat uning ijodida tovushlar, so'zlar, jumlar takroriga, bo'g'inlar uyg'unligiga, dunyoni ranglar vositasida ifodalashga e'tibor qaratilgani pragmatik va kognitiv asoslarda isbotlanganligiga oid xulosalardan 2021-2023-yillarda Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan IL-402104474 "bolalaradabiyoti.uz" elektron platforma va uning mobil ilovasini yaratishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 11-iyuldagi 04/1-1817-son ma'lumotnomasi). Natijada tadqiqot materiallari loyiha doirasida yaratilgan elektron platforma va uning mobil ilovasining yangi ma'lumotlar bilan boyishiga xizmat qilgan;

individual-muallif olamining tasviriga xos eng muhim tarkibiy qism – badiiy konsept yozuvchi yoki shoir ongida uning tajribasi, voqelik haqidagi bilimi, o'ziga xos his-tuyg'ulari, g'oyalari, hayotiy ma'lumotlari asosida shakllanadigan ma'lum bir psixik borliq sifatida namoyon bo'lishi ijodkorlar asarlaridagi *muhabbat, vaqt, tog', shamol* konseptlari asosida dalillanganligiga oid xulosalardan O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanali" davlat muassasasining 2024-yil 17-iyul kungi "Bedorlik" nomli eshittirishining ssenariysini tayyorlashda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston teleradiokanali" davlat muassasasining 2024-yil 8-avgustdagi 04-36-924-son ma'lumotnomasi). Natijada mazkur eshittirish yosh avlodni xalqimizning buyuk moddiy va ma'naviy merosiga hurmat, ona tilimizga muhabbat ruhida tarbiyalashga, ularning bilimlarini oshirishga xizmat qilgan.

**Tadqiqot natijalarning aprobatsiyasi.** Tadqiqot natijalari 8 ta ilmiy-amaliy anjumanda, jumladan, 5 ta respublika hamda 3 ta xalqaro ilmiy-amaliy konferensiyalarda ma'ruza ko'rinishida bayon etilgan hamda aprobatsiyadan o'tkazilgan.

**Tadqiqot natijalarning e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha 15 ta ilmiy ish chop etilgan, jumladan, O'zbekiston Respublikasi Oliy Attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, ulardan 3 ta xorijiy jurnallarda nashr etilgan.

**Tadqiqotning tuzilishi va hajmi.** Dissertatsiya kirish, uch bob, xulosa hamda foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, 145 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning kirish qismida mavzuning dolzarbligi va zarurati asoslangan, dissertatsiyaning maqsad va vazifalari, obykti va predmeti, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy ahamiyati ochib berilgan,

tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar, dissertatsiya tushilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Lisoniy tafakkurning reprezentatsiyalashuvi haqida nazariy qarashlar”** deb nomlangan bo'lib, uning birinchi paragrafi **“Til va tafakkur masalasi. Kognitiv poetika”** deb nomlangan. Unda olamning lisoniy manzarasi, til va tafakkur masalasi, til funksiyalari, tilning reprezentativ funksiyasi haqidagi nazariy qarashlar, kognitiv poetika, kognitiv lingvistika kabi tushuncha va xususiyatlar haqida fikr yuritilgan. **“Tilshunoslikda antropotsentrik paradigmaning shakllanishi til egasi – so'zlovchi shaxs omilini tadqiq etish bilan bog'liqdir”**<sup>5</sup>. Jahon tilshunosligida XX asr oxiridan boshlab tilni antropotsentrik yondashuv, ya'ni o'z sohibi, uning milliy mentaliteti, milliy madaniyati bilan birga tadqiq etish barqarorlashdi. Natijada antropotsentrizmning pragmalingvistika, psixolingvistika, sotsiolingvistika, kognitiv tilshunoslik, lingvokulturologiya kabi yo'nalishlari vujudga keldi. Til va tafakkur o'rtasidagi munosabatlarga **“shaxs”** tushunchasining kirib kelishi, o'z navbatida, olamning lisoniy konseptual manzarasini til funksiyalari bo'yicha tahlilga tortish imkoniyatini yaratib beribgina qolmasdan, shaxsning o'ziga xos idrok xususiyatlarini o'rganish imkonini yaratdi.

Olamni anglash, tushunish va tafakkur qilish universal hodisa sifatida baholanmaydi. Ma'lum shaxslar guruhi uchun xos bo'lgan tafakkur milliy tafakkur yoki biror xalqqa, jamoaga xos tafakkur shaklida namoyon bo'ladi. Insonlar olamni turlicha ko'radilar, voqea-hodisalar mohiyatini turfa holda tafakkur qiladilar. Bunda shaxslarga xos tafakkur, dunyoqarash darajasi ahamiyatli. So'nggi yillarda tilshunoslikda vujudga kelgan kognitiv lingvistika, lingvokulturologiya kabi antropotsentrik paradigma yo'nalishlarida olib borilgan izlanishlar asosida til va tafakkurning o'zaro bog'liqligi, uyg'unligi, shu bilan birga, alohida mustaqil hodisalar ekanligi tadqiq qilinmoqda. **“Kognitiv”**, ya'ni bilish bilan bog'liq atama ham mohiyatan fanlararo xususiyatga ega. Kognitiv tilshunoslik tilni bilish jarayonlarining ajralmas qismi sifatida qaraydigan tilshunoslikning bir tarmog'idir. Bu sohada til insonning tajribalari va idroki, fikrlashi asosida aqliy qobiliyatlariga ta'sir qilishiga e'tibor qaratiladi. Kognitiv lingvistikaga xos **“olamning lisoniy manzarasi”** tushunchasi til insonning dunyo haqidagi tushunchalarni qanday shakllantirishini tushunish uchun asos yaratadi.

Kognitiv lingvistika XX asrning 70-80-yillarida J.Lakoff, R.Langaker, L.Talmi kabi tilshunoslarning ilmiy-nazariy qarashlari asosida vujudga keldi. Tilni rasmiy qoidalar tizimi sifatida qaraydigan an'anaviy qarashlardan farqli o'laroq, kognitiv tilshunoslik tilning inson bilishi va konseptualizatsiyasi bilan chuqur bog'langanligini ta'kidlaydi.

Kognitiv tilshunoslik uchun xos bo'lgan terminlardan biri **“olamning lisoniy manzarasi”** hisoblanadi. Ushbu ilmiy termin L.Vaysgerber tomonidan quyidagicha ta'riflanadi: **“Olamning lisoniy manzarasi – bu, barcha lisoniy imkoniyatlarning majmuasi, ma'lum bir o'ziga xos madaniyat ruhi, til egalaridan iborat jamiyatning mentaliteti. U til imkoniyatlari va vazifalarini ko'rsatib beradi va ayni vaqtda,**

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<sup>5</sup> Худойберганава Д. Матнинг антропоцентрик тадқиқи. – Тошкент, 2013. – Б.3.

tilning kelajakdagi holati haqida ilmiy bashorat beradi; olamning lisoniy manzarasi tildagi eng sodda jarayonlardan boshlab tilning o'ziga xos xarakterida namoyon bo'luvchi murakkab jihatlarni qamrab oladi, hech bir lingvistik jarayon undan chetda qolmaydi; olamning lisoniy manzarasi tarixiy taraqqiyot davomida o'zgarishlarga uchraydi; olamning lisoniy manzarasi lingvistik hodisa bo'lish bilan bir qatorda, ayni vaqtda madaniy hodisa ham hisoblanadi; olamning lisoniy manzarasi bir avlod vakili tomonidan yaratiladi, ikkinchi avlod vakili tomonidan boyitiladi, avloddan avlodga meros sifatida o'tadi; olamning lisoniy manzarasi umummadaniy hodisa, ya'ni barcha xalqlar taraqqiyotning turli bosqichlarida bu jarayonni turlicha bosib o'tadilar"<sup>6</sup>. "Olamning lisoniy manzarasi" til insonning voqelikni idrok qilishi, shuningdek, uning tilda qanday ifodalanishini bildiradi. Har bir tilda so'zlashuvchilar o'sha tilga xos lisoniy vositalardan foydalangan holda dunyoni idrok etadilar va tafakkurlarida aks etgan g'oyalarni verballashtiradilar. V.Maslovaning ta'rificha, olamning lisoniy manzarasi insonning butun ma'naviy faoliyatining natijasi bo'lgan dunyoning yaxlit, global qiyofasi, u insonning dunyo bilan barcha aloqalari va u haqidagi g'oyalari jarayonida paydo bo'ladi<sup>7</sup>.

Ma'lumki, insonlar jamoa tarzida muloqot qilar ekanlar, ularning turmush tarzi, madaniyati bir-biriga uyqash, bir-biriga mutanosib bo'ladi. Shunga muvofiq tarzda insonlarga xos tafakkur darajasi ham yaqin va o'xshash bo'lishi tabiiy. Bu orqali ma'lum xalqqa xos milliy tafakkur shakllanadi. A.Potebnyaning fikricha, poeziyada fikrlar lisoniy belgilar, xususan, so'z yordamida ifoda etiladi, ya'ni bunda shoir tafakkuridagi konseptlar lisoniy vositalar yordamida verballashadi<sup>8</sup>.

Rus tilshunosligida "kognitiv poetika" alohida tarmoqlardan biri ekani qayd etiladi: "Fan nomidan ko'rinib turibdiki, kognitiv poetika gibrid xususiyatga ega. J.Fokonye va M.Tyornerning konseptual integratsiya nazariyasining terminlar tizimidan foydalangan holda, kognitiv poetikani ikkita "kirish fazosi" asosida shakllangan "intergate" (blend – aralashma) sifatida tavsiflash mumkin, ulardan birinchisi filologiya, ikkinchisi esa kognitiv fanlardan biri, ko'pincha kognitiv tilshunoslikdir"<sup>9</sup>. Demak, kognitiv poetika kognitologiya, tilshunoslik va adabiyotshunoslik sohalari bir nuqtada jamlangan yo'nalish bo'lib, adabiyotshunoslar muallif kognitiv olamining badiiy asarlarda aks etishi xususiyatlarini o'rganish bilan shug'ullansalar, tilshunoslar ana shu aks etishda qo'llaniluvchi lisoniy va uslubiy vositalarning xususiyatlarini tahlil qiladilar. Shunga ko'ra, kognitiv poetikani tilshunoslik nuqtayi nazaridan o'rganishda poetik tafakkurning lisoniy reprezentatsiyalashuvi masalasi ustuvor sanaladi. Kognitiv poetika poetik matnning kognitiv xususiyatlarini, shoir tomonidan qo'llangan fikrlar, konseptlarning verballashuvi masalasini tadqiq qiladi. Shoir individual

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<sup>6</sup> Bu haqda qarang: Абдуллаева Р. Оламнинг лисоний манзараси // FarDU. Ilmiy xabarlar. 2018. – №5. – Б.133.

<sup>7</sup> Маслова В. Когнитивная лингвистика: учеб. пособие. 3-е изд., перерпб. и доп. – Минск: ТетраСистемс, 2008. –272 с.

<sup>8</sup> Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – С.333.

<sup>9</sup> Nechaeva K., Makhortova V. The poetic picture of the world of Sophia de Mello: Cognitive strategy and organizing principles. Izvestiya of Saratov University. New Series. Series: Philology. Journalism. 2021. – P.14-19. 10.18500/1817-7115-2021-21-1-14-19.

tafakkurining poetik matnda aks etishi, ya'ni reprezentatsiyalashuvi masalasi aynan kognitiv poetikaning o'rganish obyektlaridan biri sanaladi.

Shaxs individual lisoniy manzarasi olamni individual tarzda qabul qilish, individual tarzda aks ettirish, ya'ni reprezentatsiya xususiyatlarini o'z ichiga oladi. Shu asnoda tilshunoslikda muallif tafakkurining reprezentatsiyasini bildiruvchi "poetik tafakkur", "olamning poetik manzarasi"<sup>10</sup>, "olamning badiiy manzarasi" kabi terminlar paydo bo'ldi.

Individual lisoniy manzara, yuqorida ta'kidlanganidek, alohida olingan shaxslarning kognitiv, mental, psixologik va lingvistik imkoniyatlari bilan bog'liq bo'ladi. Shoir va yozuvchilar o'z ijod mahsullari yordamida individual lisoniy manzaralarini namoyon etadilar. Bu namoyon etish oddiy shaxs individual lisoniy manzarasining aks ettirilishidan farqlanadi. Poetik tafakkurning aks etishi orqali shoirlar o'z qarashlarini ommaga taqdim qiladilar, kitobxonga ta'sir o'tkazadilar. Shu sababdan ham kognitiv tilshunoslik uchun individual lisoniy manzaraning bir ko'rinishi bo'lgan "olamning individual poetik manzarasi" tushunchasi ahamiyatli va tadqiq qilish uchun asoslidir.

Badiiy konsept tushunchasi ma'lum bilim turlari bilan bog'liq bo'lgan boshqa tushunchalar (kundalik, maishiy konseptlar, diniy konseptlar, mifologik konseptlar, ilmiy (maxsus) konseptlar, falsafiy konseptlar) bilan bir qatorda turadi. Ularning mazmun jihatidan farqlari insonning hayotning u yoki bu sohasi bilan o'zaro munosabati haqidagi g'oyalariga asoslanadigan bilimlarning o'ziga xos xususiyatlari bilan belgilanadi, buning natijasida u yoki bu turdagi konseptlar shakllanadi. Shu nuqtayi nazardan qaraganda, badiiy konsept ham bilimning operativ birligi bo'lib, oddiy emas, balki badiiy bo'lib, unda poetik til prizmasi orqali insonning dunyo bilan o'zaro munosabati va dunyo prizmasi orqali she'riy til idrok etiladi va ifodalanadi<sup>11</sup>.

Birinchi bobning ikkinchi paragrafi "O'zbek she'riy matnlarida lisoniy tafakkur ifodasi" deb nomlangan. Ushbu paragrafda matn tilshunosligi, xususan, matn haqidagi qarashlar, she'riy matn, poetik matn, poetika, poetik matnda lisoniy tafakkur ifodasi kabi masalalar yoritilgan. XX asr tilshunosligi yangi yo'nalishlar, yangi tarmoqlar vujudga kelgani bilan ahamiyatlidir. Murakkab sintaktik butunliklarni o'rganuvchi matn tilshunosligi ham XX asrning 50-yillaridan boshlab shakllana boshladi. Matn tilshunosligida asosiy e'tibor matnlarning lingvistik tadqiqi masalasiga qaratiladi. Turli xildagi matnlar matn tilshunosligi yo'nalishining o'rganish obyekti sanaladi. Matn to'g'risida turli qarashlar mavjud bo'lib, ularning barchasida ham matnning og'zaki va yozma nutq shakli ekanligi ta'kidlanadi, matn nutqiy faoliyat mahsuli sifatida baholanadi. Mavjud adabiyotlarda matn quyidagicha ta'riflanadi:

1. Matn – bu, eng avvalo, nutq shaklidir, u og'zaki va yozma holda ifoda etilishi mumkin. 2. Matn – predmet, voqea, hodisalar haqidagi ma'lumot, xabarlar

<sup>10</sup> Маслова Ж. Поэтическая картина мира и ее репрезентация в языке: Дисс. ... док. филол. наук. – Тамбов, 2011.

<sup>11</sup> Шарандин А. Когнитивная поэтика в системном описании поэтического языка // <https://cyberleninka.ru/article/n/kognitivnaya-poetika-v-sistemnom-opisanii-poeticheskogo-yazyka> (murojaat sanasi: 5.05.2023).

yig'indisidir. 3. Matn – mazmuniy va struktural tugallikka ega bo'lgan yirik sintaktik qurilmadir. 4. Matn – biror muallifning nutqidir. 5. Matn – nutq muallifining voqelikka bo'lgan turli munosabatidir. 6. Matn – tahlil qilish uchun tavsiya etilgan qo'lyozma, nashr qilingan asar yoki ularning ayrim qismlari. 7. Matn – mazmunan ketma-ketlilik xarakteriga ega bo'lgan bir necha sodda yoki qo'shma gaplar yig'indisidir<sup>12</sup>. M.Yo'ldoshev tasnifiga ko'ra, matnlarni hajm belgisi, ifoda maqsadi va mazmun-mohiyatiga qarab turli tiplarga ajratish mumkin. Olim matnlarni hajm nuqtayi nazaridan tasniflar ekan, ularni minimal matn va maksimal matnlarga ajratadi. Matn uslub jihatidan ilmiy, badiiy, rasmiy, ommabop kabilarga bo'linsa, mazmun ifodasiga, maqsadiga ko'ra quyidagilarga ajratiladi: hikoya mazmunli matnlar, tasviriy matnlar, izoh mazmunli matnlar, didaktik matnlar, xabar mazmunli matnlar, buyruq mazmunli matnlar, hissiy ifoda mazmunli matnlar<sup>13</sup>. Matnlarda muallif shaxsi ustuvorligi seziladi, chunki tilshunos olim Y.N.Karaulov aytganidek, matn ortida lisoniy tizimlarni egallagan muayyan shaxs – muallif turadi<sup>14</sup>.

Mavjud adabiyotlarda *poetika* tushunchasi turlicha tavsiflanadi. “O‘zbek tilining izohli lug‘ati”da *poetika* 1) adabiyot nazariyasining badiiy asarlar tuzilishini uning izchil va tarixiy qonuniyatlari asosida o‘rganadigan bo‘limi; badiiy asarlarda qo‘llanuvchi ifoda vositalari tizimi; 2) adabiyotdagi yoki ayrim shoir, yozuvchiga xos biron-bir yo‘nalishning badiiy tamoyillari va xususiyatlari tizimi ekanligi aytilsa<sup>15</sup>, “O‘zbek milliy ensiklopediyasi”da poetikaning vazifasi torroq ko‘rsatilgan va u “badiiy asarlarda ifoda vositalari tizimi haqidagi fan” deya ta’riflangan<sup>16</sup>.

Poetik matnga xos xususiyatlardan biri uning subyektivligidir, ya’ni poetik matnda muallifning subyektiv bilimi, tajribasi, dunyoqarashi aks etadi. Shu jihatdan poetik matnlarning kognitiv xususiyatlarini, ijodkor tafakkurining reprezentatsiyasi masalasini tadqiq qilish bugungi zamonaviy tilshunoslikning yetakchi masalalaridan sanaladi. Bu haqida rus tilshunosi J.Maslova shunday degan edi: “Bizning fikrimizcha, poetik matnni kognitiv tahlil qilish dolzarbdir. Bunday matn she’riy nutqning tasviriyligi, qobiliyati va ifodaliligi tufayli o‘quvchi tomonidan ijodiy “dekodlash”ga muhtoj”<sup>17</sup>. Poetik matnni “dekodlash”, ya’ni uning asosiy g‘oyasini tushuna olish, muallifning maqsadlarini ilg‘ay olish, poetik matnda qo‘llangan lisoniy vositalarning qo‘llanilish asoslarini anglay olish kitobxon uchun doim ham oson kechmaydi. Shu sababdan shoir shunday lisoniy ifodalarni tanlashi kerakki, ularni “dekodlash”, ya’ni tushunish qulay bo‘lishi

<sup>12</sup> Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.56.

<sup>13</sup> Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – Б.12-26.

<sup>14</sup> Караулов Ю.Н. Русская языковая личность и задача её изучения // Язык и личность. – М.: Наука, 1987. – С.3-8.

<sup>15</sup> O‘zbek tilining izohli lug‘ati. 6 jildli. 3- jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – Б.762-763.

<sup>16</sup> Ўзбек миллий энциклопедияси. П харфи. – Б.375 // <https://ziyouz.uz/kutubxona/ziyouz/lugatlar/> (murojaat sanasi: 17.09.2023).

<sup>17</sup> Маслова Ж. Поэтический текст как объект исследования в рамках когнитивного подхода // <https://cyberleninka.ru/article/n/lingvokognitivnyy-analiz-poeticheskogo-teksta-trudnosti-i-perspektivy> (murojaat sanasi: 7.01.2024)

lozim. Bu jihat ham kognitiv poetika tomonidan tadqiq qilinadigan masalalardan biridir. Lisoniy tafakkur tahlili poetik matnning mazmuniy va uslubiy xususiyatlarini aniqlashda muhim ahamiyat kasb etadi. Z.Akbarova olamning lisoniy manzarasi aks etishida dunyoqarash alohida ahamiyatli ekanini qayd etadi: “Dunyoqarash, milliy mentalitet olamni modellashtirishning asosini tashkil qiladi. Zero, inson borliqni qanday tasavvur qilsa, shunday munosabat bildiradi. Jamiyatda bir-biriga yaqin dunyoqarash bo‘lishi mumkin, ammo biri ikkinchisini aynan takrorlaydigani topilmaydi, buni badiiy asar qahramonlari nutqi, shaxsiyatini ifoda qiluvchi matnlardan ham bemaolol anglash mumkin”<sup>18</sup>.

Bobning uchinchi paragrafi “Poetik matnda lisoniy vositalarning funksiyalari” deb nomlanadi. Bunda, asosan, til funksiyalari, til reprezentativ funksiyasining ifodalanishi, poetik matnlar uchun xos bo‘lgan til funksiyalari haqida fikr yuritiladi.

Tilning funksiyalari to‘g‘risida yaratilgan model va tasniflarning ko‘pligi va xilma-xilligi<sup>19</sup> tilning betakror ijtimoiy hodisa ekanligidan dalolat beradi. Til insoniyat hayotining ajralmas bir qismidir. Tasniflarning deyarli barchasida reprezentativ, apellyativ va ekspressiv funksiyalar asosiy funksiyalar sifatida berilgan bo‘lib, tilning boshqa funksiyalari shu funksiyalarni namoyon etish uchun xizmat qiladi.

Tilning ekspressiv funksiyasi yordamida his-tuyg‘ular ifoda etiladi, so‘zlovchi o‘z fikrlarini, hislarini shu funktsiya yordamida bayon etadi. Tilning dastlabki funksiyasi ifoda funksiyasi bo‘lgani sababli ham so‘zlovchi bilan aloqada nutq – simptomdir.

Apellyativ yoki konativ vazifa orqali ikkinchi shaxsga murojaat qilinadi. Nutq signal sifatida qabul qiluvchiga yetkaziladi.

Tilning reprezentativ vazifasi esa xabar sifatida qaraladi. Tilning reprezentativ funksiyasi borliq haqidagi tasavvurlarning ongimizda voqelanishidir. Nutqning simvol sifatida keltirilishi ham shundan. Nutq predmet bilan aloqasida simvol ko‘rinishida ongimizda voqelanadi.

Til obyektiv borliqni anglash, hodisalarning mohiyatini tushunish uchun xizmat qilib, sodir bo‘layotgan voqealarning ongimizda reprezentatsiyalashuvini ta‘minlaydi. Bir xil hodisa bir necha shaxs tomonidan turli ko‘rinishlarda reprezentatsiya qilinishi, anglanishi mumkin. Bu insonning tasavvuri, dunyoqarashi bilan ham bog‘liq. Lekin reprezentatsiya jarayonida til yetakchilik qilib, o‘zining reprezentativ funksiyasini namoyon etadi. Lisoniy vositalar orqali ifodalangan predmet, narsa va hodisaning inson ongida tasavvur qilinishi yoki anglanishi tilning reprezentativ funksiyasi sanaladi. Ijodkor tafakkurining ko‘z ilg‘amas inja nozikliklari borki, bu nozikliklar za‘mirida muallifning individual hayot tarzi, milliyligi, shaxsiyati yashiringan bo‘ladi.

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<sup>18</sup> Akbarova Z. O‘lam lisoniy manzarasi shakllanishi kognitiv tuzilish: Filol. fan. d.ri (DSc) ...diss. avtorref. – Farg‘ona. 2021. – B.33.

<sup>19</sup> Watzlawick P., Beavin J.H., Jackson D.D. Pragmatics of human communication: A study of interactional patterns, pathologies, and paradoxes. – Norton, 1967; Norrick N.R. The lexicalization of pragmatic functions // Linguistics 1979, v.17. – P.671-685; Бюлер К. Теория языка. Репрезентативная функция языка. – М.: Прогресс, 2000; Мартине А. Основы общей лингвистики [в:] Новое в лингвистике. – М., 2004.

Tilning representativ funksiyasi tasavvur, tafakkur, va, o'z navbatida, individual nisbatlash va o'xshatish vositasida yuzaga chiqadi. Rerezentatsiyalashuv ijodkorning individual ifoda usuli sanalib, adresant va adresat o'rtasida namoyon bo'ladigan hodisa hisoblanadi.

Har bir millatning ijodkorida o'sha millatning ruhi bo'ladi. Xalqning dardi, milliy mentaliteti poetik matnlarda ham o'z aksini topadi. Muallif she'riy matn orqali ijtimoiy hayotdagi voqea-hodisalarga o'z munosabatini bildiradi.

Nutqni ta'sirchan qilish uchun ekspressiv, estetik funksiyalar yordamga kelar ekan, so'zlovchining ma'lim bir predmetga shu ta'sirchan so'zlar orqali havola qilishi reprezentativ funksiyaning yuzaga chiqishiga sabab bo'ladi. O'z navbatida, til funksiyalarining deyarli barchasi bir-birini taqozo qiladi. Poetik matn uchun zarur bo'lgan lingvistik funksiyalarning ayrimlari (apellyativ, kommunikativ, emotiv, ekspressiv-informativ, estetik va b.) representativ funksiya asosida shakllana olishini aytishimiz mumkin. Sababi, representativ funksiyaning asosiy vazifasi havola qilingan narsani kitobxon tafakkurida idrok etishga qaratilgan bo'ladi. Borliqdagi har bir predmetni ongimiz turli omillarga ajratadi va bu jarayon ongimizda sintezlanib lisoniy vositalar yordamida reprezentatsiyalanadi.

Dissertatsiyaning ikkinchi bobi **“Olamning individual lisoniy manzarasi va poetik matnlarda muallif fenomenining ifodalanishi”** deb nomlanadi. Bobning birinchi fasli “Poetik tafakkur va shoir “men”ining aks etishi” deb atalgan. Ushbu bobda ijodkorlar “ichki men”ining ifodalanishida individual uslub hukmronligi xususida fikrlar beriladi.

Shoirning tafakkuri til yordamida voqelanar ekan, o'z-o'zidan, shaxsiy bilim, saviya, dunyoqarash, shuningdek, shaxsiy xislatlar ham lisoniy vositalar yordamida tilda ifodalanadi, muallifning “men”i namoyon bo'ladi. Tayyor bo'lgan ijod namunasini tushunish uchun esa ma'lum darajada tafakkur uyg'unligi talab etiladi. Aynan Faxriyor she'rlarini tushunish uchun “alohida intellektual tayyorgarlik zarur”<sup>20</sup>ligi adabiyotshunos Q.Yo'ldoshev tomonidan e'tirof etiladi. Bunda shoirning fikrlash darajasiga mos ravishda tushunish uchun o'quvchidan ham ma'lum bilim, saviya talab qilinishi nazarda tutiladi. Bir she'rida shoir tovushlarni moylanmagan oshiq-moshiqqa o'xshatadi:

*Moylanmagan oshiq-moshiqday  
tovush g'ijirlaydi  
tishlar orasidan to'kilar  
shovullab... (Faxriyor)*

Oshiq-moshiq moylanmasa, uning orasiga havo kirib, g'ijirlagan yoqimsiz ovoz chiqaradi. Tishlar orasidan to'kilyotgan tovushni ana shu moylanmagan oshiq-moshiqning g'ijirlashiga o'xshatgan shoir bu she'r orqali sukutning afzalligini uqtirmoqchi bo'ladi. Oshiq-moshiqning g'ijirlashi odamning asabiga teguvchi, yoqimsiz tovush, xuddi shunday, tishlar orasidan behuda, noo'rin chiqqan tovush yoki so'zlar ham yoqimsiz bo'ladi va dilni xira qiladi. Undan ko'ra sukut saqlash ma'qulroq. Oshiq-moshiq yog'lab qo'yilsa, undan ovoz chiqmay

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<sup>20</sup> <https://zarnews.uz/uz/post/faxriyor-sheriyati-biz-konikkan-ananaviy-lirikamizdan-farqli> (murojaat sanasi: 11.01.2023)

qoladi. Insonlar ham qanchalik donishmand va ilmi bo'lsalar, aqllari "moylangan" bo'lsa, behuda so'zlagandan ko'ra sukut saqlagan afzalroq ekanini yaxshi biladilar. Demak, muallif o'zgacha fikrlar, o'ziga xos tafakkurini til vositasida ifodalab, o'xshatish yarata olgan.

*Qalandar shamol ham suygan do'stimdir,  
Har bir chumolining qarindoshiman* (Shavkat Rahmon).

Shavkat Rahmon she'riyatida har bir so'z shunchaki qo'llanmaydi. "Kosa tagida nim kosa" tarzida so'zlarning ishtiroki individual tafakkur mahsuli hisoblanadi.

Nega shamol qalandarga o'xshatilyapti?

Sababi, qalandar bir joyda muqim yashamaydi. Daydi shamolga o'xshab beqaror bo'ladi. Shoirning suygan do'stlari ham shamolga o'xshaydi. Shamol qaysi tomonga essa, do'stlar ham shu tomonga yuradi. Bu bilan shoir o'zining og'riqli nuqtalarini aytib o'tadi. Ikkinchi misrada esa "har bir chumolining qarindoshiman", deya jar soladi. Shamol qayerda-yu, chumoli qayerda? Ijodkor o'zini chumoliga o'xshatilyapti. Shuningdek, chumoli – mehnatkashlikning ramzi. "Har bir samimiy, mehnatkash insonning do'stiman", demoqchi. "Men qalandar shamolni ham, chumolini ham yaxshi ko'raman", deyishida bir hikmat yashiringan. Hammani do'st deb biladiganlar hayotda juda ko'p pand yeyishadi. Ijodkorning hayot yo'llarini ham kuzatsangiz, anchayin dolg'ali bo'lganini sezish qiyin emas. Bunday tarzda o'z tafakkurini kitobxonga yetkazmoqchi bo'lgan ijodkor asarlari har doim chuqur tahlilga muhtoj bo'ladi va o'quvchidan alohida mahorat talab qiladi.

Rauf Parfi shaxsiyati o'zgacha inson va bu uning ijodida yaqqol aks etadi. Shoir tafakkuridagi voqeliklarni ko'p hollarda rang bildiruvchi so'zlar vositasida aks ettiradi:

*Seni bemor deb aytdi, oh,  
Bu so'z za'far, bu so'z qaro.  
Oh, dil ozor, oh dil siyoh,  
Dil yig'ladi motamsaro* (Rauf Parfi)

So'zga, yomon xabarga nisbat berishda shoir sariq va qora rangni ifodalovchi *za'far, qaro, siyoh* so'zlaridan foydalanadi. Rauf Parfi ijodida qora rangdan keng foydalanilganini kuzatamiz:

*Tanizorim igna uchinda,  
Ko'zlarimda porlar qora nur* (Rauf Parfi).

Aslida nur – rangsiz, nur – shaffof, biroq shoir "men"ning qay darajada azoblanganini ifodalash uchun nurni qora rang yordamida ifodalab, oksyumoron namunasini yarata olgan. Demak, Rauf Parfining tafakkurida nur ham qorayib ketishi mumkin, bu *qora nur* noodatiy bog'lanishi yordamida verballashgan.

Rauf Parfi o'zining poetik mahorati yuqoriligi va lingvistik zaxirasi boyligi bilan ajralib turadi. Uning she'riyatida so'zning rang-barangligi va tasviriy ifoda usullari keng qo'llanilishini kuzatish mumkin. Rauf Parfi poetik nutqida individual uslubni shakllantirishga xizmat qiladigan turli hodisalar, g'ayriodatiy bo'lgan ko'chimning barcha turlari, ijobiy va salbiy bo'yoqdorlikka ega bo'lgan, ekspressiv

- emotsionallikni yuzaga chiqaruvchi til birliklari qo‘llanganligini ko‘rishimiz mumkin.

*Benom kataklarda benishon o‘ldirgan – silliq...  
Sirtmoq singari bo‘g‘zimni bo‘g‘ar  
Yig‘lagan yig‘i! (Rauf Parfi).*

Ushbu poetk matn noodatiy birlik asosida yaratilgan. Noodatiy birlik bo‘lishi bilan bir qatorda, matnga g‘alizlik yuklanmagan. Kitobxon bu holatga ijobiy yondashadi: “yig‘ining yig‘lashi” – yangi topilma. Ijodkorning o‘ziga xos bo‘lgan tasavvur tasviridir. Istalgan ikkita so‘zning qo‘shilishidan “gayriodatiy birikma” hosil bo‘lavermaydi. Buni ayta olish uchun bilimning o‘zi yetarli emas, eng asosiysi, individual mahorat ham kerak bo‘ladi. Rauf Parfi so‘zlarni ana shunday mahorat bilan qo‘llay bilgan ijodkor edi. Shuning uchun ham uning o‘lmas asarlari tilshunos va adabiyotshunoslar uchun ham muhim tadqiqot obyekti sifatida yangi-yangi qirralari bilan davrlar aro yashab kelmoqda.

Rauf Parfi ijodiga xos yana bir xususiyat unda o‘zakdosh so‘zlarning keng qo‘llanilishidir:

*Bolari so‘zdoni bir ajib,  
So‘zlardir peshonada to‘plangan ajin (Rauf Parfi).*

Misralarda keltirildan *so‘zdon, so‘zlar* leksik birliklari o‘zakdosh so‘zlar sifatida she’rda ohangdoshlikni ta’minlashga, ta’sirni kuchaytirishga xizmat qilgan.

*Jaranglaydi jarangsiz kumush.  
Derazamga uriladi qor,  
Qor singari oppoq bo‘ldi tush (Rauf Parfi).*

*Jaranglaydi, jarangsiz* so‘zlarining ketma-ket qo‘llanilishi orqali muallif o‘quvchi qulog‘iga *jarang* ovozi eshittirishni maqsad qiladi.

Rauf Parfi uslubiga xos yana bir xususiyat uning ijodida tovushlar, so‘zlar, jumlar takroriga, bo‘g‘inlar uyg‘unligiga e’tibor qaratilganidir. Shoir she’rlarining ta’sir kuchini aynan ohangdoshlik yordamida kuchaytirishga intiladi.

Bobning ikkinchi paragrafi “Poetik tafakkurga xos konseptlarning verballashuvi”ga bag‘ishlangan bo‘lib, ushbu paragrafda poetik matnlarda qo‘llangan *muhabbat, vaqt, tog‘, shamol* konseptlari tahlilga tortilgan. Individual-muallif olamining tasviriga xos eng muhim tarkibiy qism badiiy konsept bo‘lib, u yozuvchi yoki shoir ongida uning tajribasi, voqelik haqidagi bilimi, o‘ziga xos his-tuyg‘ulari, g‘oyalari, hayotiy ma’lumotlari asosida shakllanadigan ma’lum bir psixik borliqdir, u badiiy obrazlarni o‘z ichiga oladi va lisoniy vositalar bilan ifodalanadi. Individual muallif konseptlari faqat so‘z san’atkorining individual uslubidagi matnlarning butun majmuasi bilan ifodalanishi mumkin<sup>21</sup>.

Poetik matnlarda eng ko‘p murojaat qilinadigan konseptlardan biri “muhabbat” konseptidir. Qancha shoir, qancha ijodkor bo‘lsa, ularning konseptual olamida muhabbat tushunchasi o‘z holicha namoyon bo‘ladi. Albatta, bu namoyon bo‘lish lisoniy vositalar yordamida verballashib, unda shoirlarga xos

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<sup>21</sup> Данькова Т. Концепт “любовь” и его словесное воплощение в индивидуальном стиле А.Ахматовой: Автореф. дисс. ...канд. филол. наук// <https://www.dissercat.com/content/kontsept-lyubov-i-ego-slovesnoe-voploshchenie-v-individualnom-stile-akhmatovoi> (murojaat sanasi: 25.08.2023).

representatsiya aks etadi. Mumtoz adabiyot namunalaridan tortib zamonaviy o‘zbek she‘riyatigacha deyarli barcha shoir muhabbat mavzusiga murojaat qilib, uni o‘z tasavvuriga ko‘ra tasvir qilib keladi.

Muhammad Yusuf ijodida “muhabbat” konsepti dard, iztirob, tushunish, anglash qiyin bo‘lgan tuyg‘u sifatida verballashgan. Masalan:

*Sevgi – yomg‘ir bosgan  
Kitobdagi bayt (Muhammad Yusuf).*

Mazkur satrlarda sevgi “yomg‘ir bosgan kitobdagi bayt” tarzida ifodalangan. Kitob yomg‘ir ostida qolsa, yozuvlari o‘chib, uni o‘qish qiyinlashadi, yozuvlari butunlay ko‘rinmaydigan holga kelishi ham mumkin. Shoir bunday ta‘rif berish orqali sevgini ham tushunish, anglash qiyin bo‘lgan tuyg‘uga qiyos etadi.

*Ilk sevgi – eng baland shoxdagi olma,  
Men unga intildim, yetmadi qo‘lim (Muhammad Yusuf).*

Ushbu satrlarda esa ilk sevgi baland shoxdagi olmaga o‘xshatilgan. Odatda, eng baland shoxdagi, daraxtning eng tepasidagi olma chiroyli ko‘rinadi. Xuddi shunday, ilk sevgi ham go‘zal ko‘rinadigan, biroq qo‘l cho‘zsa, yeta olmaydigan hislar bilan bog‘lanadi.

*Muhabbat – chiroyli kapalak,  
qo‘rqaman sho‘rlikni tutgani.  
Kapalak quvganim yodimda,  
yodimda yo‘q ammo yetganim (Shavkat Rahmon).*

Shavkat Rahmon “muhabbat” konseptini tasvirlashda o‘zgacha o‘xshatishdan foydalanadi, bu tuyg‘uni chiroyli kapalak sifatida tasavvur qiladi. Shoir tafakkuricha, muhabbat quvib yetib bo‘lmaydigan kapalakka o‘xshaydi. Bu orqali muallif muhabbatga yetishish qiyinligini o‘z shaxsiy tajribasi – kapalakni quvib, unga sira yeta olmaganiga mengzab tasvirlaydi. Shoir konseptosferasida shaxsiy tajriba “muhabbat” konseptining shakllanishiga va til orqali verballashuviga asos bo‘lgan.

Rauf Parfi ham o‘ziga xos uslubga ega shoir sifatida “muhabbat” konseptiga murojaat qiladi:

*Og‘ushimda zangori sezgi,  
Kiprigimda suyuq hayajon.  
Ko‘zlarimda yumaloq sevgi,  
Salomatman men ham, onajon (Rauf Parfi).*

Muallif noodatiy bog‘lanish – *yumaloq sevgi* yordamida o‘ziga xos dunyoni ko‘rish va anglash jarayonlarini namoyon qiladi. Rauf Parfi dunyoni ko‘pincha ranglar, shakllar vositasida ko‘radi, shu sababdan ham “muhabbat” konsepti shoir ijodida yumaloq sevgi tarzida verballashadi. Yumaloq shakli burchaklarga ega emas, doim aylanib turuvchi shakl sifatida namoyon bo‘ladi. Shunga ko‘ra sevgi – doimiy o‘zgarib turuvchi tuyg‘u. Bu esa yozuvchiga xos olamning individual manzarasi aks etishining yaqqol misolidir.

Faxriyor ijodida ham “muhabbat” konseptiga murojaat qilingan:

*Muhabbat – ko‘ksingga qamalgan havo,  
Chiqib ketolmaydi kabutar bo‘lib.*

*Mening vujudimda yamalgan yurak  
Zangli hasratlarga yotadi to'lib (Faxriyor).*

Biologik qonun-qoidalarga ko'ra, inson o'pkasiga, ko'ksiga kirgan havo chiqib ketishi kerak. Faxriyor muhabbatni o'pkaga kirib qolgan, lekin chiqib keta olmayotgan havoga mengzaydi. Muhabbat ham inson yuragiga kirsam, uni unutish, undan voz kechish qiyin bo'ladi. Shoir "muhabbat" konseptiga xos aynan shu jihatni verballashtirgan. Uning qalbiga ham muhabbat kirgan, lekin u muhabbatga yetisha olmagan, "yamalgan yuragi zangi hasratlarga to'lib yotsa" ham, bu tuyg'uni yulib ota olmaydi. Bu Faxriyor tafakkurida "muhabbat" konseptining aks etishi va lisoniy vositalar bilan reprezentatsiyalashuvining o'ziga xos ko'rinishini namoyon qiladi.

Insoniyat uchun muhim konseptlardan yana biri "vaqt" konseptidir. "Vaqt o'ta mavhum hodisadir, u ko'rinmaydi, eshitilmaydi, sezilmaydi. Vaqt siriga kirish til orqali amalga oshirilishi mumkin: tabiiy vaqt tajribasi natijasida ongda shakllangan vaqt va uning sifat mazmuni haqidagi tasavvurlar ramziy shakllarda gavdalanadi va til mulkiga aylanadi. Vaqtning lingvistik ifodasi, boshqa mavhum nomlar singari, so'zning keng ma'nosida metafora orqali amalga oshiriladi"<sup>22</sup>.

Rauf Parfi ijodida "vaqt" konseptining noodatiy tarzda verballashuvini kuzatamiz. Shoir bir she'rida vaqtni *bosh miyamizdan to'kilgan asrlar*, deb ta'riflansa, boshqa birida *devor* deya ataydi.

Shavkat Rahmon ijodida vaqt nisbatan salbiy bo'yoqlar bilan ifoda qilingan:

*Olmalarni ichi qora vaqt  
Olib qo'ydi qo'llarimizdan,  
Shundan beri chaqirtikanday  
Firoq o'sar yo'llarimizdan (Shavkat Rahmon).*

Shoir tafakkuriga ko'ra, vaqt – shafqatsiz, u insonlardan imkoniyatlarini, tuyg'ularini, baxtini olib qo'yadi. Sevgan yori bilan diydor ko'risha olmagan lirik qahramon bunda vaqtni aybor qiladi, firoq, ayriliqning asosiy sababi sifatida vaqt ko'rsatiladi. Bu Shavkat Rahmonga xos poetik tafakkurning aksi, reprezentatsiyasi sifatida namoyon bo'ladi.

Tadqiqotchilarning qayd etishlaricha, nemis tilida "vaqt" konsepti harakat bilan bog'liq: "Vaqt konseptiga xos antropomorfik va siklik metaforalarni tahlil qilish shuni ko'rsatdiki, inson ongida vaqt ko'pincha harakat bilan bog'liq holda namoyon bo'ladi. "Vaqt – bu harakat" metaforik modeli chuqur ildizlarga ega. Arxaik jamiyatda vaqt osmondagi yorug'lik nurlarining harakati bilan o'lchangan, shuning uchun ham u harakat bilan bog'liq bo'la boshlagan. Harakat sifatida vaqt, ko'pincha, fe'l sifatida ifodalanadi. U sudrab ketishi, uchishi, yugurishi, oqishi, tomishi, yurishi mumkin"<sup>23</sup>.

*O'ldirib qo'ydingiz vaqtni bugun,  
go'yoki o'zingiz sezmaganda (Shavkat Rahmon).*

<sup>22</sup> Баруздина С. А. Время как лингвокультурный концепт// <https://cyberleninka.ru/article/n/vremya-kak-lingvokulturnyy-kontsept> (murojaat sanasi: 9.07.2023)

<sup>23</sup> Баруздина С. А. Время как лингвокультурный концепт// <https://cyberleninka.ru/article/n/vremya-kak-lingvokulturnyy-kontsept> (murojaat sanasi: 9.07.2023)

Shuningdek, shoirning tafakkurida vaqtni behuda o'tkazmaslik, vaqtning juda tez o'tib ketishi, uning qadriga yetish zarurligi ham noodatiy birikmalar yordamida verballashgan:

*Goho o'ldirishar ko'pchilik bo'lib,  
shunda vaqt bo'yalib qora qoniga,  
gumbirlab qulaydi har kuni moziy –  
adadsiz vaqtlar qabristoniga* (Shavkat Rahmon).

Vaqt – aslida mavhum tushuncha, uning rangi, ko'rinishi, shakli mavjud emas. Qoni bo'lishi-ku, umuman tasavvurga sig'maydigan hodisa. Lekin shoir tasavvuri shu qadar kengki, u vaqt behuda o'tkazilsa, “vaqt qora qoniga bo'yalib” ketishini, o'lishini, “adadsiz vaqtlar qabristoni”ga qulashini tasvirlaydi. Bu orqali esa Shavkat Rahmon shaxsiyatiga xos belgilar – vaqtning qadriga yetish, uni behuda sarflamaslik g'oyalari namoyon bo'ladi. Shoir tafakkuridagi “vaqt” konsepti aynan shunday noodatiy birikmalar va metaforalar yordamida verballashgan.

Shavkat Rahmon “Saylanma”sini tahlilga tortar ekanmiz, uning juda ko'p o'rinlarda “tog” konseptiga murojaat qilganligiga guvoh bo'lishimiz mumkin. Uning 1986-yilda chop etilgan “Uyg'oq tog'lar” to'plami nomi ham ramziy ma'noda: tog'lari uyg'oq xalqning ruhi hamisha tetik bo'ladi.

*Tog' xo'rsinib yubordi og'ir  
Teran xobdan uyg'ondi yurak  
Tog'lar kabi xo'rsinmoq kerak* (Shavkat Rahmon).

She'riy parchada tog'larning xo'rsinishi kitobxonga estetik zavq beradi. Ammo to'g'lar xo'rsinsa, nima bo'ladi? Zilzila bo'ladi. Butun borliq, koinot uyg'onadi, larzaga keladi. Shoir ushbu she'riy parcha orqali xalqni, yelkasi oftobdan qoraygan xalqni, necha yillar zulmat kishanlari ostida ezilgan, peshonasiga “qora xalq” tamg'asi yopishtirilgan xalqni uyg'onishga chorlamayaptimikan? “Tog'lar kabi xo'rsinmoq kerak” deganda millatning millat bo'lishini, uyg'onishini, xalq uyg'onasa, o'zligini anglasa, evrilish bo'lishini ta'kidlayapti. Shoir “tog'” konsepti orqali ulug'vorlik bilan bir qatorda, og'ir, bosiq bo'lishni tarannum etyapti.

Shavkat Rahmon she'riyatining yana bir o'ziga xos xususiyati uning she'larini yaxlit holda tahlilga tortish zarurligidir. Alohida-alohida misralar yaxlit bir ma'noga ega bo'lmaydi. Bitta she'rning o'zida 5, 6 o'rinda ushbu so'z qo'llanadi, lekin hech bir qaytariq uslubiy g'alizlikka sabab bo'lmaydi. Shoirning 1997-yili nashr qilingan “Saylanma” asarida 100 marta *tog'* so'zi ishlatilgan (*qir, adir, cho'qqi, qoya* so'zlari bundan mustasno). “Saylanma”ning 176-betidagi “Sulaymon tog'i etagida o'ylaganlarim” she'rining o'zida 6 marta *tog'* so'ziga duch kelamiz. Lekin hech bir takror asar mazmuniga putur yetkazmaydi, aksincha kitobxonning o'zligini topishiga yordam beradi.

Muhammad Yusuf she'riy matnlarida “tog'” konsepti boshqa bir holatda namoyon bo'ladi.

*Qiz bor uyning fayzi bo'lak deydilar.  
Jannat yo'li – qiz bor yo'lak deydilar.*

*O'ngirimda o'g'lim yo'q deb o'ksimang,  
Tog' bo'lmasa, qir ham tirgak deydi* (Muhammad Yusuf).

Ko'rinib turganidek, ushbu nutq parchasida "tog'" konsepti "o'g'il farzand" ma'nosida kelyapti. O'zbeklarda, asosan, o'g'il farzand suyanchiq, tirgak hisoblanadi. Shoir shuni inobatga olgan holda, ushbu nutq parchasida *tog'*, *qir* leksemalarini qo'llaydi va bu o'g'il farzandi bo'lmaganlarga "yupanch" sifatida aytilgan. Qir "qiz farzand" ma'nosini ifodalashga xizmat qilgan.

*Hayotga to'yagan ko'zlarim,  
Vallomat tog'lardan yuksakda* (Rauf Parfi).

Ushbu nutq parchasida qo'llangan "vallomat tog'lar" birikmasida suyanchiqlik, xokisorlik, tirgaklik tushunchalari berilmagan. Birikma "kibrli insonlar" ma'nosida qo'llangan. Ijodkor qo'llagan so'zlardagi inja ma'nolarning zamirida o'sha millat va xalqqa tegishli bo'lgan universal fikrlar bo'ladi. Ammo shu umumiy fikrlar bir shoirda boshqa tarzda, yana bir ijodkorda boshqacha tarzda talqin qilinadi. Bizning millatda tog' ulug'vorlik mazmunini gavdalantirsa, bu konsept har bir ijodkorning qarashlarida turlicha namoyon bo'ladi.

**"Poetik tafakkurning lisoniy vositalar orqali ifodalanishi"** deya nomlangan dissertatsiyaning uchinchi bobi uchta paragrafdan iborat. Ushbu bobda metaforalar, o'xshatishlar, okkazional va noodatiy birliklar, oksyumoronlar va ularning poetik matnlarda qo'llanilishi xususida so'z boradi. Bobning "Metafora va o'xshatish poetik tafakkurni namoyon etuvchi vosita sifatida" deb nomlangan birinchi paragrafida Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, Faxriyor kabi ijodkorlar asarlarida qo'llangan metafora va o'xshatishlar tahlilga tortilgan. XX asrga kelib kognitiv tilshunoslikning shakllanishi bilan metafora hodisasi tilshunoslarning diqqatini tobora ko'proq torta boshladi, metaforaga yangicha yondashuvlar yuzaga kela boshladi. XX asrning ikkinchi yarmida ijod qilgan shoirlar asarlarida metaforalar yangicha uslublarda ishlatilgan o'rinlarga duch kelamiz, ya'ni metaforalar orqali zamonning shiddat bilan o'zgarayotganini his qilishimiz mumkin. Quyida shoir Shavkat Rahmonning she'ridan misol keltiramiz:

*Bu qanday kun o'zi,  
Qanday kun o'zi,  
hattoki mushuklar, itlar ishshaydi.  
Soxta qahramonlar ketdilar to'zib,  
yolg'on daholarning og'zi qiyshaydi.*

She'r g'amgin ruhda yozilgan, emotsionallik kuchliligini she'rdagi kayfiyatdan sezamiz. O'quvchi she'rning tafsiloti nima haqidaligini, shoirning nima demoqchiligini bir qarashda tushunmasligi mumkin, lekin zukko kitobxon metaforaga o'ralgan bu misralarda salbiy bo'yoqdorlik ruhini his qiladi. Mushuk, itlarning ishshayishi metaforiklik kasb etgan. Manqurt, ikkiyuzlamachi insonlarning kulishi mushuk va itlar qiyofasida ochib berilgan.

Ijodkorlar tomonidan qo'llanilgan o'xshatishlar ham noodatiyligi, shoirlarning o'zigagina xos uslubni namoyon etishi bilan farqlanishi mumkin. Masalan, Shavkat

Rahmon ijodida chiroyli kechalari ilonga o‘xshatiladi: *Ilonday chiroyli kechalari ham.*

O‘zbek millatiga xos konseptosferada ilon salbiy, xunuk va sovuq mavjudot sifatida gavdalanadi. Biroq ilonni shoir tamomila teskari ma’noda qo‘llaydi, o‘xshatish uchun asos sifatida tanlaydi, chiroyli kechalarni ilonga o‘xshatadi. Bu esa shoirga xos individual-mualliflik uslubining o‘ziga xosligini namoyon etadi. Bizningcha, shoir tunning sokinligini ilonning ovozsizligiga qiyos etmoqchi bo‘lgan, o‘z tafakkurida gavdalangan ilonning chiroyliligi haqidagi qarashlarni poetik matnda aks ettirgan.

Shavkat Rahmon ijodida ilon bilan bog‘liq o‘xshatishlar ko‘p uchraydi. Quyidagi misolda shoir kuz faslini uch sariq ilonga o‘xshatadi:

*Bobochinor sergak mudrardi  
Kar, vaysaqi sherigi bilan.  
Allaqanday kelar sudralib,  
kuzak – xuddi uch sariq ilon (Shavkat Rahmon).*

Misralarda asta-sekinlik bilan kirib kelayotgan kuz fasli uchta sariq ilonning sudralib kelishiga o‘xshatiladi. Go‘yoki sariq rangli uchta ilon sekin sudralib kelyapti va atrofni sariq rangga to‘ldiryapti. Bunda ham shoirga xos individual fikrlash namoyon bo‘ladi.

Rauf Parfi quyosh bilan bog‘liq shaklga asoslangan o‘xshatishlardan keng foydalangan: *Quyosh – bir bosh! Quyosh – zambarak kabi.*

Bobning ikkinchi paragrafi “Poetik tafakkurning okkazional leksik birliklar vositasida reallashuvi” deb nomlangan. O‘zbek tilshunosligida okkazional birliklar va ular bilan bog‘liq lisoniy hodisalarga qiziqish yuqori bo‘lib, bir qator tadqiqotchilar tomonidan o‘rganilgan. Lekin okkazional birliklar muallif idiositilini shakllantiruvchi vosita sifatida alohida tadqiq etilmagan va individual tafakkur mahsuli sifatida aynan tilning reprezentativ funksiyasi nuqtayi nazaridan tahlilga tortilmagan. Individual tafakkur va ijodkorning idiositili tushunchalari bir-birini taqozo etadi. Okkazional birliklarning qo‘llanilishi matnning qiziqarliligini ta’minlashga xizmat qiladi. Masalan, Faxriyor ijodiga nazar tashlasak, uning okkazional birliklarni mahorat bilan qo‘llaganiga guvoh bo‘lamiz.

*Yirtib tashlanmagan, g‘ijimlanmagan  
Armonni hijjalari dil og‘riqlari.  
Na “nima”lanmagan, na “kim”lanmagan  
Sog‘inchlaring toshga aylananar... qarib (Faxriyor)*

“Kim”lanmagan, “nima”lanmagan so‘zlari boshqa ijodkorlarda uchramaydi.

Ayrim hollarda okkazionalizmlar poetik matndagi boshqa so‘zlarga qofiyadosh bo‘lib kelishi, ohangdoshlikni ta’minlash uchun ham qo‘llanilishi mumkin:

*Bolazor, mevazor, tolzor ko‘chalar,  
Shoxlar yerga tegar shig‘il hosildan (Shavkat Rahmon).*

Shoir *mevazor, tolzor* so‘zlariga ohang va shakl jihatdan mutanosib so‘z qo‘llash maqsadida okkazional leksik birlik – *bolazor* so‘zini yaratadi. “Bola bilan

to‘lib-toshgan” ma‘nosini anglatgan ushbu okkazional birlik o‘quvchida tushunishda qiyinchiliklar tug‘dirmaydi, balki poetik matnning ravon va oson o‘qilishiga xizmat qiladi.

Rauf Parfida bu qo‘shimcha salbiy ma‘noli so‘zlarni yasash uchun qo‘llanilgan: *yolg‘onzor, o‘likzor* kabi.

Bobning uchinchi paragrafi “Noodatiy birikmalar – individual tafakkur mahsuli” deb nomlangan. Rauf Pafi ijodida *tovushsiz faryod, muzlagan olov, suyuq tosh, yig‘lagan yig‘i, tirilgan o‘lim, o‘liklar o‘ldirdilar, qop-qora qor, uyqu uxlaydi, ko‘klarga cho‘kmoqdaman, sukunat qarg‘ar edi, chopilgan oyog‘im bilan chopdim, kesilgan qo‘limni uzatdim*; Shavkat Rahmon ijodida *ovozsiz chinqirmoq, homilador bog‘* kabi noodatiy bog‘lanishlar uchraydi.

Noodatiy birliklar har bir ijodkorning individual tafakkuri mahsulidir. Zero “Haqiqiy yozuvchi hayotni o‘z ko‘zi bilan ko‘radi. Tabiiy, unda hayot voqealaridan ma‘no chiqarish qobiliyati, aniqrog‘i – shu ma‘noni kitobxonlarni o‘ziga chiqartira olish salohiyati ham bo‘lishi kerak”<sup>24</sup>.

## XULOSA

1. Olamning lisoniy manzarasi til yordamida insonning voqelikni idrok qilishi, shuningdek, uning tilda qanday ifodalanishini bildiradi. Har bir tilda so‘zlashuvchilar o‘sha tilga xos lisoniy vositalardan foydalangan holda dunyoni idrok etadilar va tafakkurlarida aks etgan g‘oyalarni verballashtiradilar.

2. Individual tafakkur shaxsning individual kognitiv, mental, psixologik jihatlari bilan bog‘liq holda namoyon bo‘ladi. Shaxsning bilim darajasi, dunyoqarashi, fikrlashi, turmush tarzi kabi xususiyatlari uning ongida individual tafakkur tarzida shakllanadi va ular o‘z-o‘zidan lisoniy birliklar vositasida ifodalanadi. Bu orqali individual uslub, individual lisoniy xususiyatlar shakllanadi.

3. AQSh va Yevropa tilshunosligida matnni kognitiv poetik jihatdan tadqiq qilishda asosiy e‘tibor uning qanday tushunilishi masalalasiga qaratiladi. Rus tilshunosligida esa, aksincha, poetik asarni yaratishda muallif nimalarni ko‘zda tutgani, qanday fikrlarga tayangani, umuman, qay yo‘sinda tafakkur qilgani, muallifning individual kognitiv xususiyatlari keng o‘rganiladi. Rus tilshunoslari poetik matnning tushunilishi, idrok etilishi, shuningdek, individual ijodiy tafakkurning yuzaga chiqishini lisoniy reprezentatsiya hodisasi bilan bog‘liq holda tadqiq qilish o‘rinli ekanini qayd etadilar. O‘zbek tilshunosligida ham kognitiv poetika rus tilshunosligida qo‘llaniladigan ma‘noda talqin qilinadi.

4. Kognitiv poetika kognitologiya, tilshunoslik va adabiyotshunoslik sohalari bir nuqtada jamlangan yo‘nalish bo‘lib, adabiyotshunoslar muallif kognitiv olamining badiiy asarlarda aks etishi xususiyatlarini o‘rganish bilan shug‘ullansalar, tilshunoslar ana shu aks etishda qo‘llaniluvchi lisoniy va uslubiy vositalarning xususiyatlarini tahlil qiladilar.

5. O‘z konseptual olamini lisoniy vositalar yordamida aks ettirar ekan, har qanday shoir o‘ziga xos fonetik, leksik, sintaktik birliklardan foydalanishga harakat

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<sup>24</sup> Шукур Холмирзаев замондошлари хотирасида. – Тошкент, 2010. – Б.281.

qiladi, stilistik vositalarni ham individual tarzda qo'llashga intiladi. Olamning individual poetik manzarasi ikki maqsadni: shoirning konseptosferasini individual tarzda aks ettirish va individual lisoniy hamda stilistik vositalar yordamida shoirlarga xos uslubni yaratish maqsadlarini namoyon qiladi.

6. Poetik matn tilshunoslikning, badiiy adabiyotning eng murakkab va ifodali shakllaridan biri hisoblanadi. Bunday matnlarda obrazli ifoda vositalari keng qo'llanilib, ularning hissiy va emotsional ta'sir kuchi yuqori bo'ladi. Poetik matnlar, odatda, o'ziga xos ritm va tuzilishga ega bo'lib, ularning tili an'anaviy so'zlashuv tilidan farq qiladi. Poetik matn bevosita berilgan voqelikni aks ettirmaydi, balki muallifning ushbu voqelik haqidagi bilimini, ya'ni ideal obraz va g'oyalarning subyektiv dunyosini, subyektiv tajriba va kechmishlarni aks ettiradi.

7. Lisoniy tafakkur bevosita poetik matn ko'rinishiga kelib, u lingvokognitiv nuqtayi nazardan tahlil qilinganda til funksiyalarining o'rni beqiyos hisoblanadi. Poetik matnlar uchun esa reprezentativ, referentativ, konativ, estetik, ekspressiv-informativ, emotiv kabi lisoniy funksiyalar xos bo'lib, ular poetik tafakkurning lisoniy reprezentatsiyalashuvida muhim ahamiyat kasb etadi.

8. Shoirning tafakkuri til yordamida voqelanar ekan, o'z-o'zidan, shaxsiy bilim, saviya, dunyoqarash, shuningdek, shaxsiy xislatlar ham lisoniy vositalar yordamida tilda ifodalanadi, muallifning "men"i namoyon bo'ladi. Tayyor bo'lgan ijod namunasini tushunish uchun esa ma'lum darajada tafakkur uyg'unligi talab etiladi. Har qanday ijod mahsuli yaratilar ekan, unda muallif "men"i namoyon bo'ladi, ijodkorning bilimi, saviyasi, qiziqishlari, ichki dunyosi, fikrlash darajasi va boshqa xususiyatlar poetik matnda qo'llanuvchi lisoniy vositalarga ta'sir ko'rsatadi.

9. Bir konsept turli shaxslar ongida turlicha shaklda konseptuallashadi va nutqda ham o'ziga xos lisoniy vositalar yordamida verballashadi. Bir konseptning turli jihatlari turli shoirlar ijodida o'ziga xos tarzda namoyon bo'ladi va u shoirning individual-mualliflik uslubi, ichki "men"i, konseptosferasining in'ikosi sanaladi.

10. Metaforalar, o'xshatishlar til va tafakkur bilan chambarchas bog'liq bo'lib, inson ongining murakkab va chuqur ko'rinishlarini ifodalovchi vositalardan sanaladi. Bu esa shoirga xos individual-mualliflik uslubining o'ziga xosligini namoyon etadi.

11. Okkazional so'zlar, noodatiy birikmalar va oksyumoron ijodkorlarga xos individual uslubni va poetik tafakkurni yaqqol reprezentatsiya qilishi bilan ahamiyatlidir. Bunday lisoniy vositalar yordamida shoirlarning konseptosferasini, ularning dunyoqarashi va ichki dunyosini anglash mumkin. shu o'rinda, bunday vositalarni tushunish o'quvchidan ham ma'lum tayyorgarlik, bilim va fikrlash uyg'unligini talab qiladi.



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**NAMANGAN STATE UNIVERSITY**

**IBRAGIMOVA IRODA ARTIKMASHRABOVNA**

**THE LINGUISTIC REPRESENTATION OF POETIC THOUGHT  
(ON THE EXAMPLE OF THE 20<sup>th</sup> CENTURY UZBEK POETRY)**

**10.00.01 – Uzbek language**

**ABSTRACT  
OF THE DOCTOR OF PHILOSOPHY (PhD) DISSERTATION IN PHILOLOGY**

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## **INTRODUCTION (Doctor of Philosophy (PhD) Dissertation Annotation)**

**The relevance and necessity of the dissertation topic.** A number of studies have been carried out in the world linguistics on the linguopoetic properties of poetic text, however, the systematic substantiation of the reflection of the poet's creative thought in poetic works created in the second half of the 20th century, the conveying of the content and significance of artistic sources to future generations is more important than ever. At the same time, the study of the linguistic expression of poetic thought on the basis of the individual linguistic world picture, the analysis of issues such as the fact that poetic metaphors, occasional units, unusual connections are a product of the poet's creative thought, the study of such units on the basis of epistemological principles, the impact of the information represented in the author's mind on the emotions of communicators, and the elucidation of the relationship between language and thought within the framework of cognitive poetics are considered important tasks facing world linguistics. The result of the practical solution of these tasks makes it possible to achieve new scientific achievements in the analysis of the language of the works of artists who lived and worked in the second half of the 20th century.

In the world linguistics, the linguocognitive approach to the interpretation of the relationship between language and thought is becoming a fundamental basis for elucidating the patterns inherent in the functional-semantic and stylistic characteristics of concepts, metaphors, occasional units, and unusual connections in the language of poetic texts of the second half of the 20th century. It is becoming increasingly clear that the theoretical aspects of the problem can be fully substantiated only by describing the representation of creative thinking in poetic texts, spiritual relationships within linguistic units in connection with the individual linguistic world picture characteristic of a particular period of language, and by thoroughly analyzing the cognitive processes characteristic of linguistic units on the basis of new scientific paradigms.

In Uzbek linguistics, studies have been created related to the language of written sources of the second half of the 20th century, and scientific research has been conducted on the lexical-semantic, morphological, and syntactic characteristics of the language of this period. The need to “fundamentally increase the prestige of the Uzbek language in the social life of our people and internationally, to educate our growing youth in the spirit of patriotism, devotion to national traditions and values, and to ensure the full introduction of the state language in our country”<sup>25</sup> serves as the basis for studying the invaluable spiritual heritage of the creators of Uzbek literature of the second half of the 20th century from the point of view of linguistics. Despite the fact that some scientific sources have been created in Uzbek linguistics on the works of such authors as Rauf Parfi,

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<sup>25</sup> O‘zbekiston Respublikasi Prezidentining 2020-yil 20-oktyabrdagi “Mamlakatimizda o‘zbek tilini yanada rivojlantirish vat il siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi PF-6084-son farmoni. Manba: <https://lex.uz/docs/5058351> (murojaat sanasi: 10.05.2024)

Shavkat Rahmon, Muhammad Yusuf, Fakhriyor, these authors' works have not been specifically studied in terms of the representation of poetic thought. Studying the works of our poets who created in the second half of the 20th century allows forming a full-fledged idea of the national-cultural, socio-political lifestyle and the linguistic world picture of the Uzbek people.

This dissertation work serves to a certain extent to improve implementation mechanisms of the tasks specified in regulatory legal documents as PR-5850 “On measures to radically increase the prestige and status of the Uzbek language as the state language” dated October 21, 2019, PR-6084 “On measures to further develop the Uzbek language and improve language policy in our country” dated October 20, 2020, PR-60 “On the Development Strategy of the New Uzbekistan for 2022-2026” dated January 28, 2022; PD-2789 “On measures to further improve the organization, management and financing of the activities of the Academy of Sciences, scientific and research work” dated February 17, 2017, PD-4779 “On the broad celebration of the thirtieth anniversary of the adoption of the Law of the Republic of Uzbekistan “On the State Language”” dated October 4, 2019, and other regulatory legal documents related to this activity.

**The appropriateness of the research to the prior directions of the development of science and technologies.** The study was carried out in accordance with the priority area of the development of science and technology of the republic I. “Social, legal, economic, cultural, spiritual and educational development of an informed society and a democratic state, development of an innovative economy”.

**The scope of study of the problem.** In the world linguistics, priority areas have been identified for the linguopoetic study of speech, and scientific research is being conducted in such areas as: substantive approaches to the segmentation of sentences in the analysis of poetic speech; translation studies of poetic speech; study of syntactic devices in poetic idiolect; study of expressiveness in poetic speech and the means of its manifestation; elucidation of the proportion of form and content in poetic speech within the framework of cognitive research; lexical-semantic and stylistic study of poetic onomastics; linguo-cultural approach to translation and problems of translations of poetic works.

For many years, the issues of poetic speech have been covered in the scientific research works of V.V.Vinogradov, G.Y.Solganik, I.R.Galperin, G.V.Stepanov, V.M.Zhirmunsky, D.N.Shmelev, B.A.Larin, N.P.Nebrosina, Y.M.Lotman, Y.M.Trofimova, L.A.Khoreshko, N.S.Bolotnova, I.I.Kovtunova, Y.V.Kazarin, E.I.Koroleva, A.A.Lebedev, V.N.Patrojeva, V.V.Babaytseva<sup>26</sup>.

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<sup>26</sup> Виноградов В.В. Язык и стиль русских писателей. – М.: Наука, 1990; Солганик Г.Я. Синтаксическая стилистика. – М.: Высшая школа, 1973; Солганик Г.Я. Стилистика текста. – М.: Флинта, 2024; Гальперин И.Р. Текст как объект лингвистического исследования. – М.: Наука, 1981; Степанов Г.В. Язык. Литература. Поэтика. – М.: Наука, 1988; Жирмунский В.М. Рифма, её история и теория // Теория стиха. – Л.: Наука, 1975; Шмелев Д.Н. Слово и образ. – М.: Наука, 1964; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974; Небросина Н.П. Синтаксис стихотворной речи как предмет лингвопоэтического исследования: на материале английской и американской поэзии XVI-XX вв: Автореф. дисс. ...док. филол. наук. – Пермь. 1997; Лотман Ю.М. Структура художественного текста. – М.: Искусство, 1998; Лотман Ю.М. Анализ поэтического текста. – Л.: Просвещение (Ленинградское отделение), 1972;

To date, as a result of numerous scientific studies on the aesthetic function of language, a number of textbooks and manuals on stylistics, a number of studies devoted to the study of stylistic means and devices have been published<sup>27</sup>. Also, some research was conducted on the works of Shavkat Rahmon, Muhammad Yusuf and Fakhriyor<sup>28</sup>. However, the linguistic representation of poetic thought has not been studied in a monographic plan based on the works of such creators as Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, Fakhriyor, who lived and worked in the second half of the 20th century.

**The connection of the research with the research plans of the higher education or scientific-research institution where the dissertation was completed.** The study was carried out within the framework of the research plan of Namangan State University, the topic of “Problems of Anthropocentric Linguistics”.

**The aim of the research** is to study the linguistic representation of poetic thought based on the works of such creators as Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, Fakhriyor, who lived and worked in the second half of the 20th century.

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Трофимова Ю.М. Лингвистика поэтического синтаксиса. – Саранск, 2015; Хорешко Л.А. Лингвокультурологический анализ поэтического текста и его передача на английский язык. – Белгород, 2018; Болотнова Н.С. Изучение идиостиля в современной коммуникативной стилистике художественного средства. – М., 2004; Ковтунова И.И. Поэтический синтаксис. – М.: Наука, 1986; Казарин Ю.В. Поэтический текст как система. – Екатеринбург: Издательство Уральского университета, 1999; Королева Е.И. Экспрессивные грамматические средства языка в аспекте функционально-семантического поля (на материале современной британской беллетристики): Автореф. дисс. ...канд. филол. наук. – Екатеринбург, 2016; Лебедев А.А. Поэтический синтаксис П.А.Вяземского: Автореф. дисс. ...канд. филол. наук. – Петрозаводск, 2016; Патроева В.Н. Типы и функции осложняющих конструкций в языке русской поэзии XVIII-XIX вв: Автореф. дисс. ...док. филол. наук. – Санкт-Петербург, 2005; Бабайцева В.В. Читая стихи... (синтаксис и семантика) 2-изд. – М.: Флинта, 2016.

<sup>27</sup> Шомаксудов А. Ўзбек тили стилистикаси. – Тошкент, 1974; Қўнғуров Р. Ўзбек тили стилистикасидан очерклар. – Самарқанд, 1975; Қўчқортоев И. Бадиий нутқ стилистикаси. – Тошкент: Фан, 1975; Миртожиев М. Ўзбек тилида полисемия. – Тошкент. Фан, 1984; Мукаррамов М. Ўзбек тилида ўхшатиш. – Тошкент: Фан, 1976; Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977; Абдуллаева Л. Лексическая стилистика узбекской художественной литературы. – Ташкент: Фан, 1979; Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982; Шомаксудов А., Расулов И., Қўнғуров Р., Рустамов Х. Ўзбек тили стилистикаси – Тошкент: Фан, 1983; Абдуллаев А. Ўзбек тилида экспрессивлик ифодалашнинг синтактик усули. – Тошкент: Фан, 1987; Мамажонов А. Қўшма гап стилистикаси. – Тошкент: Фан, 1990; Қўнғуров Р., Бегматов Э., Тожиев Ё. Нутқ маданияти ва услубият асослари. – Тошкент: Ўқитувчи, 1992; Мамажонов А., Махмудов У. Услубий воситалар. – Фарғона, 1996; Дониёров Х., Йўлдошев Б. Адабий тил ва бадиий стиль. – Тошкент: Фан, 1988; Йўлдошев Б. Фразеологик услубият асослари. – Самарқанд, 1998; Қиличев Э. Матнинг лингвистик таҳлили. – Тошкент: А.Қодирий номидаги халқ мероси нашриёти, 2000; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодалаш усули ва воситалари: Филол. фан. номз. дисс. ... автореф. – Тошкент, 2001; Йўлдошев М. Бадиий матнинг лисоний таҳлили. – Тошкент. 2007; Худойберганова Д. Матнинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013; Дўсматов Х. Аския матни лингвостилистикаси. – Тошкент: Фан, 2015.

<sup>28</sup> Мирзаева Н. XX аср шеъриятида метафорик образ муаммоси (Гарсиа Лорка ва Шавкат Раҳмон шеърияти мисолида): Филол. фан. номз. ... дисс. – Тошкент, 2006; Шадиёва Д.Ш. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2007; Юнусова Д. Шавкат Раҳмон шеъриятида метафорани ҳосил қилувчи лексик-грамматик воситалар тадқиқи: Филол. фан. б. фалс. док. ...дисс. автореф. – Самарқанд, 2022; Юнусова Х. Визуал поэтик матнларнинг прагма-когнитив тадқиқи // Фарғона прагмалингвистика мактаби. Коллектив монография. II қисм. – Фарғона, 2022.

**The tasks of the research are:**

to summarize and analyze the research conducted in the world and Uzbek linguistics on the linguistic world picture, the individual linguistic world picture, the relationship between language and thought, poetic text, cognitive poetics, and to identify the problems of linguistic research on cognitive poetics;

to highlight the distinctive features of poetic texts from other text types; to identify the functions of linguistic means in poetic texts;

to demonstrate the reflection of the poet's "I" in poetic texts based on linguistic evidence;

to substantiate the artistic concepts that are considered the most important components of the image of the individual-author's world based on the concepts of *love, time, mountain, wind*;

to highlight the expression of poetic thought through linguistic means based on poetic metaphors, occasional and unusual combinations.

**The object of the research** is the poetic works of such authors as Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, Fakhriyor, who lived and worked in the second half of the 20th century.

**The subject of the research** is linguistic units that serve to represent poetic thought.

**Research methods.** The methods of comparison, contrast, description, classification, statistical and component analysis were used to illuminate the research topic.

**The scientific novelty of the research** is the following:

the studies carried out in the world and Uzbek linguistics on the linguistic and individual linguistic world picture, the relationship between language and thought, poetic text, cognitive poetics are summarized; the distinctive features of poetic texts from other types of texts have been identified; it has been determined that the connection of the individual linguistic picture with the cognitive, mental, psychological and linguistic capabilities of individuals; poetic texts actively use functions such as representative, referential, conative, aesthetic, expressive-informative, and emotive, and these functions play an important role in the linguistic representation of poetic thought;

the reflection of the poet's "I" in poetic texts, that is, dominating of the similes and a unique poetic style in Fakhriyor's work; linguistic means have their own connotation in Shavkat Rahmon's work; the emphasis on the repetition of sounds, words, sentences, the harmony of syllables, and the representation of the world through colors is a characteristic feature of Rauf Parfi's style, which has been pragmatically and cognitively substantiated;

the most important component of the image of the individual-author's world – the artistic concept – is manifested in the mind of the writer or poet as a certain psychic entity formed on the basis of his experience, knowledge of reality, his own feelings, ideas, and life information, which is proved on the basis of the concepts of *love, time, and mountain, wind* in the works of the creators;

the poetic metaphors, occasional and unusual combinations used in the works of Shavkat Rahmon, Rauf Parfi, Muhammad Yusuf, and Fakhriyor are analyzed on the basis of modern linguistic scientific-theoretical and practical views.

**The practical results of the research** are as follows:

the fact that poetic metaphors, occasional units, unusual connections are the product of the poet's creative thinking, the study of such units on the basis of epistemological principles, the participation of information represented in the author's mind in the process of forming a linguistic unit, their impact on the emotions of communicators, the conclusions drawn from the scientific and theoretical basis, ensure the expressiveness of the work of art, and allow identifying the linguistic features inherent in poetic texts;

it is shown that the research can be used in linguistics to further study lexical-semantic, functional-stylistic, linguocognitive processes in lexicology, linguopoetics, stylistics and cognitology;

it is determined that the materials studied in the dissertation serve as a theoretical source for providing information on the poetic possibilities of the Uzbek literary language of the second half of the 20th century, for improving textbooks and teaching aids, and for solving problems of cognitology.

**The reliability of the research results** is determined by the clarity of the issues raised, the correspondence of the ideas to linguistic laws, the theoretical basis of the analyses carried out in the research process, the reliance on scientific and theoretical sources in studying the problem, and the application of the achieved scientific results to practice.

**Scientific and practical significance of the research results.** The scientific significance of the research results is explained by the fact that the views on the linguistic representation of poetic thought on the example of Uzbek poetry of the 20th century provide comprehensive information about the characteristics of the individual style, serve to enrich the direction of cognitive poetics with new theoretical information.

**The practical significance of the dissertation** is that the research results serve as a theoretical source for use in creating scientific research works, textbooks, monographs, and teaching and methodological manuals on the issues of stylistics and poetic speech. It is recommended that the results of the research be widely used by undergraduate students at philological faculties of higher education institutions in teaching elective subjects in the master's degree programs "Modern Uzbek Literary Language", "Analysis of the literary text", "Style Studies", and linguistics (Uzbek language).

**Implementation of research results.** Based on the linguistic-cognitive study of the works of Uzbek poets of the 20th century:

the conclusions and recommendations of the research work carried out in the world and Uzbek linguistics on the linguistic and individual linguistic world picture, the relationship between language and thought, poetic text, cognitive poetics, the distinctive features of poetic texts from other types of texts; the connection of the individual linguistic picture with the cognitive, mental,

psychological and linguistic capabilities of individuals taken separately; the active use of functions such as representative, referential, conative, aesthetic, expressive-informative, and emotive in poetic texts and the direct importance of these functions in the linguistic representation of poetic thought were used within the framework of the practical project I-OT-2019-42 “Creating an electronic poetic dictionary of the Uzbek and English languages (Depiction of human appearance, character, nature and national symbols)” carried out at Tashkent State University of Uzbek Language and Literature after A.Navoi in 2019-2021 (reference 04/1-1816 of Tashkent State University of Uzbek Language and Literature after A.Navoi, dated July 11, 2024). As a result, the electronic dictionary created within the framework of the project was enriched with information and necessary concepts related to cognitive poetics;

the conclusions on the reflection of the poet's “I” in poetic texts, that is, the dominance of similes and a unique poetic style in Fakhriyor's work; the fact that linguistic means have their own connotation in Shavkat Rahmon's work; the fact that the characteristic feature of Rauf Parfi's style is the repetition of sounds, words, sentences, harmony of syllables, and the representation of the world through colors, which is proven on pragmatic and cognitive grounds, were used in the creation of the electronic platform “bolalaradabiyoti.uz” and its mobile application, which was carried out in Tashkent State University of Uzbek Language and Literature after A.Navoi in 2021-2023 (reference 04/1-1817 of Tashkent State University of Uzbek Language and Literature after A.Navoi, dated July 11, 2024). As a result, the research materials served to enrich the electronic platform and its mobile application created within the project with new information;

the conclusions on the most important component of the image of the individual-author's world – the artistic concept – is manifested in the mind of the writer or poet as a certain psychic entity formed on the basis of his experience, knowledge of reality, his own feelings, ideas, and life information, as evidenced by the concepts of *love, time, and mountain, wind* in the works of creators were used in preparing the script for the broadcast “Vigilance” of the National Television and Radio Company of Uzbekistan “Uzbekistan Teleradiochannel” on July 17, 2024 (reference 04-36-924 of the National Television and Radio Company of Uzbekistan “Uzbekistan TV and Radio Channel”, August 8, 2024). As a result, this broadcast served to educate the younger generation in the spirit of respect for the great material and spiritual heritage of our people, love for our native language, and to increase their knowledge.

**Approbation of the research results.** The results of the research were presented in the form of reports at 8 scientific and practical conferences, including 5 republican and 3 international scientific and practical conferences, and were approved.

**Publication of research results.** 15 scientific works were published on the topic of the dissertation, including 7 articles in scientific publications recommended for publication of the main scientific results of doctoral dissertations

by the Higher Attestation Commission of the Republic of Uzbekistan, 3 of which were published in foreign journals.

**Structure and volume of the research.** The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature, and is 145 pages.

## MAIN CONTENT OF THE DISSERTATION

The introduction to the dissertation states the relevance and necessity of the topic, indicates the aim and objectives, object and subject of the dissertation, its compliance with the priority areas of development of science and technology of the republic, reveals the scientific novelty and practical significance of the research, provides information on the implementation of the research results into practice, published works.

The first chapter of the dissertation is entitled “**Theoretical views on the representation of linguistic thinking**”, and its first paragraph is entitled “The issue of language and thinking. Cognitive poetics”. It discusses such concepts and features as the linguistic picture of the world, the issue of language and thinking, language functions, theoretical views on the representative function of language, cognitive poetics, cognitive linguistics. “The formation of an anthropocentric paradigm in linguistics is associated with the study of the factor of the speaker – the speaker”<sup>29</sup>. In the world linguistics, since the end of the 20th century, an anthropocentric approach has become established, that is, the study of language approaching to the language speaker, his national mentality, and national culture. As a result, such areas of anthropocentrism as pragmalinguistics, psycholinguistics, sociolinguistics, cognitive linguistics, and linguoculturology have emerged. The introduction of the concept of “person” into the relationship between language and thinking, in turn, has created an opportunity not only to analyze the linguistic conceptual world picture in terms of language functions, but also to study the specific cognitive characteristics of the individual.

Understanding, realizing the world and thinking about it cannot be considered universal phenomena. Thinking that is characteristic of a certain group of individuals manifests itself in the form of national thinking or thinking that is characteristic of a people or community. People see the world differently, they think about the essence of events and phenomena in different ways. In this, the level of thinking and worldview that is characteristic of individuals is important. Based on research conducted in recent years in the areas of anthropocentric paradigms such as cognitive linguistics and linguoculturology, which have emerged in linguistics, the interdependence and harmony of language and thinking, as well as the fact that they are separate and independent phenomena, are being studied. The term “cognitive”, that is, related to knowledge, is also essentially interdisciplinary. Cognitive linguistics is a branch of linguistics that considers language as an integral part of the processes of cognition. In this area, attention is

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<sup>29</sup> Худойберганава Д. Матнинг антропоцентрик тадқиқи. – Тошкент, 2013. – Б.3.

paid to the influence of language on human mental abilities based on human experiences, perception, and thinking. The concept of “linguistic worldview” inherent in cognitive linguistics provides a basis for understanding how language shapes human understanding of the world.

Cognitive linguistics emerged in the 70-80s of the XX century on the basis of the scientific and theoretical views of linguists such as J.Lakoff, R.Langaker, and L.Talmi. In contrast to the traditional view that views language as a system of formal rules, cognitive linguistics emphasizes that language is deeply connected with human cognition and conceptualization.

One of the terms characteristic of cognitive linguistics is the “linguistic worldview”. This scientific term is defined by L.Weisgerber as follows: “The linguistic worldview is the complex of all linguistic possibilities, a certain specific cultural spirit, and the mentality of a society of language speakers. It indicates the possibilities and tasks of language and, at the same time, makes scientific predictions about the future state of language; the linguistic picture of the world encompasses the complex aspects of language, from the simplest processes in language to the specific character of language, and no linguistic process is left out of it; the linguistic picture of the world undergoes changes throughout historical development; the linguistic picture of the world, in addition to being a linguistic phenomenon, is also a cultural phenomenon; the linguistic picture of the world is created by a representative of one generation, enriched by a representative of another generation, and passed on from generation to generation as a legacy; the linguistic picture of the world is a universal cultural phenomenon, that is, all peoples go through this process in different ways at different stages of development”<sup>30</sup>. The “linguistic picture of the world” refers to the way in which a person perceives reality, as well as how it is expressed in language. Speakers of each language perceive the world and verbalize the ideas reflected in their thinking using linguistic means specific to that language. According to V.Maslova, the linguistic picture of the world is a holistic, global image of the world, which is the result of all human spiritual activity, it appears in the process of all human relations with the world and ideas about it<sup>31</sup>.

It is known that when people communicate in a collective way, their lifestyle and culture become similar and harmonious. Accordingly, it is natural that the level of thinking characteristic of people is also close and similar. Through this, a national thinking characteristic of a certain people is formed. According to A.Potebnaya, thoughts in poetry are expressed using linguistic signs, in particular, words, that is, in this case, the concepts in the poet's thinking are verbalized using linguistic means<sup>32</sup>.

It is noted that “cognitive poetics” is one of the separate branches in Russian linguistics: “As can be seen from the name of the science, cognitive poetics has a

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<sup>30</sup> Вu haqda qarang: Абдуллаева Р. Оламнинг лисоний манзараси // FarDU. Ilmiy xabarlar. 2018. – №5. – Б.133.

<sup>31</sup> Маслова В. Когнитивная лингвистика: учеб. пособие. 3-е изд., перерпб. и доп. – Минск: ТетраСистемс, 2008. –272 с.

<sup>32</sup> Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – С.333.

hybrid nature. Using the terminological system of the theory of conceptual integration of J.Fauconnier and M.Turner, cognitive poetics can be described as an “intergate” (blend) formed on the basis of two “input spaces”, the first of which is philology, and the second is one of the cognitive sciences, most often cognitive linguistics”<sup>33</sup>. Thus, cognitive poetics is a direction that combines the fields of cognitology, linguistics, and literary studies. While literary scholars study the features of the author's cognitive world reflected in works of art, linguists analyze the features of the linguistic and methodological means used in this reflection. Accordingly, in the study of cognitive poetics from the point of view of linguistics, the issue of linguistic representation of poetic thought is considered a priority. Cognitive poetics studies the cognitive features of the poetic text, the issue of verbalization of thoughts and concepts used by the poet. The issue of the reflection, that is, the representation, of the poet's individual thought in the poetic text is one of the objects of study of cognitive poetics.

The individual linguistic picture of a person includes the individual perception of the world, the individual reflection of it, that is, the features of representation. In this regard, in linguistics, such terms as “poetic thinking”, “poetic world picture”<sup>34</sup>, “artistic world picture” have appeared, denoting the representation of the author’s thinking.

The individual linguistic picture, as noted above, is associated with the cognitive, mental, psychological and linguistic capabilities of individuals taken separately. Poets and writers demonstrate their individual linguistic pictures with the help of their creative products. This manifestation differs from the reflection of the individual linguistic picture of an ordinary person. Through the reflection of poetic thinking, poets present their views to the public and influence the reader. For this reason, the concept of “individual poetic world picture”, which is a form of individual linguistic picture, is significant for cognitive linguistics and is fundamental for research.

The concept of an artistic concept stands on a par with other concepts associated with certain types of knowledge (everyday, household concepts, religious concepts, mythological concepts, scientific (special) concepts, philosophical concepts). Their differences in content are determined by the specific features of knowledge based on ideas about the interaction of a person with a particular sphere of life, as a result of which one or another type of concept is formed. From this point of view, an artistic concept is also an operational unit of knowledge, not ordinary, but artistic, in which the interaction of a person with the world through the prism of poetic language, and poetic language through the prism of the world, is perceived and expressed<sup>35</sup>.

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<sup>33</sup> Nechaeva K., Makhortova V. The poetic picture of the world of Sophia de Mello: Cognitive strategy and organizing principles. *Izvestiya of Saratov University. New Series. Series: Philology. Journalism.* 2021. – P.14-19. 10.18500/1817-7115-2021-21-1-14-19.

<sup>34</sup> Маслова Ж. Поэтическая картина мира и ее репрезентация в языке: Дисс. ... док. филол. наук. – Тамбов, 2011.

<sup>35</sup> Шарандин А. Когнитивная поэтика в системном описании поэтического языка//<https://cyberleninka.ru/article/n/kognitivnaya-poetika-v-sistemnom-opisanii-poeticheskogo-yazyka> (murojaat sanasi: 5.05.2023).

The second paragraph of the first chapter is entitled “The Expression of Linguistic Thought in Uzbek Poetic Texts”. This paragraph covers issues such as text linguistics, in particular, views on the text, poetic texts, poetics, and the expression of linguistic thought in poetic texts. Linguistics of the 20th century is significant for the emergence of new directions and new branches. Text linguistics, which studies complex syntactic wholes, also began to be formed in the 1950s. In text linguistics, the main attention is paid to the issue of linguistic study of texts. Various types of texts are considered the object of study of the direction of text linguistics. There are different views on the text, and all of them emphasize that the text is a form of oral and written speech, and the text is evaluated as a product of speech activity. In the existing literature, the text is defined as follows:

1. Text is, first of all, a form of speech, which can be expressed orally and in writing.
2. Text is a collection of information, messages about an object, event, phenomena.
3. Text is a large syntactic device that has a meaningful and structural completeness.
4. Text is the speech of an author.
5. Text is the author's various attitude to reality.
6. Text is a manuscript, published work or some parts of them recommended for analysis.
7. Text is a collection of several simple or compound sentences that have a sequential character in content<sup>36</sup>.

According to the classification of M.Yuldashev, texts can be divided into different types depending on the volume sign, the aim of expression and the essence of the content<sup>37</sup>. When classifying texts from the point of view of volume, the scientist divides them into minimal text and maximal texts. If the text is divided into scientific, artistic, official, popular in terms of style, then according to the expression of content and aim, it is divided into the following: narrative texts, descriptive texts, explanatory texts, didactic texts, message texts, command texts, emotional expression texts. The priority of the author's personality is felt in the texts, because, as the linguist Y.N.Karaulov said, behind the text there is a specific person who owns linguistic systems – the author<sup>38</sup>.

The concept of poetics is described in various ways in the existing literature. The “Explanatory Dictionary of the Uzbek Language” defines poetics as 1) a section of literary theory that studies the structure of literary works based on their consistent and historical laws; a system of means of expression used in literary works; 2) a system of artistic principles and features of a certain direction in literature or characteristic of a certain poet or writer<sup>39</sup>., while the “Uzbek National Encyclopedia” defines the function of poetics more narrowly and defines it as “the science of the system of means of expression in literary works”<sup>40</sup>.

One of the characteristics of a poetic text is its subjectivity, that is, the subjective knowledge, experience, and worldview of the author are reflected in the

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<sup>36</sup> Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.56.

<sup>37</sup> Йўлдошев М. Бадий матн ва унинг лингвопоэтик тахлили асослари. – Тошкент: Фан, 2007. – Б.12-26.

<sup>38</sup> Караулов Ю.Н. Русская языковая личность и задача её изучения // Язык и личность. – М.: Наука, 1987. – С.3-8.

<sup>39</sup> O‘zbek tilining izohli lug‘ati. 6 jildli. 3- jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – Б.762-763.

<sup>40</sup> Ўзбек миллий энциклопедияси. II ҳарфи. – Б.375 // <https://ziyouz.uz/kutubxona/ziyouz/lugatlar/> (murojaat sanasi: 17.09.2023).

poetic text. In this regard, the study of the cognitive properties of poetic texts and the issue of the representation of the creator's thinking is one of the leading issues of modern linguistics today. The Russian linguist J.Maslova said about this: "In our opinion, cognitive analysis of a poetic text is relevant. Such a text, due to the imagery, ability and expressiveness of poetic speech, requires creative "decoding" by the reader"<sup>41</sup>. "Decoding" a poetic text, that is, understanding its main idea, realizing the author's aims, and understanding the basics of the use of linguistic means used in a poetic text, is not always easy for the reader. For this reason, the poet must choose such linguistic expressions that are easy to "decode," that is, understand. This aspect is also one of the issues studied by cognitive poetics. The analysis of linguistic thinking is of great importance in determining the content and stylistic features of a poetic text. Z.Akbarova notes that worldview is of particular importance in reflecting the linguistic picture of the world: "Worldview, national mentality form the basis for modeling the world. After all, a person reacts to existence as he imagines it. There may be similar worldviews in society, but one does not exactly repeat the other, and this can be easily understood from the speech of the characters of a work of art, from the texts that express their personalities"<sup>42</sup>.

The third paragraph of the chapter is entitled "**Functions of linguistic means in a poetic text**". It mainly discusses the functions of language, the expression of the representative function of language, and the functions of language that are characteristic of poetic texts.

The abundance and diversity of models and classifications created about the functions of language<sup>43</sup> indicate that language is a unique social phenomenon. Language is an integral part of human life. In almost all classifications, representative, appellative and expressive functions are given as the main functions, and other functions of language serve to demonstrate these functions.

With the help of the expressive function of language, feelings are expressed, the speaker expresses his thoughts and feelings using this function. Since the primary function of language is the function of expression, speech is a symptom in communication with the speaker.

Through the appellative or conative function, the second person is addressed. Speech is conveyed to the receiver as a signal.

The representative function of language is considered as a message. The representative function of language is the realization of ideas about existence in our minds. This is also why speech is presented as a symbol. Speech, in its relationship with an object, is realized in our minds in the form of a symbol.

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<sup>41</sup> Маслова Ж. Поэтический текст как объект исследования в рамках когнитивного подхода // <https://cyberleninka.ru/article/n/lingvokognitivnyy-analiz-poeticheskogo-teksta-trudnosti-i-perspektivy> (murojaat sanasi: 7.01.2024)

<sup>42</sup> Акбарова З. Олам лисоний манзарасининг шаклланишида когнитив ўзига хослик: Филол.фан. д-ри (DSc) ...дисс. автореф. – Фарғона. 2021. – Б.33.

<sup>43</sup> Watzlawick P., Beavin J.H., Jackson D.D. Pragmatics of human communication: A study of interactional patterns, pathologies, and paradoxes. – Norton, 1967; Norrick N.R. The lexicalization of pragmatic functions // Linguistics 1979, v.17. – P.671-685; Бюлер К. Теория языка. Репрезентативная функция языка. – М.: Прогресс, 2000; Мартине А. Основы общей лингвистики [в:] Новое в лингвистике. – М., 2004.

Language serves to understand objective existence, to understand the essence of phenomena, and ensures the representation of events in our minds. The same phenomenon can be represented and understood by several individuals in different ways. This is also related to a person's imagination and worldview. However, in the process of representation, language takes the lead and demonstrates its representative function. The representation or understanding of an object, thing, and phenomenon expressed through linguistic means in the human mind is considered the representative function of language. There are subtle subtleties of creative thinking, hidden behind the author's individual lifestyle, nationality, and personality.

The representative function of language is manifested through imagination, thought, and, in turn, individual comparison and analogy. Representation is considered an individual method of expression of the creator and is a phenomenon that manifests itself between the addresser and the addressee.

The creator of each nation has the spirit of that nation. The pain and national mentality of the people are also reflected in poetic texts. The author expresses his attitude to events in social life through a poetic text.

While expressive, aesthetic functions make speech effective, the speaker's reference to a certain object through these effective words causes the representative function to emerge. In turn, almost all language functions require each other. We can say that some of the linguistic functions necessary for a poetic text (appellative, communicative, emotive, expressive-informative, aesthetic, etc.) can be formed on the basis of a representative function. This is because the main task of the representative function is aimed at perceiving the referred object in the reader's mind. Our mind divides each object in existence into various factors, and this process is synthesized in our mind and represented using linguistic means.

The second chapter of the dissertation is entitled **“Individual linguistic picture of the world and the expression of the author's phenomenon in poetic texts”**. The first part of the chapter is named “Poetic thinking and the reflection of the poet's “I”. This chapter gives ideas about the dominance of individual style in the expression of the “inner I” of creators.

Since the poet's thinking is realized with the help of language, by itself, personal knowledge, level, worldview, as well as personal qualities are also expressed in language using linguistic means, the author's “I” is manifested. In order to understand the completed creative work, a certain level of coherence of thinking is required. Literary critic K.Yuldashev recognizes that “special intellectual preparation is necessary”<sup>44</sup> to understand Fakhriyor's poems. This implies that a certain knowledge and level are required from the reader in order to understand it in accordance with the level of thinking of the poet. In one poem, the poet likens sounds to the door hinge, which is not oiled:

*Moylanmagan oshiq-moshiqday  
tovush g'ijirlyadi*

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<sup>44</sup> <https://zarnews.uz/uz/post/faxriyor-sheriyati-biz-konikkan-ananaviy-lirikamizdan-farqli> (murojaat sanasi: 11.01.2023)

*tishlar orasidan to 'kilar  
shovullab... (Fakhriyor)  
(As the door hinge, which is not oiled  
the sounds squeak  
fall through the teeth  
splashing...)*

If the door hinge is not oiled, it makes a gnashing, unpleasant sound. By likening the sound leaking from between the teeth to the gnashing of this door hinge, the poet wants to convey the advantage of silence through this poem. The gnashing of a door hinge is an irritating, unpleasant sound, and similarly, any unnecessary or inappropriate sound or words that come out of the mouth are also unpleasant and dull the heart. It is better to remain silent than to do so. If the door hinge is oiled, no sound comes out of it. People, no matter how wise and knowledgeable they are, and their minds are “anointed”, they know that it is better to remain silent than to speak in vain. So, the author was able to express his unique thoughts and through language and create a simile.

*Qalandar shamol ham suygan do 'stimdir,  
Har bir chumolining qarindoshiman (Shavkat Rahmon).  
(The wanderer wind is also my dear friend,  
I am a relative of every ant)*

In Shavkat Rahmon's poetry, not every word is used simply. The participation of words in the style of “half a cup under the bowl” is a product of individual thinking.

Why is the wind likened to a wanderer?

The reason is that the wanderer does not live in one place. He is unstable, like the wind. The poet's beloved friends are also like the wind. Wherever the wind blows, the friends also go in that direction. With this, the poet mentions his sore spot. In the second verse, he declares, “I am a relative of every ant”. Where is the wind, and where is the ant? The creator is likening himself to an ant. Also, an ant is a symbol of hard work. He wants to say, “I am a friend of every sincere, hardworking person”. There is a hidden wisdom in the saying, “I love both the wind and the ant”. Those who consider everyone as friends suffer a lot in life. If you also observe the life path of the creator, it is not difficult to notice that it is quite bumpy. The works of the creator who wants to convey his thoughts to the reader in this way always need deep analysis and require special skills from the reader.

Rauf Parfi is a unique person, and this is clearly reflected in his work. The poet often reflects the realities of his thoughts through colorful words:

*Seni bemor deb aytdi, oh,  
Bu so 'z za 'far, bu so 'z qaro.  
Oh, dil ozor, oh dil siyoh,  
Dil yig 'ladi motamsaro (Rauf Parfi)  
(He said you were sick, oh,  
This word is victory, this word is black.*

*Oh, the heart is hurt, oh the heart is black,  
The heart cried in mourning).*

When attributing words to bad news, the poet uses the words victory, black, which represent yellow and black. We observe the extensive use of black in Rauf Parfi's work:

*Tanizorim igna uchinda,  
Ko 'zlarimda porlar qora nur (Rauf Parfi).  
(My face is at the tip of a needle,  
Black light shines in my eyes).*

In fact, light is colorless, light is transparent, but the poet was able to express the extent to which the "I" suffered by expressing light using black, creating an oxymoron. So, in Rauf Parfi's thinking, light can also become dark, this black light is verbalized using an unusual connection.

Rauf Parfi is distinguished by his high poetic skill and rich linguistic reserve. In his poetry, one can observe the wide use of the variety of words and figurative expression methods. In Rauf Parfi's poetic speech, we can see the use of various phenomena that serve to form an individual style, all types of unusual movements, and expressive-emotional language units with positive and negative coloring.

*Benom kataklarda benishon o 'ldirgan – silliq...  
Sirtmoq singari bo 'g 'zimni bo 'g 'ar  
Yig 'lagan yig 'i! (Rauf Parfi).  
(In the nameless cells, he killed without taking aim –smooth...  
Strangle my throat like a scythe  
A cry that cries!)*

This poetic text is created on the basis of an unusual unity. Along with being an unusual unity, the text is not burdened with vulgarity. The reader approaches this situation positively: "the cry of a cry" is a new discovery. It is a unique image of the creator's imagination. An "unusual combination" cannot be formed from the combination of any two words. Knowledge alone is not enough to say this, most importantly, individual skill is also needed. Rauf Parfi was a creator who knew how to use words with such skill. That is why his immortal works have been living from time to time with new facets as an important object of research for linguists and literary critics.

Another characteristic feature of Rauf Parfi's work is the widespread use of related words in it:

*Bolari so 'zdoni bir ajib,  
So 'zlardir peshonada to 'plangan ajin (Rauf Parfi).  
(The words are wonderful,  
the wrinkles on the forehead are the words).*

The lexical units of the verses, words, as cognate words, served to ensure harmony in the poem and enhance the effect.

*Jaranglaydi jarangsiz kumush.  
Derazamga uriladi qor,  
Qor singari oppoq bo 'ldi tush (Rauf Parfi).*

*(The silver is ringing without a sound.  
Snow is hitting my window,  
The dream became white as snow).*

Through the sequential use of the words “ringing”, “without a sound”, the author aims to make the reader hear the sound of a sound.

Another characteristic of Rauf Parfi's style is the attention paid to the repetition of sounds, words, sentences, and the harmony of syllables in his work. The poet seeks to enhance the impact of his poems precisely with the help of harmony.

The second paragraph of the chapter is devoted to “Verbalization of concepts inherent in poetic thought”, and in this paragraph the concepts of love, time, mountain, and wind used by the creators in their poetic texts are analyzed. The most important component of the image of the individual-author's world is the artistic concept, which is a certain psychic entity formed in the mind of the writer or poet on the basis of his experience, knowledge of reality, his own feelings, ideas, life information, which includes artistic images and is expressed by linguistic means. Individual author's concepts can be expressed only by the whole complex of texts in the individual style of the word artist<sup>45</sup>.

One of the most frequently used concepts in poetic texts is the concept of “love”. As many poets and creative people as there are, the concept of love manifests itself in their conceptual world. Of course, this manifestation is verbalized using linguistic means, reflecting the representation inherent in poets. From classical literature to modern Uzbek poetry, almost all poets have addressed the theme of love and depicted it according to their own imagination.

In the work of Muhammad Yusuf, the concept of “love” is verbalized as a feeling of pain, suffering, understanding, and difficulty in understanding. For example:

*Sevgi – yomg‘ir bosgan  
Kitobdagi bayt (Muhammad Yusuf).  
(Love is a verse in a book that has been covered in rain).*

In these lines, love is expressed in the form of a “verse in a book that has been covered in rain”. If a book is exposed to rain, its writings fade and become difficult to read, and its writings may even become completely invisible. By giving such a definition, the poet compares love to a feeling that is difficult to understand and comprehend.

*Ilk sevgi – eng baland shoxdagi olma,  
Men unga intildim, yetmadi qo‘lim (Muhammad Yusuf).  
(First love is an apple on the highest branch,  
I reached for it, but my hand did not reach it).*

In these lines, first love is likened to an apple on a high branch. Usually, an apple on the highest branch, at the top of a tree, looks beautiful. Similarly, first

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<sup>45</sup> Данькова Т. Концепт “любовь” и его словесное воплощение в индивидуальном стиле А.Ахматовой: Автореф. дисс. ...канд. филол. наук// <https://www.disscat.com/content/kontsept-lyubov-i-ego-slovesnoe-voploshchenie-v-individualnom-stile-akhmatovoi> (murojaat sanasi: 25.08.2023).

love is also associated with feelings that look beautiful, but if you stretch out your hand, you cannot reach it.

*Muhabbat – chiroyli kapalak,  
qo ‘rqaman sho ‘rlikni tutgani.  
Kapalak quvganim yodimda,  
yodimda yo ‘q ammo yetganim (Shavkat Rahmon).  
(Love is a beautiful butterfly,  
I am afraid that it has caught the saltiness.  
I remember chasing a butterfly,  
I do not remember how I reached it).*

Shavkat Rahmon uses a special analogy to describe the concept of “love”, imagining this feeling as a beautiful butterfly. According to the poet, love is like a butterfly that cannot be chased and caught. Through this, the author describes the difficulty of achieving love by analogy with his own personal experience – chasing a butterfly and not being able to reach it. In the poet's conceptual sphere, personal experience was the basis for the formation of the concept of love and its verbalization through language.

Rauf Parfi, as a poet with a unique style, also addresses the concept of “love”:

*Og ‘ushimda zangori sezgi,  
Kiprigimda suyuq hayajon.  
Ko ‘zlarimda yumaloq sevgi,  
Salomatman men ham, onajon (Rauf Parfi).  
(Green feelings in my arms,  
Liquid excitement in my eyelashes.  
Round love in my eyes,  
I am also healthy, mother).*

The author demonstrates his unique processes of seeing and understanding the world with the help of an unusual connection – round love. Rauf Parfi often sees the world through colors and shapes, which is why the concept of love is verbalized in the poet's work in the form of round love. The round shape does not have corners, but is always manifested as a rotating shape. Accordingly, love is a constantly changing feeling. This is a clear example of the reflection of the individual picture of the world inherent in the writer.

The concept of “love” is also addressed in the work of Fakhriyor:

*Muhabbat – ko ‘ksingga qamalgan havo,  
Chiqib ketolmaydi kabutar bo ‘lib.  
Mening vujudimda yamalgan yurak  
Zangli hasratlarga yotadi to ‘lib (Fakhriyor).  
(Love is the air trapped in your chest,  
It cannot escape as a pigeon.  
My body is a patched heart  
It lies full of rusty longings).*

According to biological laws, the air that enters a person's lungs and chest must also leave these organs. Fakhriyor compares love to air that has entered the

lungs but cannot leave. When love enters a person's heart, it is difficult to forget it or give it up. The poet verbalized this very aspect of the concept of “love”. Love entered his heart, but he could not reach it, even if “the rust of his patched heart lies full of longings”, he cannot uproot this feeling. This shows the reflection of the concept of “love” in Fakhriyor's thinking and the unique appearance of its representation through linguistic means.

Another important concept for humanity is the concept of “time”. “Time is an extremely abstract phenomenon, it is invisible, inaudible, and unperceived. Access to the mystery of time can be achieved through language: the ideas about time and its qualitative content formed in the mind as a result of the natural experience of time are embodied in symbolic forms and become the property of language. The linguistic expression of time, like other abstract names, is carried out through metaphors in the broad sense of the word”<sup>46</sup>.

In the work of Rauf Parfi, we observe an unusual verbalization of the concept of “time”. In one poem, the poet describes time as centuries that have flown from our brains, and in another, he calls it a wall.

In the work of Shavkat Rahmon, time is expressed in relatively negative terms:

*Olmalarni ichi qora vaqt  
Olib qo ‘ydi qo ‘llarimizdan,  
Shundan beri chaqirtikanday  
Firoq o ‘sar yo ‘llarimizdan (Shavkat Rahmon).  
(Time, black inside, took apples  
From our hands,  
Since then, as if calling  
From our paths of separation).*

According to the poet's thinking, time is cruel, it takes away people's opportunities, feelings, and happiness. The lyrical hero, who could not see his beloved, blames time for this, and time is shown as the main reason for separation and separation. This is a reflection, a representation of Shavkat Rahmon's poetic thinking.

According to the researchers, the concept of “time” in German is associated with movement: “An analysis of anthropomorphic and cyclical metaphors characteristic of the concept of time has shown that time in the human mind is often associated with movement. The metaphorical model “time is movement” has deep roots. In archaic society, time was measured by the movement of light rays in the sky, that is why it began to be associated with movement. Time as a movement is often expressed as a verb. It can drag, fly, run, flow, drip, walk<sup>47</sup>.

*O ‘ldirib qo ‘ydingiz vaqtni bugun,  
go ‘yoki o ‘zingiz sezmagani holda (Shavkat Rahmon).  
(You killed time today,*

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<sup>46</sup> Баруздина С. А. Время как лингвокультурный концепт // <https://cyberleninka.ru/article/n/vremya-kak-lingvokulturnyy-kontsept> (murojaat sanasi: 9.07.2023)

<sup>47</sup> Баруздина С. А. Время как лингвокультурный концепт // <https://cyberleninka.ru/article/n/vremya-kak-lingvokulturnyy-kontsept> (murojaat sanasi: 9.07.2023)

*as if you didn't notice it).*

Also, in the poet's thinking, the need not to waste time, the fact that time passes very quickly, and to appreciate it are verbalized using unusual combinations:

*Goho o'ldirishar ko'pchilik bo'lib,  
shunda vaqt bo'yalib qora qoniga,  
gumbirlab qulaydi har kuni moziy –  
adadsiz vaqtlar qabrisoniga (Shavkat Rahmon).  
(Sometimes there are many killings,  
then time is stained with black blood,  
it falls down every day, thundering –  
into the cemetery of unprecedented times).*

Time is actually an abstract concept, it has no color, appearance, or shape. Having blood is a completely unimaginable phenomenon. But the poet's imagination is so broad that he describes how, if time is wasted, it becomes "stained with black blood," dies, and falls into the "cemetery of unprecedented times." Through this, the characteristics of Shavkat Rahmon's personality are manifested – the idea of appreciating time and not wasting it. The concept of "time" in the poet's thinking is verbalized using such unusual combinations and metaphors.

When analyzing Shavkat Rahmon's "Collection", we can witness that he refers to the concept of "mountain" in many places. The title of his collection "Awakened Mountains", published in 1986, is also symbolic: the spirit of a people whose mountains are awake is always fresh.

*Tog' xo'rsinib yubordi og'ir  
Teran xobdan uyg'ondi yurak  
Tog'lar kabi xo'rsinmoq kerak (Shavkat Rahmon).  
(The mountain sighed heavily  
The heart woke up from a deep sleep  
We must sigh like mountains).*

In the poem, the sighing of the mountains gives the reader aesthetic pleasure. But what happens when the mountains sigh? An earthquake occurs. The whole of existence, the universe awakens, shakes. Isn't the poet calling on the people, the people whose shoulders are darkened by the sun, the people who have been oppressed for many years under the shackles of darkness, and whose foreheads are branded with the label "black people", to awaken through this poem? When he says "We must sigh like the mountains", he emphasizes that the people, the nation, will become a nation, awaken, and when the people wake up and realize their identity, there will be evolution. Through the concept of "mountain", the poet is praising, along with grandeur, heaviness and depression. Another unique feature of Shavkat Rahmon's poetry is the need to analyze his poems holistically. Individual lines do not have a single meaning. In one poem, this word is used 5 or 6 times, but no repetition causes stylistic confusion. In the poet's work "Collection", published in 1997, the word "mountain" is used 100 times (excluding the words "hill",

“peak”, “rock”). In the poem “My thoughts at the foot of Solomon Mountain” on page 176 of “Collection”, we encounter the word “mountain” 6 times. However, no repetition undermines the content of the work, but rather helps the reader find his own identity.

In the poetic texts of Muhammad Yusuf, the concept of “mountain” appears in a different context.

*Qiz bor uying fayzi bo 'lak deydilar.  
Jannat yo 'li – qiz bor yo 'lak deydilar.  
O 'ngirimda o 'g 'lim yo 'q deb o 'ksimang,  
Tog ' bo 'lmasa, qir ham tirgak deydilar (Muhammad Yusuf).  
(They say that the house with a girl is attractive.  
They say that the path to heaven is a path with a girl.  
Don't say I don't have a son,  
They say that if there is no mountain, even a hill is a pillar).*

As it can be seen, in this speech fragment, the concept of “mountain” comes in the meaning of “son”. In Uzbeks, a son is mainly considered a support, a pillar. Taking this into account, the poet uses the lexemes “mountain” and “hill” in this speech fragment, and this is said as a “comfort” for those who do not have sons. The hill means “daughter”. A creative person should be very careful when using words. Every word he uses should not be a negative judgment that “touches” the reader. Otherwise, this will become an unforgettable situation for the reader.

*Hayotga to 'ymagan ko 'zlarim,  
Vallomat tog 'lardan yuksakda (Rauf Parfi).  
(My eyes, not satisfied with life,  
Higher than the grandiose mountains).*

The combination “grandiose mountains” used in this speech fragment does not convey the concepts of support, humility, or pillar. The combination is used in the meaning of “arrogant people”. At the heart of the meanings of the words used by the creator are universal ideas that belong to that nation and people. However, these general ideas are interpreted differently by one poet and another by another creator. If in our nation the mountain embodies the meaning of grandeur, then this concept is manifested differently in the views of each creator.

The third chapter of the dissertation, entitled “**Expression of poetic thought through linguistic means,**” consists of three paragraphs. This chapter discusses metaphors, similes, occasional and unusual units, oxymorons and their use in poetic texts. In the first paragraph of the chapter, entitled “Metaphor and simile as a means of expressing poetic thought,” metaphors and similes used in the works of such creators as Rauf Parfi, Shavkat Rahmon, Muhammad Yusuf, and Fakhriyor are analyzed. By the 20th century, with the formation of cognitive linguistics, the phenomenon of metaphor began to attract more and more attention of linguists, and new approaches to metaphor began to emerge. In the works of poets who created in the second half of the 20th century, we encounter places where metaphors are used in new ways, that is, through metaphors we can feel the rapid change of time. Below is an example from the poem of the poet Shavkat Rahmon:

*Bu qanday kun o'zi,  
 Qanday kun o'zi,  
 hattoki mushuklar, itlar ishshaydi.  
 Soxta qahramonlar ketdilar to'zib,  
 yolg'on daholarning og'zi qiyshaydi.  
 (What a day it is,  
 What a day it is,  
 Even cats and dogs are working.  
 The false heroes have gone,  
 The mouths of false geniuses are crooked).*

The poem is written in a sad spirit, we can feel the strength of emotion from the mood in the poem. The reader may not understand at first glance what the details of the poem are about, what the poet wants to say, but the astute reader will feel the spirit of negative coloring in these verses, wrapped in metaphors. The barking of cats and dogs has acquired a metaphorical nature. The laughter of hypocritical people is revealed in the form of cats and dogs.

The similes used by the creators can also be distinguished by their unusualness and the manifestation of the poets' unique style. For example, in the work of Shavkat Rahmon, beautiful nights are likened to snakes: *Nights are beautiful like a snake.*

In the conceptosphere of the Uzbek nation, the snake is embodied as a negative, ugly and cold creature. However, the poet uses the snake in a completely opposite sense, choosing it as a basis for comparison, the poet likens beautiful nights to snakes. This demonstrates the uniqueness of the poet's individual-authorship style. In our opinion, the poet wanted to compare the silence of the night to the silence of the snake, reflecting his views on the beauty of the snake embodied in his thinking in the poetic text.

There are many similes related to snakes in the work of Shavkat Rahmon. In the following example, the poet likens the autumn season to three yellow snakes:

*Bobochinor sergak mudrardi  
 Kar, vaysaqi sherigi bilan.  
 Allaqanday kelar sudralib,  
 kuzak – xuddi uch sariq ilon (Shavkat Rahmon).  
 (Great platan was awake and slumbered  
 Deaf, with his partner chatterer.  
 It will come somehow,  
 crawling,  
 like three yellow snakes).*

In the verses, the autumn season, which is slowly coming, is likened to the crawling of three yellow snakes. It seems that three yellow snakes are slowly crawling and filling the surroundings with yellow. This also shows the individual thinking typical of the poet.

Rauf Parfi also widely used similes based on the form associated with the sun: *The sun is a head! The sun is like a cannon.*

The second paragraph of the chapter is entitled “The realization of poetic thought through occasional lexical units.” In Uzbek linguistics, there is a high interest in occasional units and related linguistic phenomena, which have been studied by a number of researchers. However, occasional units have not been studied separately as a language means that forms the author's idiostyle and have not been analyzed from the point of view of the representative function of language as a product of individual thought. The concepts of individual thought and the creator's idiostyle are mutually exclusive. The use of occasional units serves to ensure the interest of the text. For example, if we look at Fakhriyor's work, we will witness his skillful use of occasional units.

*Yirtib tashlanmagan, g'ijimlanmagan  
Armonni hijjalar dil og'riqlari.  
Na “nima”lanmagan, na “kim”lanmagan  
Sog'inchlaring toshga aylanar... qarib (Faxriyor)  
(Not torn, not crumpled  
The pains of the heart are harmonious rhymes.  
Neither "what" nor "who"  
Your longings will turn into stone... in old age)*

The words “who” and “what” are not found in other writers.

In some cases, occasionalisms can also be used to rhyme with other words in the poetic text and to ensure harmony:

***Bolazor***, mevazor, tolzor ko'chalar,  
Shoxlar yerga tegar shig'il hosildan (Shavkat Rahmon).  
*(The streets of the children, orchard, the streets of the willow,  
The branches touch the ground full of the fruits).*

The poet creates an occasional lexical unit – the word “bolazor” – in order to use a word that is rhyming in tone and form to the words “tolzor”. This occasional unit, which means “full with children”, does not cause difficulties in understanding for the reader, but rather serves to make the poetic text fluent and easy to read.

Rauf Parfi used this addition to create words with a negative meaning: *yolg'onzor* (full of lie), *o'likzor* (full of the dead).

The third paragraph of the chapter is called “Unusual combinations are the product of individual thinking.” In Rauf Pafi's work, there are such words as a *silent cry, frozen fire, liquid stone, weeping cry, resurrected death, the dead killed, black snow, sleep sleeps, I am drowning in the blue, silence was cursing, I ran with my cut leg, I stretched out my cut hand*; in Shavkat Rahmon's work, there are such unusual combinations as *a silent scream, a pregnant garden*.

Unusual combinations are the product of the individual thinking of each creator. After all, “A true writer sees life with his own eyes. "Naturally, it must also have the ability to extract meaning from life events, or rather, the potential to make readers derive this meaning”<sup>48</sup>.

<sup>48</sup> Шукур Холмирзаев замондошлар хотирасида. – Тошкент, 2010. – Б.281.

## CONCLUSION

1. The linguistic world picture is the way a person perceives reality with the help of language, as well as how it is expressed in language. Speakers of each language perceive the world using linguistic means specific to that language and verbalize the ideas reflected in their thoughts.

2. Individual thinking is manifested in connection with the individual cognitive, mental, psychological aspects of a person. Characteristics such as a person's level of knowledge, worldview, thinking, lifestyle are formed in his mind in the form of individual thinking and they are spontaneously expressed through linguistic units. Through this, an individual style, individual linguistic characteristics are formed.

3. In the cognitive poetic study of a text in the United States and Europe, the main attention is paid to the issue of how it is understood. In Russian linguistics, on the contrary, what the author intended when creating a poetic work, what thoughts he relied on, in general, how he thought, the individual cognitive characteristics of the author are widely studied. Russian linguists note that it is appropriate to study the understanding, perception of a poetic text, as well as the emergence of individual creative thinking in connection with the phenomenon of linguistic representation. In Uzbek linguistics, cognitive poetics is also interpreted in the sense used in Russian linguistics.

4. Cognitive poetics is a direction that combines the fields of cognitology, linguistics and literary studies. While literary scholars study the features of the author's cognitive world reflected in literary works, linguists analyze the features of the linguistic and methodological means used in this reflection.

5. Reflecting his conceptual world with the help of linguistic means, any poet tries to use his own phonetic, lexical, syntactic units, and also strives to use stylistic means individually. The individual poetic picture of the world manifests two goals: to individually reflect the poet's conceptual sphere and to create a style characteristic of poets with the help of individual linguistic and stylistic means.

6. The poetic text is one of the most complex and expressive forms of linguistics and fiction. In such texts, figurative means of expression are widely used, and their emotional and expressive impact is high. Poetic texts, as a rule, have a unique rhythm and structure, and their language differs from traditional colloquial language. The poetic text does not directly reflect the given reality, but reflects the author's knowledge of this reality, that is, the subjective world of ideal images and ideas, subjective experiences.

7. When linguistic thinking directly comes to the form of a poetic text and is analyzed from a linguocognitive point of view, the role of language functions is incomparable. For poetic texts, such linguistic functions as representative, referential, conative, aesthetic, expressive-informative, emotive are characteristic, which play an important role in the linguistic representation of poetic thought.

8. Since the poet's thinking is realized with the help of language, his personal knowledge, level, worldview, as well as personal qualities are also expressed in language using linguistic means, the author's "I" is manifested. In order to

understand the finished creative sample, a certain degree of coherence of thinking is required. When creating any creative product, the author's "I" is manifested in it, the creator's knowledge, level, interests, inner world, level of thinking and other characteristics affect the linguistic means used in the poetic text.

9. A concept is conceptualized in different ways in the minds of different individuals and is verbalized in speech using specific linguistic means. Different aspects of a concept are manifested in the work of different poets in their own way and are considered a reflection of the poet's individual – authorial style, inner "I", conceptual sphere.

10. Metaphors, similes are closely related to language and thinking and are considered devices that express complex and deep manifestations of the human mind. This demonstrates the uniqueness of the individual-authorial style inherent in the poet.

11. Occasional words, unusual combinations and oxymorons are significant in that they clearly represent the individual style and poetic thinking of the creators. With the help of such linguistic means, one can understand the conceptual sphere of the poets, their worldview and inner world. At the same time, understanding such means also requires a certain preparation, knowledge and harmony of thinking from the reader.



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

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**НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**ИБРАГИМОВА ИРОДА АРТИКМАШРАБОВНА**

**ЛИНГВИСТИЧЕСКАЯ РЕПРЕЗЕНТАЦИЯ ПОЭТИЧЕСКОГО  
МЫШЛЕНИЯ (НА ПРИМЕРЕ УЗБЕКСКОЙ ПОЭЗИИ XX ВЕКА)**

**10.00.01 – Узбекский язык**

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

**Наманган – 2024**

**Тема диссертации доктора философии (PhD) зарегистрирована Высшей аттестационной комиссией Республики Узбекистан за № В2021.1.PhD/Fil11544.**

Диссертация выполнена в Наманганском государственном университете.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещен на сайте ([www.namdu.uz](http://www.namdu.uz)) и на информационно-образовательном сайте «ZiyoNet» [www.ziyo.net](http://www.ziyo.net)

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Защита диссертации состоится «\_\_\_» \_\_\_\_\_ 2024 года в \_\_\_ часов на заседании Научного совета PhD.03/04.06.2020.Fil.76.04 при Наманганском государственном университете по адресу: 160119, г. Наманган, ул.Бобуршах, 161. Тел.: (+99869) 227-06-12; (998-69) 228-85-01, Факс: 228-85-02. Веб-сайт: [www.namdu.uz](http://www.namdu.uz), e-mail: [info@namdu.uz](mailto:info@namdu.uz) faks: (+99869) 227-07-61; e-mail: [info@namdu.uz](mailto:info@namdu.uz).)

С диссертацией можно ознакомиться в Информационно-ресурсном центре Наманганского государственного университета (зарегистрирована под №\_\_\_) (Адрес: 160119, г.Наманган, ул.Уйчи, 316. Тел.: (99869) 227-29-81).

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(протокол рассылки №\_\_\_ от «\_\_\_» \_\_\_\_\_ 2024 года)

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## Введение (Аннотация диссертации доктора философии (PhD))

**Целью исследования** является изучение языковой репрезентации поэтического мышления на основе творчества таких поэтов, как Рауф Парфи, Шавкат Рахман, Мухаммад Юсуф, Фахриёр, живших и творивших во второй половине XX века.

В качестве **объекта исследования** были использованы поэтические произведения таких поэтов, как Рауф Парфи, Шавкат Рахман, Мухаммад Юсуф, Фахриёр, живших и творивших во второй половине XX века.

**Предметом исследования** являются языковые единицы, служащие репрезентации поэтического мышления.

**Научная новизна исследования** заключается в следующем:

обобщены исследования, проведенные в мировом и узбекском языкознании по языковой и индивидуальной языковой картине мира, взаимосвязи языка и мышления, поэтическому тексту, когнитивной поэтике; выявлены отличительные черты поэтических текстов от других типов текстов; определена связь индивидуальной языковой картины с когнитивными, мыслительными, психологическими и языковыми возможностями личности; выявлено, что поэтические тексты активно используют такие функции, как репрезентативная, референциальная, конативная, эстетическая, экспрессивно-информативная, эмотивная, и эти функции играют важную роль в языковом представлении поэтической мысли;

отражение «Я» поэта в поэтических текстах, то есть доминирование сравнений и неповторимый поэтический стиль в творчестве Фахриера; языковые средства, имеющие коннотацию в творчестве Шавката Рахмона; акцентирование на повторении звуков, слов, предложений, гармонии слогов, изображении мира посредством цвета, являясь характерной чертой стиля Рауфа Парфи, получило прагматическое и когнитивное обоснование;

важнейшая составляющая образа индивидуально-авторского мира – художественная концепция – проявляется в сознании писателя или поэта как некая психическая сущность, сформированная на основе его опыта, знания действительности, собственных чувств, представлений и жизненной информации, что доказывается на основе концептов *любви, времени, горы, ветра* в произведениях поэтов;

поэтические метафоры, окказиональные и необычные сочетания, используемые в произведениях Шавката Рахмона, Рауфа Парфи, Мухаммада Юсуфа и Фахриёра, анализируются на основе современных лингвистических научно-теоретических и практических взглядов.

**Внедрение результатов исследования.** На основе лингвокогнитивного исследования произведений узбекских поэтов XX века:

выводы и рекомендации научно-исследовательских работ, проводимых в мировом и отечественном языкознании по вопросам языковой и индивидуальной языковой картины мира, взаимосвязи языка и мышления, поэтического текста, когнитивной поэтики, отличительных особенностей поэтических текстов от других видов текстов; связи индивидуальной

языковой картины с когнитивными, мыслительными, психологическими и языковыми возможностями отдельно взятых индивидов; активное использование в поэтических текстах таких функций, как репрезентативная, референциальная, конативная, эстетическая, экспрессивно-информативная, эмотивная и непосредственная значимость этих функций в языковом отображении поэтической мысли были использованы в рамках практического проекта I-OT-2019-42 «Создание электронного поэтического словаря узбекского и английского языков (Изображение внешности человека, характера, природы и национальных символов)», реализованного в Ташкентском государственном университете узбекского языка и литературы им. А. Навои в 2019-2021 годах (справка 04/1-1816 Ташкентского государственного университета узбекского языка и литературы им. А. Навои от 11 июля 2024 года). В результате созданный в рамках проекта электронный словарь был обогащен информацией и необходимыми понятиями, связанными с когнитивной поэтикой;

выводы об отражении «Я» поэта в поэтических текстах, то есть доминировании сравнений и своеобразии поэтического стиля в творчестве Фахриёра; о том, что языковые средства имеют свою коннотацию в творчестве Шавката Рахмона; о том, что характерной чертой стиля Рауфа Парфи является повтор звуков, слов, предложений, гармония слогов, изображение мира посредством цвета, которые прагматически и когнитивно доказаны были использованы при создании электронной платформы «bolalaradabiyoti.uz» и ее мобильного приложения, которое было осуществлено в Ташкентском государственном университете узбекского языка и литературы имени А. Навои в 2021-2023 годах (справка 04/1-1817 Ташкентского государственного университета узбекского языка и литературы имени А. Навои от 11 июля 2024 года). В результате материалы исследования послужили обогащению электронной платформы и ее мобильного приложения, созданных в рамках проекта, новой информацией;

выводы о том, что важнейшая составляющая образа индивидуально-авторского мира – художественный концепт – проявляется в сознании писателя или поэта как некая психическая сущность, сформированная на основе его опыта, знания действительности, собственных чувств, представлений и жизненной информации, о чем свидетельствуют понятия *любви, времени, горы, ветра* в произведениях создателей, были использованы при подготовке сценария передачи «Бдительность» Национальной телерадиокомпании Узбекистана «Телерадиоканал Узбекистана» от 17 июля 2024 года (справка 04-36-924 Национальной телерадиокомпании Узбекистана «Телерадиоканал Узбекистана» от 8 августа 2024 года). В результате данная передача послужила воспитанию подрастающего поколения в духе уважения к великому материальному и духовному наследию нашего народа, любви к родному языку, повышению уровня их знаний.

**Структура и объем диссертации.** Диссертация состоит из введения, трех глав, резюме и списка доступных публикаций. Общий объем работ составляет 145 страницы.

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

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3. Ibragimova I.A. Olamning individual lisoniy manzarasi tushunchasi. Xorazm Ma'mun akademiyasi, 2024. – №6/4. – В.144-146 [10.00.00 №21].

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5. Ibragimova I.A. The place and role of symbols and elements of nature in the works of Abdullah Qahhor. International Journal on Integrated Education. DOI: <https://doi.org/10.17605/ijie.v3i10.6> published October 10, 2020. Vol.3. – №10. ResearchBib (2024) – 12.98 (№14)

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8. Ibragimova I.A. Shavkat Rahmon ijodida metaforalar // “Nutq madaniyati va o'zbek tilshunosligining dolzarb masalalari” mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari. – Andijon, 2021. –№7. – В.182-187.

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Avtoreferatning o‘zbek, rus va ingliz tillaridagi nusxalari  
Namangan davlat universitetining “Ilmiy xabarnoma” jurnali  
tahririyatida tahrirdan o‘tkazildi.  
(\_\_\_\_.\_\_\_\_\_.2024-yil)

Bosishga ruxsat etildi: \_\_\_\_\_.\_\_\_\_\_.2024-yil  
Bichimi 60x84 <sup>1</sup>/<sub>16</sub>, «Times New Roman» garniturasini.  
Shartli bosma tabog‘i 3.5 Adadi: 100. Buyurtma: № 80.

Namangan shahri Hamkor ko‘chasi 71<sup>A</sup> uy.  
“Yashin sanoat” bosmaxonasida chop etildi.