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HUZURIDAGI ILMIY DARAJALAR BERUVCHI
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NAMANGAN DAVLAT UNIVERSITETI

ABDULLAYEVA MANZURA NASIBULLO QIZI

UMRZOQ XOLBOY O‘G‘LI HAYRATIY SHE’RIYATINING LINGVOPOETIK VA LINGVOKULTUROLOGIK TAHLILI

10.00.01 – O‘zbek tili

FILOLOGIYA FANLARI bo‘yicha falsafa doktori (PhD) dissertatsiyasi AVTOREFERATI

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Tadqiqot mavzusining dolzarbligi va zarurati. Jahon tilshunosligida badiiy matnni yanada mukammal tadqiq etish uchun zamonaviy yondashuvlar orasida lingvopoetika va lingvokulturologiya izchil taraqqiy etib kelmoqda. Lingvopoetika uchun ijodkorning o‘ziga xos uslubi, so‘z qo‘llash mahorati, til birliklari orqali ifoda etilayotgan voqelik, his-tuyg‘ularga mos holda foydalanishdagi originallik, emotsionallik va ekspressivlikni aks ettiruvchi lisoniy vositalarning, lingvokulturologiya uchun esa, badiiy asar yaratilgan makon va madaniyat, olamning muayyan tildagi lisoniy manzarasi va uning ijodkor tomonidan qayta aks ettirilishi, milliy-madaniy konseptlar masalsining amaliy jihatdan keng ko‘lamda o‘rganish muhim masala qilib qo‘yilmoqda. Ayniqsa, mumtoz badiiy asarlar matnining lingvopoetik va lingvokulturologik xususiyatlarini tadqiq etish filologlarning e’tiborini muttasil jalb qilib kelmoqda.

Dunyo tilshunosligida fonetik, leksik va grammatik birliklarning poetik matnda qo‘llanishi, ijodkor individual uslubi orqali noan’anaviy, noodatiy ifodalarning yaratilishini tadqiq etish zaruriy ilmiy masalalardan ekanligi qayd etilmoqda. Milliy obrazli tafakkur mahsuli sanaluvchi o‘xshatishlar, metaforalar va paremiologik birliklarning qo‘llanishida esa lingvopoetik hamda lingvokulturologik jihatlarning ilmiy-nazariy asoslari bosh masala sifatida e’tirof qilinmoqda. Badiiy matn ijodkorning dunyoni, voqelikni obrazli-estetik idrok qilishi mahsuli sifatida paydo bo‘lishi, uning badiiy butunlik sifatida o‘quvchi tomonidan tushunilishi, idrok etilishi ham murakkab estetik faoliyat ekanligining ilmiy-amaliy tomonlarini tadqiqot asosi sifatida belgilanishi muhim vazifalardan biri sifatida belgilanmoqda.

O‘zbek tilsunosligida mustaqillik yillarida mumtoz adabiy manbalarning lisoniy, ma’rifiy, badiiy xususiyatlarini o‘rganish masalasiga e’tiborning kuchayganligi sababidan filologik tadqiqotlarning mavzu doirasi tobora kengaymoqda. Bu borada tilshunoslikning zamonaviy soha va yo‘nalishlarida olib borilayotgan ilmiy-nazariy va amaliy tadqiqotlarning o‘ziga xos o‘rni va ahamiyati mavjud ekanligi alohida ta’kidlanganidek, «Mamlakatimizda o‘zbek tilining davlat tili sifatidagi o‘rni va ahamiyatini oshirish, uni zamon talablari asosida rivojlantirish masalasini biz milliy o‘zligimizni anglash, millat ruhini saqlab qolish, yorug‘ kelajagimizni ta’minlashning eng muhim omili, deb bilamiz»[1].. Xususan, mumtoz matnlarning badiiy hamda lingvistik xususiyatlariga doir keng ko‘lamli tadqiqotlar amalga oshirilmoqda. Mazkur tadqiqotning obyekti bo‘lgan Umrzoq Xolboy o‘g‘li Hayratiy ijodida har bir so‘z tilning badiiy-estetik vazifasiga monand qo‘llangani shoirning ona tili imkoniyatlarini chuqur o‘zlashtirgani va undan to‘laqonli foydalana olganini o‘rganilishi mavzusining dolzarbligini, muhim zaruriy ahamiyatga ega ekanligidan dalolat beradi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 4-oktyabrdagi “O‘zbekiston Respublikasining “Davlat tili haqida”gi Qonuni qabul qilingan-ligining o‘ttiz yilligini keng nishonlash to‘g‘risida”, PQ-4479-son, 2019-yil

[1] O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning “O‘zbek tili bayrami munosabati bilan O‘zbekiston xalqiga bayram tabrigi. https://www.gazeta.uz/oz/2023/10/21/uzbek-language/ https://lex.uz/docs/4561730

21-oktyabrdagi “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeini tubdan oshirish chora-tadbirlari to‘g‘risida”gi PF-5850-son, 2020-yil 20-oktyabrdagi “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”|gi PF-6084-son Farmoni, 2020-yil 30-iyundagi “O‘zbekiston Respublikasida yoshlarga oid davlat siyosatini tubdan isloh qilish va yangi bosqishga olib shiqish shora-tadbirlari to‘g‘risida”gi PF-6017-son Farmoni, O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi “Yangi O‘zbekistonning 2022-2026-yillarga mo‘ljallangan taraqqiyot strategiyasi to‘g‘risida”gi PF-60-son 2022-yil 6-iyuldagi “O‘zbekiston Respublikasining 2022-2026-yillarga mo‘ljallangan innovatsion rivojlanish strategiyasini tasdiqlash to‘g‘risida”gi PF-165-son qarorlari hamda boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishi doirasida amalga oshirilgan.

Muammoning o‘rganilganlik darajasi. Badiiy asar tilining o‘ziga xos xususiyatlari bilan bog‘liq tadqiqotlar jahon tilshunosligida uzoq tarixga ega. Dunyo tilshunosligida badiiy asar tili haqidagi ilk qarashlar qadimgi yunon faylasufi Aristotel nomi bilan bog‘liq[2]. Xususan, ritorika, stilistika, badiiy asar tili kabi fan sohalarining tarixiy taraqqiyoti lingvopoetikani shakllantirdi. Bu masalalar bo‘yicha g‘arb tilshunosligida ko‘plab tadqiqotlar amalga oshirilgan bo‘lib, dastlab G.E.Lessing, keyinroq A.Xolodovich, M.Birvish, R.Yakobson, B.Larin, L.Shitser, B.Tomashevskiy, V.M.Jirmunskiy, V.Vinogradov, G.O.Vinokur, Y.S.Stepanova, A.V.Chicherin, M.M.Baxtin, O.S.Axmanova, V.P.Grigorev, V.A.Kuxarenko, M.I.Gorelikova, N.A.Kupina, V.Y.Zadornova, N.A.Nikolina, A.A.Lipgart[3] kabilar tilshunoslik va adabiyotshunoslik sohalarining

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

[3] Холодович А. К вопросу о лингвистическом методе в поэтике // К борбе за марксизм в литературной науке. – Л.: Прибой, 1930; Виноградов В.В. О языке художественной литературе. – М., 1956; Винокур Г.О. Филологические исследования: лингвистика и поэтика. – М.: Наука, 1970; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974; Степанова Ю.С. Основы общего языкознания. – М., 1975; Жирмунский В. М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977; Шмелов Д.Н. Русский язык в его функциональных разновидностях. – М.: Наука, 1977; Григорьев В.П. Поэтика слова. – М.: Наука, 1979; Новиков Л.А. Лингвистическое толкование художественного текста. – М.: Русский язык, 1979; Хованская З.И. Анализ литературного произведения в современной французкой филологии. – М.: Высшая школа, 1980; Галперин И.Р. Текст как объект лингвистического исследования. – М., 1981; Задорнова В.Я. Восприятие и интерпретация художественного текста. – М.: Высшая школа, 1984; Григорьев В.П. Структура и функционирование поэтического текста. Очерки лингвистической поэтики. – М.: Наука, 1985; Якобсон Р. Работы по поэтике. – М.: Прогресс, 1987; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988; Гореликова М.И., Магомедова Д.М. Лингвистический анализ художественного текста. – М.: Русский язык, 1989; Шанский Н.М.Лингвистический анализ художественного текста. – Л.: Просвещение, 1990; Липгарт А.А. Лингвопоэтическое сопоставление: теория и метод. – М., 1994; М.В., Яковлева Е.В. Основы филологического чтения: Современный английский язык. – М.: Диалог – МГУ, 1997; Липгарт А.А. Основы лингвопоэтики. – М., 1999; Купина Н.А., Николина. Н.А. Филологический анализ художественного текста –

uyg‘unligi, o‘zaro bog‘liqligi haqidagi fikrni ilgari suradilar. Ayni paytda, ularning asarlarida badiiy matn tadqiqi jarayonida til hodisalari tahliliga alohida e‘tibor qaratish lozimligi ta‘kidlanadi. XX asrning o‘rtalaridan o‘zbek filologiyasida ham lingvopoetik tadqiqotlar doirasida yozuvchi tili va uslubi, badiiy asar tilini o‘rganishga alohida e‘tibor qaratila boshlandi. A.G‘ulomov, X.Doniyorov, S.Mirzayev, L.Abdullayeva, E.Qilichev, S.Karimov, B.Umurqulov, X.Abdurahmonov, N.Mahmudov, I.Mirzayev, H.Ahmedov, G.Rixsiyeva, M.Yo‘ldoshev, S.Mo‘minov, M.Qosimova, G.Muhammadjonova, D.Jamoliddinova, M.Abdupattoyev, H.Usmonova, D.Shadiyeva, O.Tursunova, G.Rihsiyeva, G.Keldiyorova, Sh.Toshxo‘jayeva, G.Jumanazarova, D.Andaniyozova, D.Nazarova, T.Butunbayeva, A.Hasanov, A.Hamidov, A.Saminov, N.Ahmadjonov, N.Ortiqova[4] singari tilshunoslarning ishlarida mazkur masala tadqiq etilgan.

М.: УРСС, 2003; Маринова Е.В. Иноязычная лексика современного русского языка: учеб. пособие. – М.: Наука, 1975.

[4] Маҳмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиѐти. 1985, № 6 . – Б.48-50; Шу муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиѐти. 1987. №4 . – Б. 34-38; Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста (на материале современной узбекской поэзии): Дисс… док.филол.наук. – Ташкент, 1992; Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри... дисс. – Тошкент, 1993; Раҳимов А. Ўзбек романи поэтикаси: Филол. фан. д-ри... дисс. автореф. – Тошкент, 1993; Имомова Г.М. Типик миллий характер яратишда бадиий нутқнинг ўрни: Филол. фан. номз… дисс. автореф. – Тошкент, 1993; Тўраев Д. Ҳозирги ўзбек романларида бадиий тафаккур ва маҳорат муаммоси (60-80-йиллар): Филол. фан. д-ри... дисс. автореф. – Тошкент, 1994; Нурматов А. Бадиий асарда полифонизм: Филол. фанлари номз… дисс. автореф. – Тошкент, 1996; Солижонов Й. XX асрнниг 80-90-йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол. фан. д-ри... дисс. – Тошкент, 2002; Йўлдошев М. Чўлпоннинг бадиий тил маҳорати: Филол. фан. номз... дисс. автореф. – Тошкент, 2000; Нормуродов Р.У. Шукур Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз... дисс. автореф. – Тошкент, 2000; Аҳмедов Ҳ. Ўзбек адабиётида насрий шеър: Филол. фанлари номз... дисс. автореф. – Тошкент, 1995; Рихсиева Г. Шеъриятдаги гапларнинг актуал бўлинишида анафоралар ўрни: Филол. фан. номз... дисс. – Тошкент, 1999; Келдиёрова Г. Ўзбек бадиий нутқида антитеза (Э. Воҳидов шеърияти мисолида): Филол. фанлари номз... дисс. автореф. – Тошкент, 2000; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз... дисс. автореф. – Тошкент, 2004; Шодиева Д.Ш. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол.фан. номз...дис. автореф. – Тошкент, 2007; Тўланова Н. Тўқсонинчи йиллар ўзбек шеърияти тилидаги бадиий санъатларнинг лисоний-услубий таҳлили: Филол. фанлари номз... дисс. автореф. – Тошкент, 2008; Жамолиддинова Д. Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари. Филол.фанлари номз… дисс. – Тошкент, 2009; Нормаматов С. Абдулла Авлоний шеърияти лексикасининг маъновий-услубий хусусиятлари: Филол. фан. номз... дисс. автореф. – Тошкент, 2011; Жуманазарова Г. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил): филол. фан. д-ри (DSc) дисс. автореф. – Тошкент, 2017; Турсунова О.А. Ўзбек бадиий нутқининг фонопоэтик тадқиқи (шеърий асарлар мисолида): Филол. фан. бўйича фалсафа док. (PhD) автореф. – Фарғона, 2018; Қурбонова М.О. Мустақиллик даври достонлари лингвопоэтикаси: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Фарғона, 2019; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси: Филол. фан. док. (DSc) автореф. – Фарғона, 2021; Назарова Д.И. Жамол Камол шеърияти поэтикаси: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Бухоро, 2021; Бутунбаева Т.А. Замонавий назмий дискурсда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўктам ва Минҳожиддин Мирзо шеърияти мисолида) филол. фан. бўйича фалсафа. док. дисс... (PhD) – Самарқанд, 2021; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: филол. фан. номз… дисс (PhD) – Қарши, 2020; Умурқулов Б. Ўзбек бадиий насрининг лингво-услубий шаклланиш асослари: фил. фан. док…дисс. (DSc) –Тошкент, 2020; Usmonova H.Sh. Gap bo‘laklarining pozitsion strukturasi. – Namangan, 2022; shu muallif: Mazmuniy sintaksis (gap bo‘laklarining pozitsion strukturasini o‘rganish masalalari). – Namangan, 2023; Саминов А.И. Оксюморон-бадиий нутқда лингвопоэтик восита сифатида: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Фарғона, 2022; Axmadjonov N. Badiiy uslubda qo‘llangan presedent nomlarning lingvopoetik tadqiqi: (PhD). – Farg‘ona, 2022; Muminov S., Gopirova X. Rauf Parfi she’riyatining lingvopoetik xususiyatlari. – Farg‘ona, 2023; Ortiqova N. Anvar Obidjon she’riyatining fonoleksopoetik xususiyatlari: filol.fan. bo‘yicha falsafa dok… diss (PhD). – Farg‘ona, 2024.

Ayrim manbalardagi ma’lumotlarni hisobga olmaganda Umrzoq Hayratiyning adabiy merosi hali hozirgacha xalqqa to‘laligicha yetkazilmagan. To‘plamlarda,[5] gazeta-jurnallarda[6] ba’zi namunalar e’lon qilingan, xolos. Ijodkor to‘g‘risida dastlab adabiyotshunos Dadamirza Orifboyevning maqolalari[7] filologiya fanlari nomzodi Alixon Xalilbekovning tadqiqotlari[8] uchraydi. Bu boradagi salmoqli ma’lumotlarni O‘zbekiston Yozuvchilar uyushmasi a’zosi Sodiq Sayhun to‘pladi va nashr ettirdi[9]. Yuqorida nomlari zikr qilingan tadqiqot yoki ma’lumotlarning barchasi adabiyotshunoslik nuqtai nazaridan olib borilgan izlanishlar hisoblanadi. Biz mumtoz adabiyotimizning XIX asrning ikkinchi yarmi va XX asr boshlarida yashab, qalam tebratgan so‘z san’atkorlaridan yana bir munosib vakili shoir Hayratiyning badiiy-uslubiy mahoratini tilshunoslik yo‘nalishi nuqtai nazaridan tadqiq etdik.

O‘zbek tilshunosligida badiiy asarlarning lingvopoetik va lingvokulturologik jihatlari hali yetarli o‘rganilmagan. Ushbu tadqiqot o‘zbek milliy uyg‘onish davri namoyandasi Umrzoq Hayratiyning ijodi bo‘yicha amalga oshirilgan ilk ilmiy izlanish sanaladi. Shoirning g‘azal, murabba, muxammas, musaddas, mustazod, ruboiy, fard va masnaviylarining leksik qatlamidagi badiiy so‘z san’atlarining ifodaviylik jihatlari, lingvokulturologik til birliklaridan foydalanish mahorati, ularning leksik-stilistik va konseptual xususiyatlari ma’lum darajada tadqiq etilgan. Xususan, lingvopoetik va lingvokulturologik xususiyatlari monografik tarzda o‘rganilgan.

Tadqiqot mavzusining dissertasiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari bilan bog‘liqligi. Dissertasiya Namangan davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq «O‘zbek tilining sistem-struktur va antroposentrik tadqiqi» mavzusidagi loyiha doirasida bajarilgan.

Tadqiqotning maqsadi. Shoir Hayratiy ijodiy merosining lingvopoetik hamda uning she’rlarida qo‘llangan lisoniy birliklarning lingvokulturologik xususiyatlarini tadqiq etishdan iborat.

Tadqiqotning vazifalari sifatida quyidagilar belgilab olindi:

Hayratiy asarlarining fonopoetik xususiyatlarini aniqlash, fonetik birliklarning poetik funksiyalarini tahlillash;

shoir she’rlarida qo‘llangan sinonim, antonim, so‘z takrori, o‘xshatish va boshqa lisoniy birliklarning genetik tarkibi va o‘zlashma so‘zlarning asliyat bilan semik munosibligini aniqlash;

g‘azal, masnaviy, muxammas, musaddas, mustazod va fardlarida ijodkor qo‘llagan madaniy leksemalarning milliy xususiyatlarini o‘rganish;

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[5] Асрлар нидоси. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1982. – Б. 408-432.

[6] Ҳайратий ғазаллари // Меҳнат ва турмуш, 1974, 4-сон; Ҳайратий ғазалларидан намуналар // Гулистон, 1975, 3-сон; Умрзоқ Ҳайратий ижодидан // Наманган ҳақиқати, 1974, 52-сон; Бебаҳо мерос // Машъал, 1974, 100-сон.

[7] Орифбоев Д. Шоир Ҳайратий // Машъал, 1972, 65-сон.

[8] Xalilbekov A. Namangan adabiy gulshani. – Namangan. 2007; shu muallif: A. Hayrat // Namangan haqiqati, 2004, 80-son.

[9] Sayhun S. Biz bilgan va bilmagan shoir Hayratiy. – Namangan: Iste’dod ziyo press, 2022. – B.156.

Hayratiyning XIX asr ikkinchi yarmi va XX asr boshlaridagi o‘zbek adabiy tili rivojiga o‘ziga xos uslubi bilan qo‘shgan hissasini yorqin misollar asosida ko‘rsatib berish.

Tadqiqot obyekti sifatida Hayratiyning qo‘lyozma “Tuhfayi Hayratiy” devoni, tadqiqot jarayonida yangi nashr etilgan “Armug‘on” to‘plami, gazeta va jurnallarda yoritilgan she’rlari hamda yangi topilgan qo‘lyozma g‘azal, muxammas va musaddaslari tanlandi.

Tadqiqotning predmetini Hayratiy she’rlarida qo‘llanilgan til birliklarining lisoniy-badiiy, struktur-semantik va lingvokulturologik tahlili tashkil etadi.

Tadqiqotning usullari. Mavzuni yoritishda tavsiflash, tasniflash, qiyoslash, komponent va kontekstual, semantik-stilistik va statistik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Hayratiy asarlarining lingvopoetik xususiyatlari nutq ta’sirchanligini oshirishga xizmat qiluvchi fonopoetik vositalar (alliteratsiya, assonans, geminatsiya, ohangdoshlik), leksik-semantik birliklar va ma’no ko‘chish usullariga xos original ifodalar, poetik sintaksisga oid usul va shakllar misolida ochib berilgan.

shoir badiiyati matnda qo‘llanib, uning hissiy-ta’siriy funksiyasini kuchaytiruvchi antiteza, gradatsiya, parallelizm kabi badiiy tasvir vositalari, she’riy sanatlar, ijodkorning individual nutqiy jarayonlarining voqelanishi dalillangan;

Hayratiy shoir asarlarida milliy-madaniy, etnik-mental tushunchalarning ifodalanishi lingvokulturologiyaning eng muhim obyektlaridan sanaluvchi va milliy obrazli tafakkur mahsuli hisoblanuvchi o‘xshatishlar, maqol va matallar misolida asoslangan.

shoir she’rlarining lingvokulturologik xususiyatlaridagi mumtoz matnlarning konseptual o‘ziga xoslik, olamni lisoniy aks ettirishda shoir yashagan ijtimoiy muhit va davr ruhiyati, uning tarixiy-badiiy ahamiyati badiiy tahlil asoslari va qonuniyatlari orqali isbotlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

“Tuhfayi Hayratiy” devoni va bayozlaridan o‘rin olgan she’rlarning fonopoetik va leksopoetik jihatdan tadqiq qilish jarayonida olingan xulosalar o‘zbek tili tarixi, semasiologiya sohalarini yangi ilmiy-nazariy qarashlar bilan boyitishi, uslubshunoslik hamda sohaviy leksik sistemaga doir tadqiqotlar yaratishda xizmat qilishi asoslangan;

ijodkor asarlari lingvopoetik va lingvokulturologik tahlili bo‘yicha aniqlangan natijalar o‘rta maktab, akademik litseylar adabiyot darsliklarida milliy uyg‘onish davri namoyandalari bilan bog‘liq mavzular matnining badiiy-lisoniy xususiyatlarini yoritishda yana bir muhim manba bo‘lishi isbotlangan;

oliy o‘quv yurtlarida «Lingvopoetika», «Lingvokulturologiya», «Matn tilshunosligi», «Madaniyatshunoslik», «Badiiy tahlil asoslari», «Aksiologiya», «Etnomadaniyat», «Lingvofolkloristika», «Pragmalingvistika» kabi fanlardan yaratiladigan darslik va o‘quv qo‘llanmalarining mukammallashuviga muhim qo‘shimcha sifatida foydalanilishi tavsiya qilingan;

dissertatsiyada badiiy matnda xalq og‘zaki nutqidagi faol so‘z, ibora, matal va maqollarning bajargan funksiyalarini aniqlash bilan o‘zbek adabiy tili jamiyatdagi o‘zgarishlarga bog‘liq holda taraqqiy etganligi shoirning uslubiy mahorati vositasida asoslab berilgan.

Tadqiqot natijalarining ishonchliligi tilshunoslikda qo‘llanilayotgan tadqiq usullari asosida tadqiqot maqsadiga mos ilmiy asoslangan nazariy xulosalar chiqarilganligi, nazariy ma’lumotlar rasmiy manbalardan, misollar shoirning qo‘lyozma devoni asosida nashrdan chiqarilgan yangi “Armug‘on” saylanmasidan olinganligi, fikrlar tavsiflash, tasniflash, tahliliy va qiyosiy metodlar vositasida asoslanganligi, xulosa, taklif va tavsiyalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati o‘zbek tilshunosligida lingvopoetika va lingvokulturologiyaga oid tadqiqotlar yaratishda, ularning badiiy, leksik-semantik va lingvokulturologik tahlilini amalga oshirishda ilmiy-nazariy manba bo‘lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, “Lingvopoetika” hamda «Lingvokulturologiya» faniga oid darslik va qo‘llanmalar yaratishda, oliy o‘quv yurtlarining filologiya fakultetlari talabalariga til va madaniyat bilan bog‘liq maxsus kurs hamda seminarlar tashkil etishda manba sifatida foydalanish mumkin. Shuningdek, mumtoz o‘zbek adabiyoti doirasida yaratilgan izohli va sohaviy lug‘atlarni to‘ldirish va mukammallashtirishda qo‘l keladi.

Tadqiqot natijalarining joriy qilinishi. Umrzoq Hayratiyning devon, bayoz, gazeta-jurnallarda yoritilgan, adabiyot muxlislarining shaxsiy arxivida saqlanayotgan nazmiy asarlarining lingvopoetik va lingvokulturologik xususiyatlarini tadqiq etish bo‘yicha olingan ilmiy natijalar asosida:

Hayratiy asarlarining lingvopoetik xususiyatlari nutq ta’sirchanligini oshirishga xizmat qiluvchi fonopoetik vositalar (alliteratsiya, assonans, geminatsiya, ohangdoshlik), leksik-semantik birliklar va ma’no ko‘chish usullariga xos original ifodalar, poetik sintaksisga oid usul va shakllar misolida ochib berilgan o‘rinlardan O‘zbekiston Yozuvchilar uyushmasining She’riyat kengashi hisobot yig‘ilishlarida, yosh ijodkorlarning “Onajonim she’riyat” to‘garagi faoliyatidagi mahorat darslarida, badiiy-ijodiy seminarlarda foydalanilgan. (O‘zbekiston Yozuvchilar uyushmasining 2024-yil 16-dekabrdagi 01-03/986-sonli ma’lumotnomasi). Natijada etuk shoirlar va yosh ijodkorlar badiiy faoliatini kuchaytirish ishlari samaradorligi ortgan.

shoir badiiyati matnda qo‘llanib, uning hissiy-ta’siriy funksiyasini kuchaytiruvchi antiteza, gradatsiya, parallelizm kabi badiiy tasvir vositalari, she’riy sanatlar, ijodkorning individual nutqiy jarayonlarining voqelanishi dalillangan xulosa va natijalaridan O‘zbekiston davlat xoreografiya akademiyasida 2021-2023-yillarda “Musiqa va san’at o‘quv muassasalari uchun “Bolalar raqslari” fanidan interaktiv o‘quv-metodik qo‘llanmalar yaratish” mavzusidagi F3-2019081773-raqamli fundamental loyihani bajarishda, xususan, “O‘zbek bolalar raqslari, raqs liboslari va taqinchoqlari nomlarining o‘zbekcha-ruscha-inglizcha-

fransuzcha qisqacha izohli lug‘ati”ni yaratishda foydalanilgan. (O‘zbekiston Respublikasi Madaniyat Vazirligi O‘zbekiston davlat xoreografiya akademiya-sining 2024-yil 6-iyundagi 1-04-104-sonli ma’lumotnomasi). Natijada izohli lug‘atining badiiylik, ilmiylik va tushunarlilik darajasi ortgan.

shoir asarlarida milliy-madaniy, etnik-mental tushunchalarning ifodalanishi lingvokulturologiyaning eng muhim obyektlaridan sanaluvchi va milliy obrazli tafakkur mahsuli hisoblanuvchi o‘xshatishlar, maqol va matallar misolida asoslangan, Hayratiy she’rlarining lingvokulturologik xususiyatlaridagi mumtoz matnlarning konseptual o‘ziga xoslik, olamni lisoniy aks ettirishda shoir yashagan ijtimoiy muhit va davr ruhiyati, uning tarixiy-badiiy ahamiyati badiiy tahlil asoslari va qonuniyatlari orqali isbotlangan o‘rinlardan 2023-2024 yillarda O‘ZMTRK “O‘zbekiston teleradiokanali”, “Bedorlik”, “Ijod zavqi”, “Ta’lim va taraqqiyot”, “Millat va ma’naviyat” eshittirishlarining ssenariysini yozishda foydalanildi va muallif bilan suhbatlar uyushtirilgan (O‘zbekiston teleradiokanalining 2024-yil 28-iyundagi 26/36-900-son ma’lumotnomasi). Natijada ko‘rsatuv va eshittirishlar ilmiy jihati, badiiy saviyasi ortib, tomosabopligi kuchaygan.

Tadqiqot natijalarining aprobatsiyasi. Dissertasiya natijalari 8 ta ilmiy-amaliy anjumanda, jumladan, respublika miqyosida 3 ta, 4 ta xalqaro ilmiy-amaliy konferensiyalarda ma’ruza ko‘rinishida bayon etilgan hamda aprobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertasiya mavzusi yuzasidan 6 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestasiya komissiyasi tomonidan doktorlik dissertasiyalari asosiy ilmiy natijalarini chop etish uchun tavsiya etilgan ilmiy nashrlarda 2 ta maqola, 4 tasi xorijiy jurnallarda nashr etilgan.

Dissertasiyaning tuzilishi va hajmi. Dissertasiya kirish, 3 bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, asosiy hajmi 128 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o‘rganilganlik darajasi, maqsadi va vazifalari, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishiga mosligi ko‘rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Badiiy matn va uning lingvistik xususiyatlari”** deb nomlangan. Bobning birinchi bo‘limi “Tilshunoslikda badiiy manbalarning o‘rganilishi” bo‘lib, unda XIX asrning ikkinchi yarmi va XX asr boshlari mumtoz badiiy manbalarining tilshunoslik nuqtai nazaridan o‘rganilishi haqida ma’lumotlar berilgan. So‘ngra Hayratiy she’riyatining badiiy, lingvistik va matniy jihatlariga istiqlol davrigacha garchi kam bo‘lsa-da, e’tibor qaratilganiga to‘xtalib o‘tilgan.

Ta’kidlanganidek, badiiy asar tilini o‘rganish lingvistik tadqiqotlarga qo‘shimcha vazifalar yuklaydi. Shu tufayli tilning eng muhim birlamchi vazifasi – axborot berish, uning ikkilamchi vazifasi – ekspressivlik bilan teng kelib gohida o‘zib ham ketadi. Aynan shu jihatdan yondoshilsa, badiiy asar tili kishilar o‘rtasida faqat aloqa-aralashuv quroligina emas, balki so‘z san’ati vositasi sifatida ham muhim material bo‘lib xizmat qiladi. Badiiy yozma nutq – matn tilshunoslik uchun ham, adabiyotshunoslik uchun ham birdek tadqiqot obyektidir. Chunki har qanday badiiy nutqning asosi tildan iboratdir. Rus filologi V.M. Jirmunskiy aytganidek: “Poeziyani o‘rganish boshqa har qanday san’atni o‘rganishda bo‘lgani kabi uning materialini va bu materialdan badiiy asar yaratish usullarini aniqlashni taqozo etadi[10]. XX asr tilshunosligida yetakchi bo‘lgan paradigmalar – qiyosiy-tarixiy, sistem-struktur hamda antroposentrik nazariyalarning umumiy tavsifi, omillari va ehtiyojlari, tilga antroposentrik yondashuv, uning inson va madaniyat bilan uzviy bog‘liqligi, lingvokulturologiya sohasi hamda unga aloqador bo‘lgan boshqa yo‘nalishlarning umumiy tavsifi beriladi.

Bobning ikkinchi bo‘limi *“Lingvopoetika va lingvokulturologiyaning nazariy masalalari”* deb ataladi. Tilning butun go‘zalligini namoyon etadigan, kishilarning ma’naviy olamini yuksaltiradigan yetakchi va ustuvor omil – badiiy asarlardir. Xususan, mumtoz adabiyotimizning badiiy til bisoti juda boy. Matn nutq hodisasi. “Til va nutq bir-biri bilan chambarchas bog‘liq, ammo ayni paytda bir-biridan farqlanishi kerak, - deydi Nizomiddin Mahmudov. – Til nutq uchun qurol, bu quroldan foydalanib nutq tuziladi, nopisandlik, e’tiborsizlik qilinsa, nutq o‘quvchiga maqbul tushmaydi va tilning ofati bo‘ladi”[11].

Lingvopoetik va lingvokulturologik tahlilning o‘ziga xos tamoyillari mavjud. Badiiy asar tili tadqiqiga bag‘ishlangan ishlarda tilning ayni “ekspressiv vazifasi” termini bilan bir qatorda “tilning poetik vazifasi”, “tilning badiiy vazifasi”, “tilning stilistik vazifasi”, “tilning ritorik vazifasi”, “tilning estetik vazifasi” kabi terminlar ham qo‘llanadi. Tadqiqotda tilning ana shu vazifalari shoir Umrzoq Hayratiy she’riyatida qanday ifoda etilgani tahlilga tortilgan. Turk filologi Ja’far G‘ariberning quyidagi fikrlariga amal qilingan: “…Muammo fikrning estetik jihat bilan qay tarzda bir butunlik hosil qilishi, tilga qanday ko‘chishi masalasidir. San’at asari ilmiy asardan, til-adabiyot tadqiqotchisining yondashuvi boshqa ilmiy yondashuvlardan ana shu nuqtada farq qiladi. Til-adabiyot tadqiqotchisi badiiy asardagi fikrni ham estetik uzvning bir qismi sifatida baholashga majburdir[12].

Badiiy matn ijodkorning dunyo, voqelikni obrazli-estetik idrok qilishi mahsuli sifatida paydo bo‘ladi. Badiiy matnning yaratilishi ham, uning o‘zi ham, badiiy butunlik sifatida o‘quvchi (tinglovchi) tomonidan tushunilishi, idrok etilishi ham murakkab estetik faoliyatdir.

Badiiy matnning lingvopoetik tahlil etishning aniq bir modeli yaratilgan emas. Tilshunoslik va til ta’limi amaliyotida fonetik tahlil, morfologik tahlil yoki

[10] Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Ленинград: Наука, 1977. – С.18.
[11] Mahmudov N. O‘qituvchi nutq madaniyati. – Toshkent: O‘zbekiston milliy kutubxonasi, 2007. – B.19.
[12] Gariper C. Nazim Hikmet’in Ortulu Ideolojik Dili. Kultur Tarihimizde Gizli Diller ve Sifreler. – Istanbul, 2008. –S.159.

sintaktik tahlil kabi tekshirishning aniq tamoyil va usullari turg‘unlashgan. Ammo lingvopoetikada hamda lingvokulturologiyada hali bu darajaga kelingan emas.

Lingvokulturologik tahlil tamoyillarida o‘xshatishlar alohida o‘rin tutadi. Dastavval, o‘xshatishlarning turlari, etalonlari va o‘ziga xosliklari o‘rganiladi. So‘ngra tildagi universal hodisa, obrazli motivlashgan so‘z – metaforalar aniqlanadi. Bu borada o‘zbek millatining o‘ziga xos til madaniyati tahlilga tortiladi.

Shoir Umrzoq Hayratiy ijodiy merosidagi madaniy so‘zlarni ana shu nuqtai nazardan tahlilga tortish muhimdir. Bu yo‘nalishda metaforalar ham o‘xshatishga yaqin hodisa ekanini ta’kidlash lozim. Metafora tilning eng murakkab hodisasi bo‘lib, odatiy nomni jinsdan turga yoki turdan jinsga yoki turdan-turga yoki o‘xshashlik asosida ko‘chirilishidir. Metafora o‘zida asosiy madaniy qadriyatlarni aks ettiradi. Sababi, metafora madaniy-milliy dunyoqarashga asoslanadi.

Yuqoridagilardan xulosa shuki, har qanday badiiy ijod mahsuli o‘z nomi bilan badiiy so‘zlar vositasida yuzaga keladi. Badiiy so‘zlar asl va majoziy, ramziy ma’no-mohiyatga ega. Tadqiqotda shoir she’riyatidagi ana shu jihatlarni idrok etishga harakat qilinib, uning til boyligidan qanday mahorat bilan foydalangani va so‘z qo‘llashdagi uslubiy yutuqlarini ko‘rsatish ko‘zda tutilgan. Bundan avval esa bizgacha qanday izlanishlar olib borilganiga oydinlik kiritiladi. Shoir Hayratiy hayoti va ijodiga doir bir qancha maqolalar yoritilgan, devoni va bayozlardan she’rlari topilgan, ayrim namunalar e’lon qilingan.

Avvalo, Umrzoq Hayratiy o‘smirlik chog‘laridan boshlab, to umrining so‘ngigacha tinimsiz she’r yozish bilan shug‘ullangan. Namangan ijodiy muhitining zabardast qalamkashi sifatida milliy uyg‘onish davri adabiyotiga munosib hissa qo‘sha olgan. Alisher Navoiy nomidagi Adabiyot muzeyining katta ilmiy xodimlari – Rahmat Majidiy, Muhammadjon Hakimov va Fathulla G‘anixo‘jayevlar bundan qariyb oltmish yillar muqaddam Namanganga uyushtirgan ilmiy-ijodiy safarlari davomida Hayratiyning bir necha noma’lum she’rlarini topishga muyassar bo‘lgan. 1969-yilda Qo‘qondagi G‘afur G‘ulom nomidagi adabiyot muzeyining ilmiy xodimi, filologiya fanlari nomzodi Ahmadjon Madaminov Hayratiyning “Bayoz”ini qo‘lga kiritgan[13]. 1910-yilda ko‘chirilgan bayozning yana bir qo‘lyozma nusxasining 1-218 varaqlarida Hayrat she’rlari Lutfiy, Jomiy, Navoiy, Fuzuliy, Bedil, Mashrab, Muqimiy, Furqat, Nodim va Xilvatiylarning asarlari qatorida berilgan. 1982-yilda nashr etilgan “Asrlar nidosi” majmuasida bir dasta g‘azal, muxammas va ruboiylari berilgan[14]. Shuningdek, “Guliston” hamda “Mehnat va turmush” jurnallarining o‘tgan asrning 70-yillaridagi sonlarida ham shoir nazmidan bir sahifali namunalar mavjud. Viloyatimizdagi “Namangan haqiqati” va “Mash’al” gazetalarida esa bir necha bor Hayratiy haqidagi muxtasar maqolalarga ilova tarzida g‘azal, masnaviy, muxammas, ruboiy va fardlari bosilgan. Yana mumtoz adabiyot ixlosmandi Sodiq Sayhunning shaxsiy arxivida shoirning turli yillarda qo‘lyozmalardan ko‘chirib,

[13] Орифбоев Д. Шоир Ҳайрат Тўракўрғоний. // “Машъал” газетаси, 1972. № 108.
[14] Халилбеков А. Наманган адабий гулшани. – Наманган, 2007. – Б.142-143.

mashinkalangan asarlari saqlanadi. Ilmiy tadqiqot doirasida ularning har birini o‘rganishga, tilshunoslik nuqtai nazaridan tahlilga tortilgan.

Dissertatsiyaning ikkinchi bobi **“Hayratiy ijodida qo‘llangan fonopoetik va leksopoetik birliklar tadqiqi”** deb nomlanadi.

Ikkinchi bobning birinchi bo‘limi *“Hayratiy ijodida qo‘llangan fonetik birliklarning poetik funksiyalari”*ga bag‘ishlangan. O‘zbek tilshunosligida ham fonopoetika bo‘yicha ko‘plab tadqiqotlar o‘tkazilgan. Jumladan, O.Tursunova[15], A.Haydarov[16], M.Gaziyeva[17]larning ilmiy ishlari ayniqsa ahamiyatli. Mazkur tadqiqotimizda shoir she’rlari matnida qo‘llanilgan fonopoetik vositalar orqali Hayratiy ijodining o‘ziga xos badiiy-lisoniy qirralarini aniqlashga harakat qilingan. Avvalo, tovushning bir satrda yoki butun matnda qayta-qayta takrorlanish hodisasi o‘z-o‘zidan paydo bo‘lib qolmaydi. Tilshunoslikda bunday usul alliteratsiya deb ataladi. Aslida fonetik vositalarning har qanday turi she’riy nutqqa aloqadordir. Bir xil harf-tovushlarning so‘z boshida kelishi, takrorlarda qatorlashuvi yoqimli ohang va jarang beradi. Xoh undosh bo‘lsin, xoh unli bo‘lsin bundan mustasno emas. Shoir Hayratiy she’rlarida alliteratsiya uslubi besh turda qo‘llanganini (misollar “Armug‘on” to‘plamidan olinmoqda)[18] ko‘ramiz:

Birinchisi – yonma-yon *(Basharti beg‘araz bo‘lsa birodar)*, ikkinchisi – so‘zlar oralatib (*Zarrai g‘amga zaifu zor meningdek yo‘q kishi)*, uchinchisi – faqat satr o‘rtasida (*Dilrabo, mulki malohat shohisan)*, to‘rtinchisi – satr so‘nggida (*Husn avjining munavvar mohisan)*, beshinchisi – satr boshida va oxirida (*Toq o‘ldi oh naylayin hajringda tobu toqat)* takrorlanib alleteratsiya hosil qilingan.

Misralarda tovushni takrorlash, avvalo, g‘azal, masnaviy, muxammaslarga ohangdorlik va musiqiylik bag‘ishlaydi. Hayratiy baytlarida tovush uyg‘unligini yaratishning asosan konsonant (undoshlar takrori) usulidan mohirona foydalangan. Bu “Parallelizmlar va qaytariqlar bilan aloqador bo‘lib, ushbu evfonik figuralarning asar estetik ta’sirchanligini oshirishda roli juda kattadir”[19].

Fonopoetik vositalardan biri – evfoniya bo‘lib, bu holat asosan fonetik birliklar yordamida yuzaga keladi. Nutqning yoqimli ohangi uning fonetik shakllanishiga har jihatdan bog‘liq.

Bu zamona oshnosi bul ajab har rang erur,
Yaxshiga yaxshi, yomonlarga yomon bo‘lmoq kerak. (40-bet)

Mazkur misolda *“b”* tovushining 3 marta, *“a”* tovushining 12 marta, *“o”* tovushining 8 marta takrorlanishi evfoniyani yuzaga keltirgan uning vositasida misra va baytda fonopoetik mukammallik yaratilgan.

Shuningdek, tilda geminatsiya samarador fonetik hodisa hisoblanadi. Bu hodisaga nisbatan A.Abdullayev “undoshlarni qavatlash” atamasini qo‘llaydi[20]. A.

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[15] Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Фил.фан.б-ча фалс.д-ри (PhD) ...дисс. автореф. – Фарғона, 2019.

[16] Ҳайдаров А. Бадиий тасвирнинг фоностилистик воситалари: Филол.фан. номз. ... дисс. – Тошкент, 2008.

[17] Газиева М. Мулоқот жараёнида просодик воситаларнинг лингвопрагматик хусусиятлари: Фил.фан.б-ча фалс.д-ри (PhD) ...дисс. автореф. – Тошкент, 2018.

[18] Umrzoq Hayratiy. Armug‘on. – Namangan: Iste’dod ziyo press, 2024.

[19] Степанова А.С. Аллитерация в карельских плачах // фольклор, образ и поэтическое слово в контексте. – Москва: Наука, 1984. – С.127.

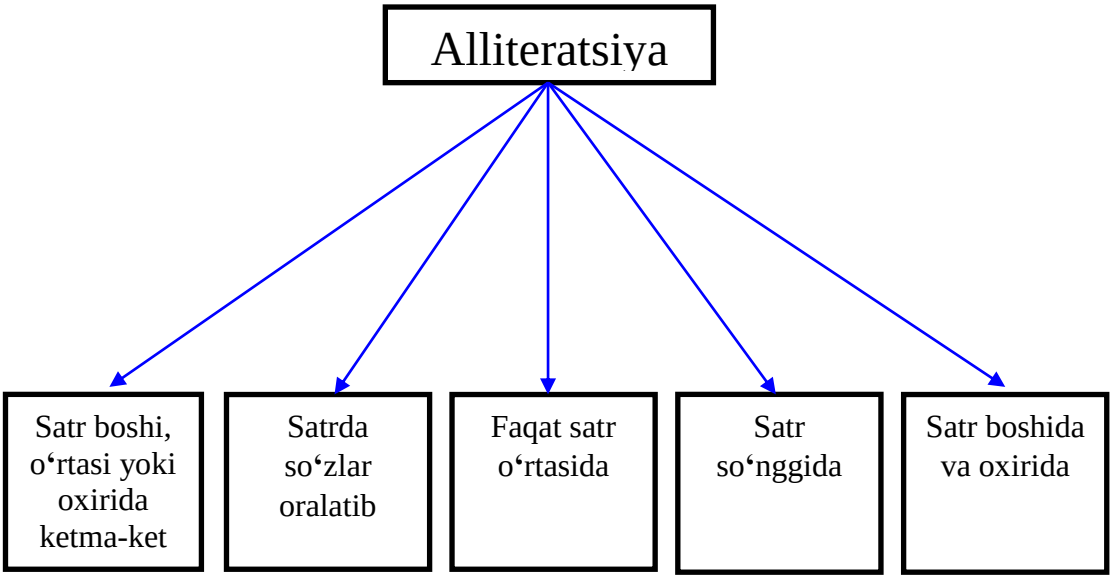
[20] Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983. – Б.18.

Xojiyev “ketma-ket kelgan aynan bir tipdagi undoshlar”[21], deya sharhlaydi. O. Tursunova esa “poetik nutqda ma’lum poetik vazifani bajarish, ma’noni kuchaytirish, tinglovchiga ta’sir o‘tkazish uchun muayyan maqsadda qo‘llanadi[22] deb ta’kidlaydi. Bizningcha, qavatlanish atamasi to‘g‘ri emasdek tuyuldi. Chunki, qavat ustma-ust bo‘ladi. Harf – tovush yonma-yon turadi. Ilmiy manbalarda “ketma-ket” deyilishi esa mavjud holatni ifodalay olmaydi. Bu hodisani undoshlarning “yondosh”, “egiz”, “juftlangan” qo‘llanishi deyilsa, ma’qulroqmikin degan fikrdamiz. Hayratiy ham g‘azallarida ana shunday undoshlarni egizlab, geminatsiya hodisasidan uslubiy vosita sifatida juda samarali foydalangan.

Mubtaloyi xoli-xattu mushki totoring manam,
Besaru anjom bir ovvorai sayyoring manam[23].

Ushbu baytdagi xoli-xattu so‘zida “t” tovushining, keyingi ovvora so‘zida “v” tovushining egizlanishi ham vazn talabiga, ham so‘zlovchining individual uslubiga ko‘ra qo‘llanilgan. Sinxron jihatdan bir undoshning juftlantirib yuborilishi, ya’ni geminatsiya qisqa unlini urg‘ulantirib, cho‘ziq talaffuzni yuzaga keltirgan. Xuddi shunday hol *ummid, xummor, durri, shakkar* kabi so‘zlarida ham bir necha bor uchraydi. Bular shoirning ruhiy kayfiyati, his-tuyg‘ularini yanada yorqinroq, jarangdorroq ifodalab bergan.

Nihoyat, tasnifga ko‘ra, shoirning 53 ta g‘azalida 147 o‘rinda alliteratsiya hosil qilgan fonopoetik hodisalarni satrdagi o‘rniga nisbatan guruhlab, quyidagicha sxemalashtirdik:



Mumtoz asarlardagi qofiya fonopoetikaning muhim unsuri sanaladi. Hayratiyning 53 ta g‘azali va 14 ta muxammasining qofiyasi o‘rganilganda “or” bilan tugallangan qofiyali g‘azallar va muxammaslar 35 tani, *“on”* bilan tugagan qofiyalilari 20 tani tashkil etdi. Raqamlar ham *“o”* cho‘ziq unlisining ritmik joziba va imkoniyatlari keng ekanligi, shoir undan ohangdosh qofiya yaratishda mohirona

[21] Ҳожиев А. Тилшунослик терминларининг изоҳли луғати. – Тошкент: ЎМЭ, 2002. – Б.30.
[22] Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Фил.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Фарғона, 2019. – Б.13.
[23] Муҳаббат васфи (альманах). – Наманган, 1993. – Б.9.

foydalanganini tasdiqlaydi. Hatto “Ketdi” g‘azalining qofiyasini matlasidan maqtasigacha to‘la *“or”* tovush birliklari bilan yaratgan:

Ketti to dilbar qilib sayri mozor,
Furqati hajrida bo‘ldim beqaror
(nizor, beixtiyor, or, shior, kanor, ro‘zg‘or, nahor, yor, gul’uzor, nigor, dilfigor, zor). (107-bet)

Dissertatsiyaning ikkinchi bob ikkinchi bo‘limida “Hayratiy she’riyatida qo‘llangan leksik birliklarning lingvopoetik xususiyatlari” haqida fikr yuritilgan. U o‘z asarlarida o‘zbek tili imkoniyatlaridan keng va samarali foydalangan. Shoir she’rlari lug‘at boyligining rang-barangligi esa bu borada bizga qulaylik va yengillik tug‘dirdi. Bobda shoir she’riyatidagi lug‘aviy birliklarning o‘zaro shakliy va ma’noviy munosabatlari ham tadqiq qilingan.

Tilimiz boyligi sanalgan lug‘aviy sinonimlar garchi bir umumiy ma’noni anglatsa-da, biroq ularning ma’no darajasi ham mavjud. Ijobiy yoki salbiy holatga xizmat qilishiga qarab, uslubga xoslik xususiyatiga ega. Hayratiy g‘azallari va qit’alarida shunday uslubona jihatlar bir talay. U sinonim so‘zlarni, avvalo, yonma-yon qo‘llash bilan maqsadiga monand ifodaga erishadi:

Qilurman ohu afg‘on nola birga. (16-bet)
Ayo koni zakou fahmu donish. (29-bet)

Sinonimlarni juftlab, qatorlashtirib qo‘llash aslida she’rning ohangdorligini ta’minlamasa ham, uning tilda jarang bermas, lekin *birla, ila, -u, -yu* kabi yordamchi so‘z, yuklama, qo‘shimchalar vositasida olg‘a surilayotgan fikrni teran va ta’sirchan qilib yuborishini Hayratiy yaxshi bilgan. Ularni faqat qatorlashtirib qo‘llash bilangina chegaralanib qolmagan, yana satrning boshida va so‘ngida ishlatgan yoki baytning birinchi va ikkinchi misrasiga yoyib mohirona jo qilib yuborgan:

G‘am o‘shadurkim, qachon dildorni ko‘rmas kishi,
Ayrilur jondan qachonkim, yordin bo‘lg‘ay judo. (23-bet)

Ushbu “judo” radifli g‘azalida *g‘am* so‘zi dominant bo‘lgan. Shoir o‘ziga xos sharh va ta’kid beryaptiki, haqiqiy g‘am qachonki yorning visolidan benasib qolishdir, ya’ni ayrilish so‘zisiz ayrilish holati tasvirlangan. Judolik holatiga emotsional va ekspressiv bo‘yoq berilgan. Uning g‘azal va muxammaslarida asosan leksik sathdagi ma’nodoshlikka ega so‘zlarning faol va unumli qo‘llanilgani, ma’nodoshlik ko‘proq, sifat, fe’l, ot va ravish so‘z turkumlariga xos ekanligi ko‘rinadi.

Hayratiy asarlari matnida zid ma’noli so‘zlarning qo‘llanilishi ham alohida leksik ustuvorlikni ta’minlagan. Antiteza vositasida fikr ta’sirchanligiga erishilgan:

Etib yakbora qahring bejinoyat,
Uzib mehring meni bekor etarsan. (15-bet)
Rahm qil minba’d, nuchun bag‘rim ezdi furqating,
Zohir etdim senga, bir sirri nihonim qolmadi. (45-bet)
Bu Hayrat doimo rashk o‘tida o‘rtanmayin netsun,
Qochib andin bo‘lursen yori ag‘yor aylanay sandin. (32-bet)

Misollardan ayonki, shoir g‘azal bitishda aruz vaznining talabiga ko‘ra, antonimlarning belgi, voqea-hodisalarni qarshilantirish va shu orqali kontrast

obrazlar yaratish xususiyatlaridan salmoqli foydalangan. She'rlariga o'zgacha ohangni, ma'no yorqinligini, fikr teranligini olib kirgan. Hatto zid ma'noli juft so'zlarning sinonimlarini saralab, eng maqbullarini qo'llaganini yuqoridagi ikki baytda ko'rib turibmiz. *Zohir-nihon (oshkor-yashirin); qahring-mehring; yor-ag'yor, do'st-dushman* so'zlari misra-yu baytlar mazmunini yanada mukammal qilgan.

Shoirning "Kerak" radifli g'azalining lingvopoetikasi juda puxta. Unda baytma-bayt: *Talx-shirin, do'stu-dushman, zohiru-botin, ro'zi-shab, yaxshi-yomon, sidqu muhabbat-kibru nifoq* singari zidlov xususiyatiga ega so'zlar, so'z birikmalari, badiiy matnning mazmuni va estetik qimmatini oshirib yuborgan.

Mumtoz adabiy asarlarda *qul* va *shoh* so'zlari – an'anaviy antonimlarni (ta'kid o'zimizniki) qo'llash urf edi. Biroq Hayratiy she'rlarida ko'proq *devona* va *xon* tarzida uchraydi. *Podsho* so'zi ham qo'llansa-da, *qul* so'zi shoir yashayotgan zamonda eskirgandi. U xonlik zamonida *xon* so'zini faollashtirgan va unga *devona* so'zini zidlashni afzal bilgan.

Nomalar yozdim necha so'zi dilimni sharh etib,
Hayrati devona o'ldim, debki xonim sog'inib. (45-bet)

B.To'xliyev aytganiday: "O'rni bilan takrorlangan so'zlar ko'pincha badiiy ta'sirchanlikning, g'oyaviy baquvvatlikning ham muhim sharti bo'la oladi"[24].

O'zingni saqlag'il behuda ishlardin nihoyatda,
O'zingdin o'zga yo'q hargiz o'ziga xayrixoh banda[25].

Hayratiyning bu baytidagi o'z o'zagidan yasalib, egalik va kelishik qo'shimchalari bilan ma'no ko'rsatkichlari ko'paytirilgan holatdagi bir so'zning to'rt marta takrorlanishi maqsadga muvofiq tushgan. So'zlar munosib o'rinlarda qaytalanib, grammatik bog'lanishning mukammalligini ta'minlagan.

Tilshunos R.Qo'ng'urovning "Shoir va yozuvchilar tasvirlayotgan voqea-hodisaning nazarda tutilgan tomoniga o'quvchining diqqatini tortish, uni bo'rttiribroq ko'rsatish uchun yoki ma'lum narsalarni sanab ko'rsatish niyatida ko'proq she'riy asarlarda... ayrim tovush yoki tovushlar birikmasiga, gaplarga ataylab alohida urg'u beradi, takrorlaydi"[26] degan ta'kidini tasdiqlovchi misollar Umrzoq Hayratiy adabiy merosida keragicha uchraydi. Uning "Ey pari rux" g'azalida *xush* so'zi bir baytda besh bor qayta qo'llangan. Tobora ma'noga ma'no qo'shilib, ma'nodan ma'no yangilanib, o'ynoqi ohang balandlagani sari ta'sirchan tusga kiradi:

Xushdur jahonda xushlig' husni hamida birla,
Xushro'g'a xush tabiat xushtor, ey pari rux. (30-bet)

Alisher Navoiyning "Mukarrar lafz" atamasi bo'lib, uning lisoniy ma'nosi ham takror so'zdir. Xuddi lahza-lahza singari juft so'zlar orasiga chiziqcha qo'yib yoziladi. Lekin juft so'zlar bir nafasda qo'shib o'qilsa, "mukarrar lafz"ga taalluqli so'z ketma-ket qisqa sukut bilan, yana ikkinchisi balandroq ohangda talaffuz qilinadi. Natijada aytiladigan fikrni kuchaytiradi. Umrzoq Hayratiy buni yaxshi anglab yetgani uchun satrlariga *egizlangan* (ta'kid bizniki) so'zlarni kerakli o'ringa

[24] To'xliyev B. O'zbek adabiyoti. – Toshkent: O'qituvchi, 2000. –B.268.
[25] Ҳайратий шеърияти // "Меҳнат ва турмуш" журнали, "Mehnat va turmush" jurnali, 1975, №3 – B.30.
[26] Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977. – Б. 217.

qo‘yishning ham hadisini olgan.”Kelur”, “Ko‘zlaring”, “Qo‘zg‘olmasun”, “Sog‘inib”, “Aylamas” kabi ko‘plab g‘azallarida takror so‘zlar matnda ana shunday ta’sirchan jarang bergan.

Hayratiy g‘azal va muxammaslaridagi radif so‘zlar ham hamisha aniq maqsad bilan qo‘llangan. Chunki “Radif she’rdagi asosiy fikr ko‘rsatkichi bo‘lib, xushohanglik, xushjaranglik yaratuvchi she’r unsuridir”[27]. Shoirning radiflangan takrorlari ko‘proq fe’l, ravish, ot, olmosh va sifat so‘z turkumlari shakllariga mansubdir. Ayniqsa, “kel” o‘zagi bilan yasalgan fe’llardan salmoqli foydalangan. “Kelmasmu?”, “Bir kelsun”, “Kel”, “Keling”, “Kelguncha”, “Kel ertaroq”, “Kelur” radifli g‘azallari ana shular jumlasidandir. Bu holat ham ijodkorning so‘z qo‘llashdagi badiiy mahorati mezonini belgilovchi yana bir omil, desak yanglishmasak kerak.

Ayon haqiqatki, har bir insonning dunyoni bilish jarayonida o‘xshatish, ya’ni qiyoslash, taqqoslash, nisbiylashning ishtiroki juda faol. Tez-tez murojaat etishiga ehtiyoji baland. Bu behad muhim mantiqiy kategoriya, tabiiyki, tilda o‘z aksini topadi[28].

Tadqiq jarayonida shoir she’rlari tilidagi o‘xshatishlarni kelib chiqishi jihatiga ko‘ra, ikki turkumga mansubligi aniqlandi:

1) mumtoz adabiyotdagi boshqa asarlarda qo‘llanilgani kabi an’anaviy-o‘xshatishlar.

2) ijodkorning o‘ziga xos, yangi, ohorli o‘xshatishlari.

An’anaviy o‘xshatishlariga qaraganda ham noan’anaviysi muhimligini hisobga olib, ayniqsa, o‘ziga xosligiga alohida e’tibor qaratdik. Bu borada Hayratiyning o‘xshatish san’atidan foydalanishdagi individuallik mahorati qay darajada ekanini ko‘rsatib o‘tdik.

An’anaviy o‘xshatishlar negizida milliylik, keng ma’noda sharqonalik barq urib turadi. Lingvopoetika masalalari bilan jiddiy shug‘ullanib kelayotgan ustoz tilshunosimiz Nizomiddin Mahmudov bu yo‘nalishga quyidagicha sharh bergan: “O‘zbek tilida oyday o‘xshatish etaloni juda keng qo‘llanadi.

...1. Chiroyli, go‘zal. Asosan ayollar haqida. 2. Porlamoq, balqmoq, ajralib turmoq, kuchaymoq. 3. To‘lmoq, yanada go‘zallashmoq. 4.Ravshan, ayon, ma’lum, shubhaga o‘rin qoldirmaydigan darajada aniq bilingan... Bundan tashqari, ayolning go‘zalligini ta’kidlaydigan o‘n to‘rt kunlik oyday turg‘un o‘xshatish varianti ham bor”[29]. Bu fikrlarni Hayratiy baytlaridagi oyga daxldor so‘zlar yaqqol tasdiqlaydi:

To‘lin oydek yuzi rashki, mahe mahtob bir kelsun. (51-bet)

Oy yuzing ko‘zdin nihon etding netay. (80-bet)

Shoir oydan ko‘ra ham uning ma’nodoshi moh va mah variantini ko‘proq ma’qul bilgan: *mohtob, mahvash, mohsiymo* deya yorni sifatlaydi:

Mahvasho, jamolingni mehrini duraxshon qil,

[27] Assallayev A., Rahmonov V., Musulmonqulov F. Badiiy san’at jozibasi. – Toshkent: Yangi asr avlodi, 2005. –B.15.

[28] Маҳмудов Н. Семантико синтаксическая ассимметрия в простом предложении. Узбекского языка. Д.Д. – Ташкент, 1984. – С.259.

[29] Mahmudov A. O‘xshatishlar va milliy obraz. // O‘zbek tili va adabiyoti. – 2013, №1. – B.7-8.

Orazing shuoidin kulbami charog‘on qil. (137-bet)

Xususiy-muallif (favqulodda) o‘xshatishlar o‘ziga xosligi bilan qimmatli. Bu borada ijodkorning novatorligi bo‘rtib ko‘rinadi. O‘zgalarnikiga o‘xshamagan o‘xshatishlar (ibora bizniki - M.A.)ni shoir nazmining so‘zbezagi deb atash joizdir. “O‘xshatish, istiora (-dek,-day qo‘shimchasiz so‘z orqali o‘xshatish - M.A), allegoriya bir predmetni boshqa predmet vositasida aniqlab, hayot hodisalariga muallifning muayyan emotsional munosabatini tashiydi va o‘quvchida tegishli assosiatsiyalarning vujudga kelishida tramplin (zina) vazifasini o‘taydi[30].

Ishq bemoriga tummori desam bok o‘lmagay,
Kulbai ehson ichida suhbat orodur “Bayoz”.
Donishi fikri fatonatdin erursan beshuur,
Hayratiy devona peshonangga tamg‘odur “Bayoz”.(3-bet)

Boshqalarnikiga o‘xshamagan bunday o‘xshatishlari shoir nazmining uslubiy yuksakligidan hosil bo‘lgan. Chunonchi, *bayoz* so‘zi oshiq-ma’shuqqa *tumor*ga, muloqot bazmi chiroyi – *suhbat oro*ga, qismat muhri – *tamg‘o*ga taqqoslanadi. So‘z turkumiga binoan o‘xshatish etaloni – ot, o‘xshatma so‘zlar: ot, sifat va yana ot deya sharhlashimiz mumkin.

Mumtoz adabiyotda oshiq mahbubini, yorni gulga o‘xshatsa, Hayratiy nazdida go‘zal ma’shuqasi bahor, navbahor tarzida namoyon bo‘ladi. Har safar misra va bayt ma’nosiga monand ravishda uyg‘unlashib ketadi. Masalan, shoir yorga:

Ilohi yetmasun oshubi zahmat charx davrida,
Havodis sarsaridin bog‘i husni navbahoringga (51-bet)

deya ezgu tilak izhorlaydi. Bu bilan u oshiq sifatida qizning go‘zal husnini erta bahordagi bog‘ga o‘xshatib, ziyon-zahmat yetmasligini istaydi.

Vasl gulzorida tilkim murg‘u xush ilhon edi,
Gungu lol o‘ldi bu ham fasli bahoridin judo.

U boshqa zamondoshlaridan farqli o‘laroq *kabi, simon, go‘yo* so‘zlarini, *-dek, -day* qo‘shimchalarini kamdan-kam ishlatgan. Uning o‘xshatishlari aksariyat hollarda quyidagi so‘z birikmalari ko‘magida vujudga kelgan: *misli mardum, monandi suv, moh siymo, qumri yanglig‘, qoshi zulfiqor, mahbus tan zindonida, shishai dil, mo‘miyoi marhamat, o‘yla sulton, Yusuf liqo, husn avjining mohi, zulmat nishon, motamsaro, toji sarim, sarvi bo‘ston, xati mushknob, daftar ani yaprog‘i, ravzai gul, bodi sumanso, obi jonon, koni ma’no* va hokazolar.

Uchinchi bob **“Hayratiy she’riyatining lingvokulturologik tahlili”** deb nomlangan. Uning birinchi bo‘limida *“Shoir she’riyatidagi presedent nomlar, etalon va turg‘un o‘xshatishlarning lingvokulturologik xususiyatlari”* aniqlangan. “Hozirgi tilshunoslikda badiiy asar matni tahlilida lingvokulturologiya yo‘nalishida qo‘lga kiritilgan yutuqlarga tayanib ish ko‘rilmoqda. Bundan maqsad – matnning semantik, lingvokulturologik xususiyatlarini yanada chuqurroq o‘rganishdir. Antroposentrik paradigma “tilni quruq struktura sifatida emas, balki jonli muloqot va kommunikatsiyaga asoslangan ochiq sistema sifatida o‘rganuvchi, boshqa sistemalar – jamiyat, inson, madaniyat, ruhiyat kabilar bilab uzviy

[30] Подолская З. Бадиий идрок этиш нима. – Тошкент: Ўзбекистон, 1974. – Б. 19.

aloqadorlikda tahlil etuvchi, insonni til ichida yoki tilni inson ichida tahlil etishga yo‘naltirilgan qarashlar, g‘oyalar va ta’limotlar majmuidir”[31].

Tilshunoslikda e’tirof etilganidek, antroposentrik paradigma qiyosiy-tarixiy va sistem-struktur paradigmalardan keyingi uchinchi paradigma hisoblanadi[32]. Antroposentrik tilshunoslikning yetakchi yo‘nalishlaridan biri-lingvokulturologiya (lot. lingua-til+lot. cultura-ishlov berish+yun. logos-ta’limot) tilshunoslik, madaniyatshunoslik, etnografiya, psixolingvistika sohalari hamkorligida yuzaga kelgan, tilning madaniyat, etnos, milliy mentallik bilan o‘zaro aloqasi va ta’sirini antroposentrik paradigma tamoyillari asosida o‘rganuvchi sohadir.

Shoir Hayratiy she’rlarida mavjud olamning lisoniy manzarasi yorqin aks etgan, ya’ni olamni idrok etishning xalqimiz ongida tarixan shakllangan, o‘zbek tilida barqarorlashgan, ayni millatimizga xos odatiy so‘zlar misra va baytlarning mazmunini chuqurlashtirgan hamda boyitgan. Tilshunos olim N.Mahmudov aytganidek: “Xalqning dunyoni milliy ko‘rish tarzi va idrok intizomi, eng avvalo, shu xalqqa oid olamning lisoniy manzarasida qayd etiladi”[33]. Bu, albatta, lingvomadaniy birliklar vositasida ifodalangan. Ular lisoniy belgining ma’nosi va madaniy mazmuni birikuvidan tarkib topgan. Semantikasida madaniy axborot yaqqol namoyon bo‘lgan. Yanayam aniqrog‘i frazeologizmlar, presedent nomlar, etalonlar, turg‘un o‘xshatishlar, metaforalar, ramzlar, nutqiy etiketlar, urf-odat va marosimga doir so‘zlar, milliy realiyalar, arxiteplar, mifologemalar, lakunalar qo‘llanilgan. Masalan, presedent nomlarga e’tibor qarataylik.

Munisim hijronu g‘amdir dog‘i xirmon ulfatim,
Vomiqu Farhodu Majnundin kam ermas mehnatim. (75-bet)

Yuqoridagi misoldan ko‘rinadiki, shoir pretsedent nomlarni bir yo‘la uchtasini uyushtirib qo‘llash bilan anglatmoqchi bo‘lgan fikrni yanada kuchaytirgan. Faqat shu emas, uning satrlarida *Hizri Ilyos, Yusuf liqo, Aflotun, Iskandar, Shirin, Bog‘i Eram* singari ramziy nomlarni tez-tez uchratamiz. Ayni paytda mifonimlarga ham murojaat etganida (*Samandar, Masixo, Bog‘i Eram*) madaniy leksikaning boy taassurotlar berish omilidan mohirona foydalanganini ko‘ramiz.

Naylayin hayrona bo‘lmay, yori jonim sog‘inib,
Dilbari mahbublig‘da mah nishonim sog‘inib. (45-bet)

Mazkur baytda mah (moh – oy) matnda butunlay yangi ma’no-mazmunni ifodalagan. Ya’ni dilbari mahbub – go‘zal ma’shuqa, albatta, yiroqdan-yiroqda, yerda emas falakda. Lekin ko‘z tikib, qadam tashlasa, birga-birga yuradi. Hech uzoqlashgisi kelmaydi. Shu bois uning diydorini ko‘zlagan nishonim deyishi bejiz emasligini anglashimiz mumkin. Lingvomadaniy so‘z *mah nishonim* – gender metafora qo‘llangan.

Hayratiy ijodida madaniy leksik jihati anchayin mukammal va o‘ziga xos gul o‘xshatishlariga yana qayta-qayta duch kelamiz. Lekin boshqacha yo‘sinda, boshqacha ta’riflar taqozosi bilan yangi ma’nolar kashf qilingan:

[31] Rahimov A. Tilni paradigmalar asosida o‘rganish muammolari. // O‘zbek tili va adabiyoti – Toshkent, 2012 - №2 – B.24.
[32] Маслова В.А. Лингвокультурология: учебное пособие. – Москва: Академия, 2001. – С.5.
[33] Mahmudov N. Olamning lisoniy manzarasi va so‘z o‘zlashtirish // “O‘zbek tili va adabiyoti” 2015, 3-son. –B.6.

Yuzing *gul* yosamin, *la'li* labing chun g‘unchai *gul*dir,
Misoli novdai *gul* qomating, dilbar salomat bo‘l. (63-bet)

Uch marta takrorlangan gender metafora *gul* leksikasi yonidagi izohli so‘zlar bilan bir-biriga uyg‘unlashib, juda go‘zal qiyofani ko‘z oldimizda gavdalantiradi. Zamondosh shoirlar kabi tayyor gul'uzor (gul yuzli) so‘zini qo‘llashdan tiyilgan Hayratiy aytyaptiki: sening yuzing yosamin – qimmatbaho, ana shu yuzingdagi la'l – yoqut labing xuddi gulning g‘unchasidir, qomating esa novda – nozik gul.

“Tashlab ketib” muxammasidagi *sher* – bu haybatli jonzot emas, kuch-qudratli navqiron inson, ammo ofatijon yorning so‘z saydiga ilingan yigit timsoli. Shoir erkak jinsiga xos gender metaforani ishlatgan:

Turfa tannozu satang sho‘x shangi benazir,
Sheva birla sherni aylar giriftoru asir. (118-bet)

Har bir ijodkor hayotiy kuzatuvlaridan tashqari xalq va millatning folklorini bilishga intiladi, yozma manbalarda qayd qilingan afsonalaru ertaklarda uchraydigan xayoliy-to‘qima obrazlardan ta'sirlanadi. Kezi kelganda asarlarida ularning holati, fe'lu atvoriga qiyosiy fikrlarini ifodalab, o‘zining lirik qahramoni yoki “men”ini obraz darajasiga ko‘taradi. Hayratiyning Muqimiy g‘azaliga bog‘lagan muxammasidagi *samandar* mifonimi she'rni g‘oyat muhim madaniy leksikasidan biridir. Shoir: “*Chun samandar otashi ishqing bilan so‘zonaman”*[34] deb, o‘zining o‘tda yashovchi afsonaviy samandar qushga o‘xshab qolganini ta'kidlayapti.

Muxammasi davomida yana tilning lingvomadaniy qatlamiga murojaat qilgan. Endi u ham Muqimiy baytiga moslab, pretsedent – mashhurlangan nomlarni qo‘llaydi:

Kimki Eronu Badaxshondin kelur izzat yetar,
Aql agar allomadur, boqmas yuziga, or etar,
Aylagil, ey Hayrato, virdi zabon laylu nahor,
Mulki Hindu Marvdin kelsam topardim e'tibor,
Shul erur aybim, Muqimiy mardumi Farg‘onaman[35].

Tarixdan ma'lum, Eron, Badaxshon, Hind, Marv – O‘rta asr Sharqining nom taratgan mamlakat va shaharlari. Ayniqsa, Badaxshon o‘zining noyob la'lisi, qimmatbaho yoqut toshlari bilan nom qozongani uchun Hayratiy unga alohida urg‘u bergan. Ya'ni qimmatbaho yoqut toshlari kabi qadr topishiga ishora qilgan.

Shoir she'riyatida barqaror birikmalarning aksariyati ikki so‘zdan iborat. Bu, mumtoz adabiyotdagi an'anaviylikka borib taqaladi. U yana o‘zining so‘z birikmasi yasashdagi novatorligini ko‘rsatgan: *sham'i ruxsor, ohu afg‘on, qoshlari mehrob, sohibi odob, suhbati noyob, dashti furqat, peshonamda sho‘r, hukmi haq, Aflotun farosat* va hokazolar.

Uchinchi bobning ikkinchi bo‘limida *“Shoir she'riyatida qo‘llangan maqol, matal va iboralarning lingvokulturologik xususiyatlari*” ko‘rib chiqilgan. O‘zbek tilshunosligi mustaqillik yillarida garchi sekin-astalik bilan bo‘lsa-da, yangicha yondoshishlar, yangicha qarashlar asosida rivojlanish bosqichiga o‘tdi. “Til tadqiqi

[34] Saraxbor. Mumtoz qo‘shiqlar to‘plami. – Toshkent: Akademnashr. 2017. – B.213.
[35] Saraxbor. – B.213.

har jihatdan to‘kis bo‘lishi uchun tilshunoslik doirasidagina ish ko‘rishning kamligi bugun shu fan mutaxassislarining hech biriga sir emas, - deydi tilshunos Y. Odilov. – Shu bois zamonaviy lingvistik tadqiqotlarda boshqa fanlar yutuqlaridan ham ko‘proq foydalanilmoqda. Ana shunday urinishlarning samarasi sifatida kognitiv tilshunoslik, lingvomadaniy tilshunoslik, etnolingvistika, psixolingvistika, etnopsixolingvistika, pragmalingvistika kabi sohalar rivoj topmoqda va bu sohalar tilga an’anaviy strukturalizmdan farqli ravishda, doimiy harakatdagi, o‘sish-o‘zgarishdagi hodisa sifatida yondashilayotgani bilan ahamiyat kasb etmoqda”[36].

Bilamizki, grammatik jihatdan gap holida shakllangan, xalq donishmandligi natijasida vujudga kelgan barqaror birikmalar maqollar, matallar deb ataladi. Ular xalqning hayotiy tajribasi va donoligi tufayli yaraladi, tildan-tilga, og‘izdan-og‘izga o‘tib yashaydi. Hayratiy esa o‘z asarlariga xalqona ruh bag‘ishlash, fikrlari tushunimli hamda serma’no bo‘lishi uchun ulardan kerak o‘rinda foydalangan:

Dedi hayril basharkim g‘aflatlar besaodatdur,
Masal bedorlar haq yodi birla kimiyo ermish. (30-bet)
Zarbul masalda ushbu so‘z mashhurdir biling:
Oqilga bir ishora bas, nodonga tarsaki. (31-bet)

Mumtoz adabiy tilning lug‘at boyligini chuqur o‘zlashtirgan shoirning misra va baytlari bora-bora maqol yoki matalga yaqinlashgan. Hikmatli so‘zlari aforizmlarga aylanib ketgan. Avval g‘azallarida, keyin fardlarida aforizmning yorqin namunalarini yaratgan. Ularning aksariyati leksik ma’no-mohiyatini, ifoda uslubini sharhlashga munosib.

Bilib qilsa kishi har ishni oxirda nadomat yo‘q,
Chorakim har amalga bir muqarrar bir jazo ermish. (35-bet)

Birinchi satr shart maylidagi “bilib qilsa” fe’lini keltirish bilan boshlangan. Ikkinchi misrada aytgan shart bajarilmasa, “muqarrar bir jazo” borligi urg‘ulangan. Agar shart mayli formasidagi fe’l bildirgan harakatning bajarilgani aniq deb faraz qilinsa, bosh gapdagi harakatning yuz berishi ham muqarrarligi alohida ta’kid bilan ifodalanadi.[37]

Bir-birin degan kishi payvandi jon bo‘lmoq kerak,
Talx so‘zini qo‘yib, shirin zabon bo‘lmoq kerak. (48-bet)

Bu g‘azal matla’si do‘stlik nizomidan o‘quvchini boxabar eta boshlaydi. Quruq bayonchilikdan xoli, “payvandi jon”, “shirin zabon” kabi ravish, sifat ifodasidagi so‘z birikmasi hamda talx-shirin antonimi vositasida hikmatona baytni vujudga keltirgan.

G‘animat bir-biriga xatli ahbob,
Erur bilganga odam durri noyob. (36-bet)

Yuqoridagi baytni shoirning do‘sti Xoshimjon qoriga yozgan masnaviy uslubidagi maktubidan oldik. Hayratiy insonning insonga g‘oyat qadrli ekanini muxtasar va lo‘nda ifodalagan. Hayotda “xatli ahbob” uchun do‘stining g‘animatligi do‘stiga ham, o‘ziga ham uqtirgi tarzida aytilgan. Odamzotga *“durri noyob”* ta’rifi qo‘llangan.

[36] Antroposentrik tilshunoslik: tushuncha va terminlar. – Toshkent: Tubo nashr, 2022. – B.115.
[37] Ўзбек тили грамматикаси. 1 жилд. – Тошкент: Фан, 1975. – Б.469.

Davlatu mehnatga bo‘lma shod-g‘amdin ikkisi,
Bebaqodir, zud ketgay qo‘lga qo‘yg‘ondek xina. (102-bet)

Bu fardning ma’no ifodasi juda monand o‘xshatish orqali berilgan. “Pul qo‘lning kiri” degan barqaror birikmaning yana bir mukammal varianti yaratilgan. Davlat go‘yo qo‘ldagi xina singari vaqtinchalik, bugun bor, ertaga yo‘q degan falsafiy fikr olg‘a surilgan.

Aylama bedor hargiz yotsa uxlab ahli roz,
Bexabarsan holidan gar bo‘lsa ham vaqti namoz. (102-bet)

Shoir fardlari fikran barqarorlik, mazmunan yaxlitlik xususiyatiga ega. Bu baytdagi “ahli roz” (sir ahli) va “vaqti namoz” kabi madaniy leksik birlik uni aforizm darajasiga ko‘targan.

XULOSA

1. Badiiy matn tilshunoslik uchun asosiy tekshiruv obyektlaridan biri bo‘lib, uning lingvistik tadqiqi ko‘lami tobora kengayib bormoqda. Badiiy matn keyingi yillarda nafaqat badiiy-estetik funksiya bajaruvchi butunlik, ijodkor obrazli tafakkurining voqelanish manbayi, balki muayyan milliy tilda olamning lisoniy in’ikos topishi vositasi, milliy-madaniy konseptlar tashuvchisi sifatida ham baholanmoqda. Shu nuqtayi nazardan yuksak saviyada yaratilgan badiiy matnni lingvopoetik va lingvokulturologik jihatdan uyg‘unlikda tadqiq etish tilshunoslikni yangi ilmiy xulosalar bilan boyitadi.

2.Shoir Umrzoq Hayratiyning devon, bayoz, to‘plam va gazeta-jurnallar sahifalarida, shaxsiy arxivlarda saqlanayotgan qo‘lyozma holatdagi turli janrlarga xos she’rlarining barchasi badiiy san’at mezonlari, ona tilimiz uslublari doirasidagi eng yaxshi mumtoz asarlar bilan bemalol bo‘ylasha oladi. Ular ifoda maqsadi va mazmuniga ko‘ra, shartli ravishda badiiy matnning yetti tipiga mansub, ya’ni hikoya mazmunli (“Sayohatnoma”, “Hayrat”), izoh mazmunli (“Taazzur”, “Kishi”, “Bayoz”), xabar mazmunli (“Nomalar”), buyruq-tashviq mazmunli (“Qo‘zg‘ol-masun”, “Keling”, “Charog‘on qil”, “Bir kelsun”), hissiy-ifoda mazmunli (“Bu kecha”, “Sog‘inib”, “Indamas”), tasviriy (“Banda”, “Judo”, “Pari rux” g‘azallari va “Mustazod”i), didaktik (“Kerak”, “Birga”, “Islom dinimdur”, “Bo‘lmoq kerak” g‘azallari va fardlari kabi matnlardan iborat. Lekin ular hozirgacha tilshunoslik nuqtai nazaridan o‘rganilmagan.

3. Ijodkorning tovush va so‘z qo‘llash uslubidagi yuksak mahorati asarlarida tovush hamda ohang uyg‘unligi va uning o‘ziga xos ritmga egaligidir. Fonopoetik vosita – alliteratsiya shoir she’rlarida asosan undosh, gohi-gohida unli tovushlar takrorlanishi bilan yuzaga keladigan evfoniya sifatida uchraydi. Ular besh holatda: satr boshida, yonma-yon, so‘z oralatib, satr o‘rtasida, satr so‘nggida, satr boshida va oxirida bir xil undosh bilan boshlanuvchi so‘zlar ketma-ketlanib takrorlanishidan hosil qilingan. Shuningdek, geminatsiya – undoshlarning egiz, yondosh qo‘llash holatlarini ko‘p o‘rinda kuzatiladi.

4. Shoir she’rlarida kontekstual sinonimlarning qo‘llanishi turli lug‘aviy birliklar semantik strukturasida yangi ma’no qirralarining ifoda topishida hamda til

leksik imkoniyatlarining fikriy tushunchalarni to‘laqonli aks ettirishdagi betakrorligini ko‘rsata olishida ahamiyatlidir.

5. Mumtoz matnlarda fikrlar, voqea-hodisalar o‘rtasidagi qarama-qarshilik, his-tuyg‘ularni yana ham o‘tkirroq va obrazliroq aks ettirishda antitezaning o‘rni katta ekanligi sir emas. Ammo Hayratiy g‘azallarida an’anaviy qarama-qarshi qo‘llanuvchi tushuncha va so‘zlardan tashqari original, kontekstual antonimya hodisasi ham kuzatiladi va bu shoirning badiiy tafakkuri chuqurligini ko‘rsatadi.

6. Shoirning so‘zlarni o‘rni bilan takrorlashi she’rlarining badiiy ta’sirchanligini, g‘oyaviy baquvvatligini ta’minlagan. Tovushdoshlik va o‘zakdoshlik holatidan mohirona foydalangani *noz* so‘zi satr boshida – ravish, o‘rtasida – sifat va ot, oxirida – yana sifat tarzida bir-biriga bog‘lab yuborilgan. *(Noz etib nozik adoyi nozaninlar noziki*). Yana shakldoshlik va ma’nodoshlikdan mohirona foydalanish rom, xush, gul so‘zlari orqali ham ko‘p bor ifodalangan.

7. Hayratiy she’riyatidagi lingvopoetik vositalardan o‘xshatishlar o‘zbek millatining borliqni idrok qilishi bilan bog‘liq xalqona tafakkuri va lisoniy olamining betakror mahsuli bo‘lib, til va tafakkurning uzviy uyg‘unligi asosida vujudga kelgan. Tadqiq jarayonida shoir she’rlari tilidagi o‘xshatishlarni kelib chiqish jihatiga ko‘ra ikki turkumga mansubligini aniqlandi. Mumtoz adabiyotdagi boshqalarning asarlarida qo‘llangani kabi an’anaviy o‘xshatishlar hamda ijodkorning o‘ziga xos yangi, ohorli o‘xshatishlari. Ikkinchi toifadagi o‘xshatishlari juda rang-barangdir. Xususiy – muallif (favqulodda) o‘xshatishlar zamondosh ijodkorlarnikidan mutloqo farqlanishi g‘oyat qimmatli. Ularda ijodkorning novatorligi bo‘rtib ko‘rinadi.

8. Shoir asarlarida qo‘llangan maqol, matal va iboralarning har biri matndagi fikr va ma’no mohiyatini kuchaytirishga, chuqurlashtirishga xizmat qilgan. Xalq donishmandligi tufayli vujudga kelgan bunday barqaror birikmalar, xalq tili elementlari milliy mentalitetimizga xos holatning so‘zdagi ifodasi sifatida ijodkorning o‘zini ham donishmandona tafakkur qilish omiliga aylangan. Shuning uchun Hayratiyning fardlari xuddi hikmat, naql, maqol darajasida o‘zbek tilini barqaror birikmalari va aforizmlari bilan munosib ravishda boyitdi.

9. Shoir g‘azal va muxammaslarida toponim va antroponimlardan ham munosib o‘rinlarda ko‘p bor foydalangan. Ularga zarur ma’noviy va ifodaviy vazifalar yuklangan.

10. Hayratiy asarlarini o‘rganish jarayonida lingvopoetik va lingvo-kulturologik ifodali so‘zlar 2264 o‘rinda (hali biz payqamaganlarimiz ham yana bo‘lishi mumkin) ishlatilganini aniqlab chiqdik. Ularda shoir badiiy so‘z ustasi sifatida o‘zbek tilining yozma va og‘zaki nutqidagi leksik qatlamidan samarali foydalanish salohiyatini to‘la namoyon qila olgan. Shunga ko‘ra g‘azal, murabba, muxammas, musaddas, mustazod, ruboiy va fardlari milliy uyg‘onish davri o‘zbek adabiy tilining rang-barang xususiyatlarini aks ettirgani tufayli o‘ziga xos badiiy meros sifatida hozirgi yangi avlod uchun g‘oyat qimmatli va qadrli manbadir.

SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES PhD.03/04.06.2020.Fil.76.04 AT NAMANGAN STATE UNIVERSITY

NAMANGAN STATE UNIVERSITY

ABDULLAYEVA MANZURA NASIBULLO KIZI

LINGUOPOETIC AND LINGUACULTURAL STUDY OF THE POETRY OF THE POET UMRZAK KHAIRATIY

10.00.01 – Uzbek language

ABSTRACT
of dissertation of the doctor of philosophy (PhD) in PHILOLOGICAL SCIENCE

Namangan – 2025

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INTRODUCTION
(To the abstract of the Doctor of Philosophy (PhD) dissertation)

Relevance and Necessity of the Research Topic. In modern linguistics, linguopoetics and linguoculturology have been steadily developing as contemporary approaches for a more in-depth study of literary texts. For linguopoetics, the focus lies on the author's unique style, mastery of word usage, the expression of reality through linguistic units, the originality, emotionality, and expressiveness of language, for linguoculturology, key aspects include the following: the cultural and spatial context in which a literary work is created, the linguistic worldview within a particular language and its reinterpretation by the author, the broad study of national-cultural concepts in literary texts. In particular, the linguopoetic and linguocultural analysis of classical literary texts continues to attract the attention of philologists.

Global linguistic research emphasizes the significance of studying phonetic, lexical, and grammatical units in poetic texts, as well as how an author's individual style creates unconventional and unique expressions. Additionally, similes, metaphors, and paremiological units, which are products of national figurative thinking, are considered fundamental to linguopoetic and linguocultural analysis. A literary text emerges as the result of an author's aesthetic perception of reality, while a reader's understanding and interpretation of it as a unified artistic whole is recognized as a complex aesthetic process. Thus, exploring the scientific and practical aspects of these intricate relationships is a key objective of this research.

In Uzbek linguistics, the increasing focus on studying the linguistic, educational, and artistic features of classical literary sources during the years of independence has led to a steady expansion of philological research topics. As emphasized, scientific-theoretical and practical studies conducted in modern branches and directions of linguistics hold a special place and significance. In this regard, it has been stated: "In our country, we consider the enhancement of the role and significance of the Uzbek language as the state language and its development in line with contemporary demands to be the most crucial factor in understanding our national identity, preserving the spirit of our nation, and ensuring our bright future."[1] Extensive research is being conducted on the literary and linguistic features of classical texts. In particular, the study of the works of Umrzoq Kholboy o'g'li Hayratiy—the subject of this research—demonstrates that each word in his poetry was used in accordance with the artistic and aesthetic function of language. This indicates that the poet deeply mastered the potential of his native language and was able to utilize it fully, further proving the relevance and necessity of this research topic. This dissertation research, to a certain extent, contributes to the implementation of the tasks outlined in the following decrees and resolutions of the President of the Republic of Uzbekistan: Decree No. PQ-4479 (October 4, 2019) – On the wide celebration of the 30th anniversary of the adoption of the Law "On the

[1] O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning "O'zbek tili bayrami munosabati bilan O'zbekiston xalqiga bayram tabrigi. https://www.gazeta.uz/oz/2023/10/21/uzbek-language/ https://lex.uz/docs/4561730

State Language", Presidential Decree No. PF-5850 (October 21, 2019) – On measures to radically enhance the prestige and status of the Uzbek language as the state language, Presidential Decree No. PF-6084 (October 20, 2020) – On measures to further develop the Uzbek language and improve language policy in the country, Presidential Decree No. PF-6017 (June 30, 2020) – On measures to fundamentally reform state policy regarding youth and bring it to a new stage, Presidential Decree No. PF-60 (January 28, 2022) – On the Development Strategy of New Uzbekistan for 2022–2026, Presidential Decree No. PF-165 (July 6, 2022) – On the approval of the Innovation Development Strategy of the Republic of Uzbekistan for 2022–2026, Additionally, the research aligns with other regulatory and legal documents aimed at strengthening the role of the Uzbek language and promoting its development.

Relevance to the Priority Areas of National Science and Technology Development, This research has been conducted within the framework of the priority direction of national science and technology development: I. "Formation and Implementation of an Innovative System of Ideas for the Social, Legal, Economic, Cultural, and Spiritual-Educational Development of an Information Society and a Democratic State."

Degree of Previous Study on the Problem. Research on the unique characteristics of literary language has a long history in global linguistics. The earliest views on the language of literary works in world linguistics are associated with the ancient Greek philosopher Aristotle.[2] In particular, the historical development of disciplines such as rhetoric, stylistics, and the language of literary works has contributed to the formation of linguopoetics. Numerous studies have been conducted on these topics in Western linguistics. Initially, G.E. Lessing explored these concepts, followed by A. Kholodovich, M. Birwisch, R. Jakobson, B. Larin, L. Ščerba, B. Tomashevsky, V.M. Zhirmunsky, V. Vinogradov, G.O. Vinokur, Y.S. Stepanov, A.V. Chicherin, M.M. Bakhtin, O.S. Akhmanova, V.P. Grigoriev, V.A. Kukharenko, M.I. Gorelikova, N.A. Kupina, V.Y. Zadornova, N.A. Nikolina, and A.A. Lipgart[3]. These scholars emphasized the interconnection

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

[3] Холодович А. К вопросу о лингвистическом методе в поэтике // К борбе за марксизм в литературной науке. – Л.: Прибой, 1930; Виноградов В.В. О языке художественной литературе. – М., 1956; Винокур Г.О. Филологические исследования: лингвистика и поэтика. – М.: Наука, 1970; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1974; Степанова Ю.С. Основы общего языкознания. – М., 1975; Жирмунский В. М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977; Шмелов Д.Н. Русский язык в его функциональных разновидностях. – М.: Наука, 1977; Григорьев В.П. Поэтика слова. – М.: Наука, 1979; Новиков Л.А. Лингвистическое толкование художественного текста. – М.: Русский язык, 1979; Хованская З.И. Анализ литературного произведения в современной французкой филологии. – М.: Высшая школа, 1980; Галперин И.Р. Текст как объект лингвистического исследования. – М., 1981; Задорнова В.Я. Восприятие и интерпретация художественного текста. – М.: Высшая школа, 1984; Григорьев В.П. Структура и функционирование поэтического текста. Очерки лингвистической поэтики. – М.: Наука, 1985; Якобсон Р. Работы по поэтике. – М.: Прогресс, 1987; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988; Гореликова М.И., Магомедова Д.М. Лингвистический анализ художественного текста. – М.: Русский язык, 1989; Шанский Н.М.Лингвистический анализ художественного текста. – Л.: Просвещение, 1990; Липгарт А.А. Лингвопоэтическое сопоставление: теория и метод. – М., 1994; М.В., Яковлева Е.В. Основы филологического чтения: Современный английский язык. – М.: Диалог – МГУ, 1997; Липгарт А.А. Основы лингвопоэтики. – М., 1999; Купина Н.А., Николина. Н.А. Филологический анализ художественного текста –

and integration between linguistics and literary studies. Their works highlight the importance of analyzing linguistic phenomena in the study of literary texts.

Since the mid-20th century, Uzbek philology has also paid significant attention to linguopoetic research, particularly in examining the language and style of writers and the language of literary works. Scholars such as A. G‘ulomov, X.Doniyorov, S. Mirzayev, L. Abdullayeva, E. Qilichev, S. Karimov, B.Umurqulov, X. Abdurahmonov, N. Mahmudov, I. Mirzayev, H. Ahmedov, G.Rixsiyeva, M. Yo‘ldoshev, S. Mo’minov, M. Qosimova, G. Muhammadjonova, D. Jamoliddinova, M. Abdupattoyev, H. Usmonova, D. Shadiyeva, O. Tursunova, G. Keldiyorova, Sh. Toshxo‘jayeva, G. Jumanazarova, D. Andaniyozova, D.Nazarova, T. Butunbayeva, A. Hasanov, A. Hamidov, A. Saminov, N.Ahmadjonov and N. Ortiqova[4] have conducted extensive studies on these topics.

М.: УРСС, 2003; Маринова Е.В. Иноязычная лексика современного русского языка: учеб. пособие. – М.: Наука, 1975.

[4] Маҳмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиѐти. 1985, № 6 . – Б.48-50; Шу муаллиф. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиѐти. 1987. №4 . – Б. 34-38; Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста (на материале современной узбекской поэзии): Дисс… док.филол.наук. – Ташкент, 1992; Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри... дисс. – Тошкент, 1993; Раҳимов А. Ўзбек романи поэтикаси: Филол. фан. д-ри... дисс. автореф. – Тошкент, 1993; Имомова Г.М. Типик миллий характер яратишда бадиий нутқнинг ўрни: Филол. фан. номз… дисс. автореф. – Тошкент, 1993; Тўраев Д. Ҳозирги ўзбек романларида бадиий тафаккур ва маҳорат муаммоси (60-80-йиллар): Филол. фан. д-ри... дисс. автореф. – Тошкент, 1994; Нурматов А. Бадиий асарда полифонизм: Филол. фанлари номз… дисс. автореф. – Тошкент, 1996; Солижонов Й. ХХ асрнниг 80-90-йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол. фан. д-ри... дисс. – Тошкент, 2002; Йўлдошев М. Чўлпоннинг бадиий тил маҳорати: Филол. фан. номз... дисс. автореф. – Тошкент, 2000; Нормуродов Р.У. Шукур Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз... дисс. автореф. – Тошкент, 2000; Аҳмедов Ҳ. Ўзбек адабиётида насрий шеър: Филол. фанлари номз... дисс. автореф. – Тошкент, 1995; Рихсиева Г. Шеъриятдаги гапларнинг актуал бўлинишида анафоралар ўрни: Филол. фан. номз... дисс. – Тошкент, 1999; Келдиёрова Г. Ўзбек бадиий нутқида антитеза (Э. Воҳидов шеърияти мисолида): Филол. фанлари номз... дисс. автореф. – Тошкент, 2000; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз... дисс. автореф. – Тошкент, 2004; Шодиева Д.Ш. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол.фан. номз...дис. автореф. – Тошкент, 2007; Тўланова Н. Тўқсонинчи йиллар ўзбек шеърияти тилидаги бадиий санъатларнинг лисоний-услубий таҳлили: Филол. фанлари номз... дисс. автореф. – Тошкент, 2008; Жамолиддинова Д. Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари. Филол.фанлари номз… дисс. – Тошкент, 2009; Нормаматов С. Абдулла Авлоний шеърияти лексикасининг маъновий-услубий хусусиятлари: Филол. фан. номз... дисс. автореф. – Тошкент, 2011; Жуманазарова Г. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил): филол. фан. д-ри (DSc) дисс. автореф. – Тошкент, 2017; Турсунова О.А. Ўзбек бадиий нутқининг фонопоэтик тадқиқи (шеърий асарлар мисолида): Филол. фан. бўйича фалсафа док. (PhD) автореф. – Фарғона, 2018; Қурбонова М.О. Мустақиллик даври достонлари лингвопоэтикаси: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Фарғона, 2019; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси: Филол. фан. док. (DSc) автореф. – Фарғона, 2021; Назарова Д.И. Жамол Камол шеърияти поэтикаси: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Бухоро, 2021; Бутунбаева Т.А. Замонавий назмий дискурсда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўктам ва Минҳожиддин Мирзо шеърияти мисолида) филол. фан. бўйича фалсафа. док. дисс... (PhD) – Самарқанд, 2021; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: филол. фан. номз… дисс (PhD) – Қарши, 2020; Умурқулов Б. Ўзбек бадиий насрининг лингво-услубий шаклланиш асослари: фил. фан. док…дисс. (DSc) –Тошкент, 2020; Usmonova H.Sh. Gap bo‘laklarining pozitsion strukturasi. – Namangan, 2022; shu muallif: Mazmuniy sintaksis (gap bo‘laklarining pozitsion strukturasini o‘rganish masalalari). – Namangan, 2023; Саминов А.И. Оксюморон-бадиий нутқда лингвопоэтик восита сифатида: Филол. фан. бўйича фалсафа док. (PhD) автореф. – Фарғона, 2022; Axmadjonov N. Badiiy uslubda qo‘llangan presedent nomlarning lingvopoetik tadqiqi: (PhD). – Farg‘ona, 2022; Muminov S., Gopirova X. Rauf Parfi she’riyatining lingvopoetik xususiyatlari. – Farg‘ona, 2023; Ortiqova N. Anvar Obidjon she’riyatining fonoleksopoetik xususiyatlari: filol.fan. bo‘yicha falsafa dok… diss (PhD). – Farg‘ona, 2024.

Except for some sources, Umrzoq Hayratiy's literary heritage has not yet been fully presented to the public. Only a few of his works have been published in collections,[5] newspapers, and journals.[6] The first discussions about the poet appeared in the articles[7] of literary scholar Dadamirza Orifboyev and the research[8] of PhD Alixon Xalilbekov. Significant information on this topic was compiled and published by Sodiq Sayhun, a member of the Writers' Union of Uzbekistan.[9] However, all these studies have been conducted from a literary perspective.

In our research, we examined the linguistic and stylistic mastery of Hayratiy, a prominent poet of the late 19th and early 20th centuries, from a linguistic standpoint. In Uzbek linguistics, the linguopoetic and linguocultural aspects of literary works have not yet been fully explored. This study represents the first scientific research on Umrzoq Hayratiy's work within this framework. The study focuses on the expressive features of artistic language in the lexical layer of his ghazals, murabbas, mukhammases, musaddases, mustazads, rubais, fards, and masnavis. It examines his use of linguocultural units, as well as the lexical-stylistic and conceptual characteristics of his works. Specifically, the linguopoetic and linguocultural features of his poetry have been analyzed in a monographic manner.

The Relevance of the Research Topic to the Scientific Research of the University

This dissertation was carried out as part of the research project "System-Structural and Anthropocentric Study of the Uzbek Language" in accordance with the scientific research plan of Namangan State University.

Research Objective The aim of this study is to analyze the linguopoetic aspects of Hayratiy's literary heritage and to examine the linguocultural characteristics of the linguistic units used in his poetry.

Research Tasks To achieve this goal, the following tasks were defined: Identify the phonopoetic features of Hayratiy's works and analyze the poetic functions of phonetic units. Examine the genetic structure of synonyms, antonyms, word repetition, similes, and other linguistic units in his poetry, as well as the semantic relationship between loanwords and their originals. Study the national characteristics of cultural lexemes used in Hayratiy's ghazals, masnavis, mukhammases, musaddases, mustazads, and fards.

Demonstrate, through concrete examples, how Hayratiy's unique style contributed to the development of the Uzbek literary language in the late 19th and early 20th centuries.

Research Object The research object includes Hayratiy's manuscript "Tuhfayi Hayratiy" divan, the newly published "Armug'on" collection, his poems

[5] Асрлар нидоси. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1982. – Б. 408-432.

[6] Ҳайратий ғазаллари // Меҳнат ва турмуш, 1974, 4-сон; Ҳайратий ғазалларидан намуналар // Гулистон, 1975, 3-сон; Умрзоқ Ҳайратий ижодидан // Наманган ҳақиқати, 1974, 52-сон; Бебаҳо мерос // Машъал, 1974, 100-сон.

[7] Орифбоев Д. Шоир Ҳайратий // Машъал, 1972, 65-сон.

[8] Xalilbekov A. Namangan adabiy gulshani. – Namangan. 2007; shu muallif: A. Hayrat // Namangan haqiqati, 2004, 80-son.

[9] Sayhun S. Biz bilgan va bilmagan shoir Hayratiy. – Namangan: Iste'dod ziyo press, 2022. – B.156.

published in newspapers and journals, as well as newly discovered manuscript ghazals, mukhammases, and musaddases.

Research Subject The study focuses on the linguistic-aesthetic, structural-semantic, and linguocultural analysis of the linguistic units used in Hayratiy's poetry.

Research Methods The research employs descriptive, classificatory, comparative, componential, contextual, semantic-stylistic, and statistical analysis methods.

Scientific Novelty The linguopoetic features of Hayratiy's works are examined through phonopoetic tools (alliteration, assonance, gemination, and tonal harmony), lexical-semantic units, and figurative expressions that enhance speech impact, along with poetic syntax methods. The artistic elements of Hayratiy's poetry, such as antithesis, gradation, parallelism, and rhetorical figures, are analyzed to demonstrate their expressive function.

The linguocultural aspects of Hayratiy's works, particularly the reflection of national-cultural and ethno-mental concepts, are substantiated through similes, proverbs, and idioms.

The conceptual uniqueness of classical texts, their linguistic representation of the world, and the historical-literary significance of the poet's era are explored through literary analysis.

Practical Results The phonopoetic and lexopoetic analysis of Hayratiy's poetry from "Tuhfayi Hayratiy" and other collections contributes new theoretical perspectives to Uzbek language history, semasiology, stylistics, and lexical system research.

The linguopoetic and linguocultural analysis of Hayratiy's works provides an essential source for high school and academic lyceum literature textbooks related to the National Awakening Period.

The findings can enhance textbooks and study guides for university courses such as Linguopoetics, Linguoculturology, Text Linguistics, Cultural Studies, Literary Analysis, Axiology, Ethnoculture, Linguo-folkloristics, and Pragmatics.

The dissertation demonstrates the evolution of Uzbek literary language by examining how oral expressions, idioms, and proverbs function in poetic texts, thus showcasing Hayratiy's stylistic mastery within the socio-linguistic transformations of his time.

Reliability of Research Results The reliability of the research results is ensured by:

The use of linguistic research methods aligned with the research objectives.

Theoretical conclusions being based on official sources and verified through manuscripts and newly published collections (e.g., "Armug'on").

Findings being supported through descriptive, classificatory, analytical, and comparative methods.

Practical implementation of conclusions and recommendations. Validation of the results by authorized institutions, Scientific and Practical Significance**,** Scientific Significance

The research contributes to Uzbek linguistics by serving as a scientific-theoretical source for future studies in linguopoetics and linguoculturology, particularly in: Artistic, lexical-semantic, and linguocultural analysis of poetic texts. The development of new perspectives in the study of classical and modern Uzbek literary language.

Practical Significance The research results can be utilized in: Developing textbooks and study materials on Linguopoetics and Linguoculturology, designing specialized courses and seminars on language and culture for philology students, enriching and refining explanatory and domain-specific dictionaries related to classical Uzbek literature.

Implementation of Research Results Findings from the study of Hayratiy's poetic works and their linguopoetic and linguocultural characteristics have been applied in various fields:

Uzbek Writers' Union

The research results were used in the Poetry Council's reports, creative masterclasses, and literary-creative seminars (Ref. No. 01-03/986, Dec 16, 2024).

Outcome: Enhanced effectiveness in the creative development of poets and young writers.

Uzbek State Choreography Academy

Findings on poetic figures of speech (antithesis, gradation, parallelism) were applied in the F3-2019081773 fundamental project (2021-2023).

The research contributed to the creation of the "Uzbek Children's Dances, Dance Costumes, and Accessories" Uzbek-Russian-English-French Glossary (Ref. No. 1-04-104, June 6, 2024).

Outcome: The artistic, scientific, and clarity levels of the glossary were significantly improved.

The expression of national-cultural and ethno-mental concepts in the poet's works has been substantiated through similes, proverbs, and sayings, which are among the most important objects of linguistic cultural studies and represent the product of national figurative thinking. The conceptual uniqueness of classical texts in the linguistic and cultural characteristics of Hayratiy's poems, the linguistic reflection of the world, the social environment in which the poet lived, and the spirit of the era, as well as their historical and artistic significance, have been demonstrated based on principles and laws of literary analysis. These aspects were utilized in writing the scripts for the 2023–2024 broadcasts of Uzbekistan TV and Radio Channel (O'zMTRK), including Bedorlik, Ijod Zavqi, Ta'lim va Taraqqiyot, and Millat va Ma'naviyat, where interviews with the author were also conducted (Uzbekistan TV and Radio Channel's official letter No. 26/36-900, dated June 28, 2024). As a result, the scientific aspect, artistic quality, and audience appeal of the programs and broadcasts have improved.

Approval of the Research Results The dissertation findings have been presented in 8 scientific-practical conferences, including 3 national and 4 international scientific-practical conferences, where they were discussed and validated.

Publication of the Research Findings Six scientific papers related to the dissertation topic have been published, including two articles in academic journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing key scientific results of doctoral dissertations and four articles in foreign journals.

Structure and Length of the Dissertation The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, with a total length of 128 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction of the dissertation substantiates the relevance and necessity of the research topic, describes the degree of its study, outlines the research objectives and tasks, and defines its object and subject. It also highlights the alignment of the research with the priority directions of national scientific and technological development, explains the research methods, scientific novelty, and practical significance, and provides information on the implementation of research results in practice, published works, and the structure of the dissertation.

The first chapter of the dissertation is titled "Artistic Text and Its Linguistic Features". The first section, "The Study of Artistic Sources in Linguistics," provides information on the linguistic analysis of classical literary sources from the late 19th and early 20th centuries. It then discusses the artistic, linguistic, and textual aspects of Hayratiy's poetry, noting that, although limited, some attention was given to these aspects before the independence era.

As noted, studying the language of a literary work imposes additional tasks on linguistic research. As a result, the primary function of language—providing information—often aligns with or even surpasses its secondary function—expressiveness. From this perspective, the language of a literary work serves not only as a means of communication but also as an essential material for the art of words. Written artistic speech is an object of study for both text linguistics and literary criticism since the foundation of any literary discourse is language itself.

Russian philologist V. M. Zhirmunsky stated:[10] "The study of poetry, like the study of any other art, requires identifying its material and the methods used to create a literary work from that material." The chapter provides a general description of the leading paradigms in 20th-century linguistics—comparative-historical, systemic-structural, and anthropocentric theories—along with their factors and necessities. It also explores the anthropocentric approach to language, its intrinsic connection to humans and culture, the field of linguistic culturology, and its related disciplines.

The second section of the chapter is titled "Theoretical Issues of Linguopoetics and Linguistic Culturology." Literary works are the foremost and most influential factor in revealing the full beauty of language and enriching people's spiritual world. The linguistic richness of our classical literature, in particular, is immense. A text is a phenomenon of speech. Nizomiddin Mahmudov

[10] Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Ленинград: Наука, 1977. – С.18.

explains: "Language and speech are closely connected but must be distinguished. Language is a tool for speech; speech is constructed using this tool. If treated carelessly or neglected, speech may become incomprehensible to the reader and ultimately harm the language itself".[11]

Linguopoetic and linguistic-cultural analysis follow distinct principles. In studies dedicated to analyzing the language of literary works, alongside the term "expressive function of language", other terms such as "poetic function of language", "artistic function of language", "stylistic function of language", "rhetorical function of language," and "aesthetic function of language" are also used. This research examines how these functions are expressed in the poetry of Umrzoq Hayratiy.

The study follows the perspective of Turkish philologist Jafar Gariber, who states: "…The real issue lies in how thought achieves aesthetic unity and how it is transferred into language. A work of art differs from a scientific work precisely in this regard, and the approach of a language and literature researcher differs from other scientific approaches at this point. A language and literature researcher must evaluate the thought within a literary work as an integral part of its aesthetic structure".[12]

A literary text emerges as a product of the author's figurative and aesthetic perception of the world and reality. The creation of a literary text, its existence as a coherent artistic entity, and its comprehension and interpretation by the reader (or listener) all constitute a complex aesthetic process.

There is no established model for the linguistic-poetic analysis of literary texts. In linguistics and language teaching, methods such as phonetic, morphological, and syntactic analysis have well-defined principles. However, in linguistic poetics and linguistic-cultural studies, such a standardized approach has not yet been fully developed.

In linguistic-cultural analysis, similes hold a special place. First, their types, standards, and distinctive features are examined. Then, metaphorical expressions—universal linguistic phenomena that contribute to imagery—are identified. The study also analyzes the unique linguistic culture of the Uzbek nation. It is essential to examine the cultural lexicon in the works of Umrzoq Hayratiy from this perspective. In this regard, metaphors should be recognized as closely related to similes. A metaphor is one of the most complex linguistic phenomena, involving the transfer of meaning from one category to another based on similarity. It serves as a reflection of core cultural values because it is rooted in national and cultural worldviews.

From these observations, it can be concluded that any literary creation is formed through artistic language. Such language carries both literal and figurative, symbolic meanings. This study aims to analyze these aspects in Hayratiy's poetry, demonstrating how he skillfully used linguistic richness and achieved stylistic excellence. Before delving into his work, however, the research first explores

[11] Mahmudov N. O'qituvchi nutq madaniyati. – Toshkent: O'zbekiston milliy kutubxonasi, 2007. – B.19.

[12] Gariper C. Nazim Hikmet'in Ortulu Ideolojik Dili. Kultur Tarihimizde Gizli Diller ve Sifreler. – Istanbul, 2008. –S.159.

previous studies on the subject. Numerous articles have been written about Hayratiy's life and work, his divans and anthologies have been examined, and some of his poems have been published.

Umrzoq Hayratiy was devoted to poetry from his youth until the end of his life. As a leading literary figure in the Namangan literary scene, he made a significant contribution to the literature of the National Awakening period.

Nearly sixty years ago, senior researchers from the Alisher Navoiy Museum of Literature—Rahmat Majidiy, Muhammadjon Hakimov, and Fathulla G'anixo'jayev—discovered several unknown poems by Hayratiy during their academic expedition to Namangan. In 1969, Ahmadjon Madaminov, a researcher at the G'afur G'ulom Museum of Literature in Kokand and a candidate of philological sciences, acquired Hayratiy's Bayoz (anthology).[13]

A manuscript copy of a bayoz transcribed in 1910 contains Hayratiy's poetry on pages 1–218, alongside works by Lutfi, Jami, Navoiy, Fuzuli, Bedil, Mashrab, Muqimiy, Furqat, Nodim, and Khilvatiy.

The 1982 anthology Asrlar Nidosi includes a selection of his ghazals, mukhammas, and rubaiyat.[14] Similarly, the journals Guliston and Mehnat va Turmush published excerpts of his poetry in the 1970s. His works also appeared in Namangan-based newspapers such as Namangan Haqiqati and Mash'al, often as part of brief articles about him.

Additionally, Sodiq Sayhun, an admirer of classical literature, has preserved various typewritten copies of Hayratiy's handwritten poems in his personal archive. As part of this research, all these sources were examined and analyzed from a linguistic perspective.

The second chapter of the dissertation is titled "**The Study of Phonopoetic and Lexopoetic Units in Hayratiy's Works."** The first section of this chapter, "The Poetic Functions of Phonetic Units in Hayratiy's Works," explores the use of phonopoetic tools in the poet's verses.

Phonopoetics has been a subject of extensive research in Uzbek linguistics. Studies by scholars such as O. Tursunova[15], A. Haydarov,[16] and M. Gaziyeva[17] are particularly significant. This research aims to identify the distinctive artistic-linguistic features of Hayratiy's poetry by analyzing phonopoetic devices in his texts.

The repetition of a sound within a line or throughout an entire text does not occur randomly. In linguistics, this technique is called alliteration. In fact, all types of phonetic devices are closely tied to poetic speech. The repetition of identical sounds at the beginning of words or in a sequence enhances euphony and resonance, regardless of whether the sounds are consonants or vowels.

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[13] Орифбоев Д. Шоир Ҳайрат Тўрақўрғоний. // "Машъал" газетаси, 1972. № 108.

[14] Халилбеков А. Наманган адабий гулшани. – Наманган, 2007. – Б.142-143.

[15] Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Фил.фан.б-ча фалс.д-ри (PhD) ...дисс. автореф. – Фарғона, 2019.

[16] Ҳайдаров А. Бадиий тасвирнинг фоностилистик воситалари: Филол.фан. номз. ... дисс. – Тошкент, 2008.

[17] Газиева М. Мулоқот жараёнида просодик воситаларнинг лингвопрагматик хусусиятлари: Фил.фан.б-ча фалс.д-ри (PhD) ...дисс. автореф. – Тошкент, 2018.

In Hayratiy's poetry, alliteration is applied in five ways (examples are taken from the Armug'on collection):[18]

Adjacent words (Basharti beg'araz bo'lsa birodar).

Separated by other words (Zarrai g'amga zaifu zor meningdek yo'q kishi).

Only in the middle of a line (Dilrabo, mulki malohat shohisan).

At the end of a line (Husn avjining munavvar mohisan).

Both at the beginning and end of a line (Toq o'ldi oh naylayin hajringda tobu toqat).

Repetition of sounds, especially in ghazals, masnavis, and mukhammases, adds melody and musicality. Hayratiy skillfully used consonant repetition (consonantal alliteration) to create sound harmony in his verses. This technique is closely related to parallelism and repetition and plays a crucial role in enhancing the aesthetic impact of poetry.[19]

One of the key phonopoetic devices is euphony, which arises primarily from phonetic units. The pleasant sound of speech is entirely dependent on its phonetic structure.

In the following couplet, for instance, the repetition of the "b" sound three times, "a" sound twelve times, and "o" sound eight times creates euphony, contributing to the phonopoetic perfection of the lines:

"Bu zamona oshnosi bul ajab har rang erur,
Yaxshiga yaxshi, yomonlarga yomon bo'lmoq kerak."

Through such phonetic patterns, Hayratiy achieves a sophisticated musicality in his poetry.

Another effective phonetic phenomenon in language is gemination. A.Abdullaev refers to this as "undoshlarni qavatlash"[20] (consonant layering), while A. Khojiyev defines it as "identical consonants occurring in succession".[21] O.Tursunova emphasizes that in poetic speech, this phenomenon serves specific poetic functions—intensifying meaning and enhancing emotional impact on the listener.[22]

However, the term "qavatlanish" (layering) may not be entirely accurate, as layers are typically stacked rather than placed side by side. Likewise, the term "ketma-ket" (consecutive) may not fully capture the nature of this phonetic occurrence. A more suitable term might be "yondosh" (adjacent), "egiz" (twin), or "juftlangan" (paired) consonants.

Hayratiy skillfully employed gemination as a stylistic device in his ghazals, effectively using paired consonants for poetic impact:

"Mubtaloyi xoli-xattu mushki totoring manam,
Besaru anjom bir ovvorai sayyoring manam."[23]

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[18] Umrzoq Hayratiy. Armug'on. – Namangan: Iste'dod ziyo press, 2024.

[19] Степанова А.С. Аллитерация в карельских плачах // фольклор, образ и поэтическое слово в контексте. – Москва: Наука, 1984. – С.127.

[20] Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983. – Б.18.

[21] Ҳожиев А. Тилшунослик терминларининг изоҳли луғати. – Тошкент: ЎМЭ, 2002. – Б.30.

[22] Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Фил.фан.б-ча фалс.д-ри (PhD). ...дисс. автореф. – Фарғона, 2019. – Б.13.

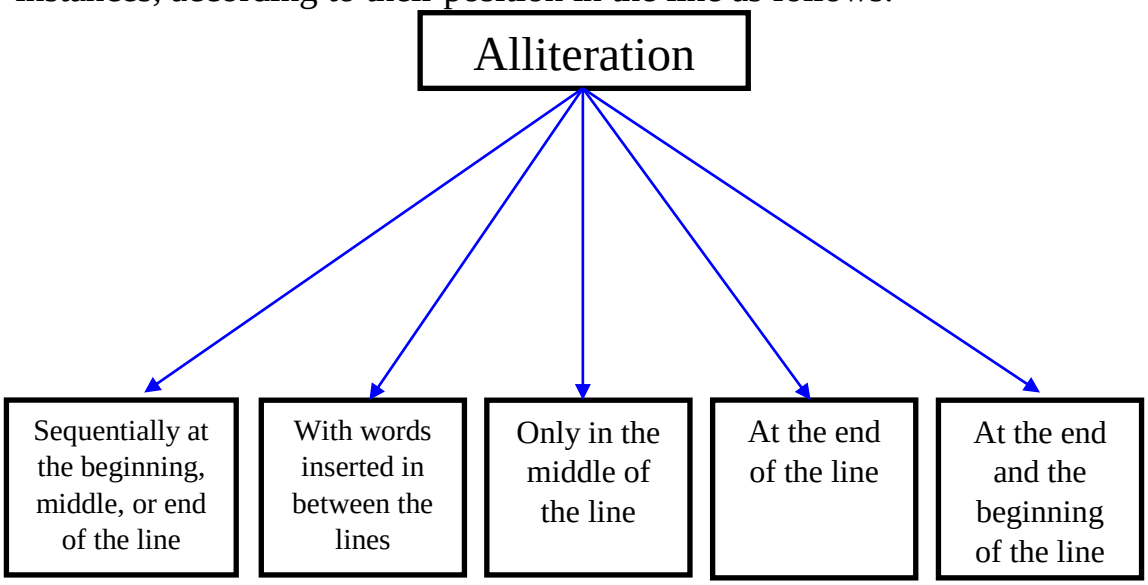
[23] Муҳаббат васфи (альманах). – Наманган, 1993. – Б.9.

In this couplet: In "xoli-xattu", the doubling of "t" serves both metrical requirements and poetic style. In "ovvora," the doubled "v" contributes to rhythmic fluency and emotional depth.

Synchronically, gemination extends the pronunciation of a short vowel, leading to a stretched articulation. Similar patterns can be observed in words like "ummid", "hummor", "durri", and "shakkar".

Through this technique, Hayratiy achieves a heightened expression of emotions and a more resonant poetic effect.

Finally, based on the classification, we have structured and schematized the phonopoetic phenomena creating alliteration in 53 ghazals of the poet, occurring in 147 instances, according to their position in the line as follows:



Rhyme in classical works is considered an important element of phonopoetics. When analyzing the rhyme of 53 ghazals and 14 mukhammas of Hayratiy, it was found that 35 of them end with the rhyme “or,” while 20 end with “on.” These numbers confirm the rhythmic appeal and potential of the long vowel "o" and demonstrate the poet’s skillful use of it in creating harmonious rhyme. In fact, in the ghazal Ketdi, he constructed the rhyme entirely with the sound unit “or” from the opening matla to the concluding maqta:

Ketti to dilbar qilib sayri mozor,
Furqati hajrida bo‘ldim beqaror

(nizor, beixtiyor, or, shior, kanor, ro‘zg‘or, nahor, yor, gul’uzor, nigor, dilfigor, zor). (p. 107)

The second section of the dissertation’s second chapter discusses "The Linguopoetic Features of Lexical Units Used in Hayratiy’s Poetry". The poet made extensive and effective use of the Uzbek language’s rich potential. The diversity of the vocabulary in his poetry provided convenience and ease for this study. The chapter also explores the formal and semantic relationships among the lexical units in his poetry.

Lexical synonyms, which enrich the language, convey a general meaning but also vary in degrees of meaning. Depending on whether they serve a positive or negative connotation, they acquire stylistic specificity. This aspect is particularly

prominent in Hayratiy's ghazals and qit'as. He achieves expressive precision by placing synonymic words side by side:

Qilurman ohu afg'on nola birga. (p. 16)
Ayo koni zakou fahmu donish. (p. 29)

Although the pairing of synonyms does not necessarily enhance the melody of the poem, it does not make the language sound dull. Rather, with the help of auxiliary words such as bilan, ila, or suffixes like -u, -yu, it deepens and intensifies the conveyed meaning—something Hayratiy skillfully mastered. He did not merely place them side by side; he also positioned them at the beginning and end of lines or distributed them between the first and second hemistichs of a couplet:

G'am o'shadurkim, qachon dildorni ko'rmas kishi,
Ayrilur jondan qachonkim, yordin bo'lg'ay judo. (p. 23)

In this ghazal with the judo refrain, the dominant word is g'am (sorrow). The poet provides a unique commentary and emphasis: true sorrow is when one is deprived of union with the beloved—portraying the state of separation without explicitly using the word ayrilish (separation). This emotional and expressive nuance adds depth to the concept of separation. In his ghazals and mukhammas, synonyms at the lexical level are actively and effectively employed, with a strong presence of synonymous adjectives, verbs, nouns, and adverbs.

The use of antonyms in Hayratiy's works also establishes a distinct lexical dominance. Through antithesis, he enhances the impact of his ideas:

Etib yakbora qahring bejinoyat,
Uzib mehring meni bekor etarsan. (p. 15)
Rahm qil minba'd, nuchun bag'rim ezdi furqating,
Zohir etdim senga, bir sirri nihonim qolmadi. (p. 45)
Bu Hayrat doimo rashk o'tida o'rtanmayin netsun,
Qochib andin bo'lursen yori ag'yor aylanay sandin. (p. 32)

As seen in these examples, the poet skillfully uses antonyms in accordance with the metrical demands of aruz, creating contrast between qualities and events to produce striking imagery. This technique brings a unique rhythm, clarity of meaning, and depth of thought to his poetry. Furthermore, he carefully selects and applies the most suitable synonyms for antonymic word pairs. For instance, in the couplets above, *zohir-nihon* (apparent-hidden), *qahring-mehring* (anger-affection), yor-ag'yor (beloved-rival), and do'st-dushman (friend-foe) contribute to the richness and completeness of meaning.

Hayratiy's Kerak refrain ghazal demonstrates exceptional linguopoetic craftsmanship. Line by line, it features antithetical pairs such as *talx-shirin* (bitter-sweet), *do'st-dushman* (friend-enemy), zohiru-botin (outer-inner), *ro'zi-shab* (day-night), *yaxshi-yomon* (good-bad), and *sidqu muhabbat-kibru nifoq (*truth and love vs. arrogance and discord). These elements significantly enhance the artistic text's meaning and aesthetic value.

In classical literature, it was common to use traditional antonyms like *qu*l (slave) and *shoh* (king). However, in Hayratiy's poetry, *devona* (madman) and *xon* (khan) appear more frequently. Although the word *podshoh* (king) is also found,

qul had become outdated in his era. Instead, during the khanate period, he actively used *xon* and preferred to contrast it with *devona:*

Nomalar yozdim necha so‘zi dilimni sharh etib,
Hayrati devona o‘ldim, debki xonim sog‘inib. (p. 45)

As B. To‘xliyev states, “Words repeated in the right places can often be a crucial factor in literary expressiveness and ideological strength.”[24]

O‘zingni saqlag‘il behuda ishlardin nihoyatda,
O‘zingdin o‘zga yo‘q hargiz o‘ziga xayrixoh banda.[25]

In this couplet, the word *o‘z* is repeated four times with possessive and case suffixes, increasing its semantic effect. The strategic repetition of words strengthens grammatical coherence and enhances poetic expressiveness. Linguist R. Qo‘ng‘urov states that "Poets and writers emphasize certain sounds, sound combinations, or sentences, intentionally repeating them in poetic works to draw the reader's attention to a specific aspect of the event being depicted, exaggerate its significance, or enumerate certain elements".[26] Numerous examples in Umrzoq Hayratiy's literary legacy confirm this observation.

In his ghazal "Ey pari rux," the word *xush* appears five times within a single couplet. As layers of meaning accumulate, the playful rhythm intensifies, enhancing its expressiveness:

Xushdur jahonda xushlig‘ husni hamida birla,
Xushro‘g‘a xush tabiat xushtor, ey pari rux. (p. 30)

Alisher Navoiy referred to this as "mukarrar lafz," meaning repeated words. In written form, such paired words are separated by a hyphen, as in *lahza-lahza* (moment by moment). However, while paired words are read fluidly, *mukarrar lafz* is articulated with a brief pause between repetitions, with the second instance pronounced in a higher tone. This technique amplifies the conveyed idea.

Understanding this, Hayratiy skillfully positioned twin words (our emphasis) in the appropriate places within his lines. In many of his ghazals, such as "Kelur", "Ko‘zlaring", "Qo‘zg‘olmasun", "Sog‘inib" and "Aylamas" repeated words create a striking resonance within the text.

The refrain (radif) in Hayratiy’s ghazals and muxammas poems is always employed with clear intent. As it serves as a key indicator of the poem’s central idea, the refrain enhances melodiousness and phonetic harmony.[27] Most of his refrains come from verbs, adverbs, nouns, pronouns, and adjectives. In particular, he makes extensive use of verbs formed from the root kel (to come), as seen in ghazals such as "Kelmasmu?" "Bir kelsun", "Kel", "Keling", "Kelguncha", "Kel ertaroq" and "Kelur". This demonstrates yet another aspect of the poet’s linguistic mastery in word selection and repetition.

It is an undeniable truth that in the process of understanding the world, every individual actively engages in analogy – comparison, juxtaposition, and

[24] To‘xliyev B. O‘zbek adabiyoti. – Toshkent: O‘qituvchi, 2000. –B.268.
[25] Ҳайратий шеърияти // “Меҳнат ва турмуш” журнали, “Mehnat va turmush” jurnali, 1975, №3 – B.30.
[26] Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977. – Б. 217.
[27] Assallayev A., Rahmonov V., Musulmonqulov F. Badiiy san’at jozibasi. – Toshkent: Yangi asr avlodi, 2005. –B.15.

relativity.[28] The frequent need for such associations highlights its significance as a fundamental logical category, which naturally finds reflection in language. Through our research, we identified that the similes in the poet's works fall into two categories based on their origin: Traditional similes, commonly found in other works of classical literature, The poet's own original, refined similes.

Recognizing that non-traditional similes hold greater significance than conventional ones, we focused particularly on their uniqueness. In this regard, we demonstrated the extent of Hayratiy's skill in employing similes with individuality.

Traditional similes are deeply rooted in national culture and, in a broader sense, in Eastern literary tradition. Prominent linguist Nizomiddin Mahmudov, who has extensively studied linguistic poetics, provides the following commentary on this aspect: "In the Uzbek language, the metaphor of the moon (oy) is widely used... 1) To describe beauty, particularly of women. 2) To signify brightness, radiance, prominence, and intensity. 3) To indicate fullness and increased beauty. 4) To denote clarity, obviousness, and unmistakable recognition. Additionally, there is a stable simile comparing a woman's beauty to the full moon of a fourteen-day lunar cycle".[29]

These observations are vividly confirmed in Hayratiy's verses, where references to the moon (oy) frequently appear:

"To'lin oydek yuzi rashki, mahe mahtob bir kelsun." (p. 51)

"Oy yuzing ko'zdin nihon etding netay." (p. 80)

Rather than using the common oy (moon), the poet more often prefers its synonyms moh and mah, describing the beloved with terms like mohtob, mahvash, mohsiymo:

"Mahvasho, jamolingni mehrini duraxshon qil,

Orazing shuoidin kulbami charog'on qil." (p. 137)

Unique, author-specific (extraordinary) similes are particularly valuable for their distinctiveness. In this regard, the poet's innovation in crafting original similes stands out clearly.

Poetic similes that differ from conventional ones (a term of our own – M.A.) can rightly be considered an essential element of the poet's stylistic ornamentation. As noted by scholars, "Simile, metaphor (implicit comparison without '-dek, -day'), and allegory define one object through another, conveying the author's emotional stance on life events and serving as a springboard for evoking relevant associations in the reader."[30]

For instance, in the following verses:

"Ishq bemoriga tummori desam bok o'lmagay,

Kulbai ehson ichida suhbat orodur "Bayoz".

"Donishi fikri fatonatdin erursan beshuur,

Hayratiy devona peshonangga tamg'odur "Bayoz"." (p. 3)

[28] Маҳмудов Н. Семантико синтаксическая ассимметрия в простом предложении. Узбекского языка. Д.Д. – Ташкент, 1984. – С.259.

[29] Mahmudov A. O'xshatishlar va milliy obraz. // O'zbek tili va adabiyoti. – 2013, №1. – B.7-8.

[30] Подолская З. Бадиий идрок этиш нима. – Тошкент: Ўзбекистон, 1974. – Б. 19.

The poet employs non-traditional similes, demonstrating his refined stylistic mastery. Here, bayoz (a poetic manuscript) is likened to an amulet (tummor) for a love-stricken soul, a gathering of conversation (suhbat orodur), and a seal of fate (tamg‘o). Structurally, these comparisons primarily involve nouns, sometimes paired with adjectives.

In classical literature, the beloved is often likened to a flower, whereas Hayratiy presents his muse as spring (bahor, navbahor), a metaphor that harmonizes naturally with the meaning of each line and couplet:

"Ilohi yetmasun oshubi zahmat charx davrida,
Havodis sarsaridin bog‘i husni navbahoringga." (p. 51)

Here, the lover compares the beloved's beauty to a springtime garden, wishing that no hardship or misfortune would mar it.

Unlike his contemporaries, Hayratiy rarely used *kabi*, *simon, go‘yo* or suffixes like *-dek*, *-day* in his comparisons. Instead, he favored more refined constructions, relying on phrases such as *misli mardum* (like a pupil of the eye), *monandi suv* (as fluid as water), *moh siymo* (moon-faced), *qumri yanglig‘* (like a turtledove), *qoshi zulfiqor* (eyebrows like Zulfiqar), *mahbus tan zindonida* (a captive body in prison), *shishai dil* (glass-like heart), *mo‘miyoi marhamat* (balm of mercy), *o‘yla sulton* (sovereign of thoughts), *Yusuf liqo* (Joseph-like face), *husn avjining mohi* (full moon of beauty’s peak), *zulmat nishon* (symbol of darkness), *motamsaro* (grief-stricken), *toji sarim* (crown upon my head), *sarvi bo‘ston* (cypress of the garden), *xati mushknob* (musk-scented script), *daftar ani yaprog‘i* (leaf of a manuscript), *ravzai gul* (rose garden), *bodi sumanso* (perfumed breeze), *obi jonon* (nectar of the beloved), and *koni ma’no* (mine of meaning), among others. These instances highlight Hayratiy’s creative originality and the depth of his poetic imagery.

The third chapter, titled "Linguocultural Analysis of Hayratiy’s Poetry," explores the poet’s use of precedent names, standards, and fixed similes from a linguocultural perspective. Modern linguistic studies increasingly rely on linguocultural approaches when analyzing literary texts. The goal is to deepen our understanding of the text’s semantic and cultural characteristics. As linguistic scholar Nizomiddin Mahmudov states, “A nation’s worldview and cognitive framework are primarily reflected in the linguistic image of the world associated with that people.”[31]

One of the leading branches of anthropocentric linguistics is linguoculturology (from Latin lingua – language, cultura – cultivation, and Greek logos – study), which examines the interaction between language, culture, ethnicity, and national mentality.[32] This field emerged at the intersection of linguistics, cultural studies, ethnography, and psycholinguistics, and it investigates how language reflects and shapes cultural identity.

In Hayratiy’s poetry, the linguistic image of the world is vividly portrayed, incorporating words and expressions deeply rooted in Uzbek cultural consciousness. As N. Mahmudov pointed out, a nation's worldview and perception

[31] Rahimov A. Tilni paradigmalar asosida o‘rganish muammolari. // O‘zbek tili va adabiyoti – Toshkent, 2012 - №2 – B.24.
[32] Маслова В.А. Лингвокультурология: учебное пособие. – Москва: Академия, 2001. – С.5.

are primarily reflected in its language.[33] This is expressed through linguistic and cultural units, where meaning and cultural content are intertwined. The semantic aspect of these units conveys cultural information.

The linguistic and cultural layer includes the following: Phraseologisms (stable expressions), precedent names, (names well-known in literature, history, and culture), etalons (concepts considered as perfect examples of certain qualities), fixed comparisons (traditional forms of analogy).

For instance, precedent names—historically or culturally significant figures – serve to strengthen the poet's message:

"Munisim hijronu g'amdir dog'i xirmon ulfatim,
Vomiqu Farhodu Majnundin kam ermas mehnatim." (p. 75)

Here, the poet employs three precedent names – Wamiq, Farhad, and Majnun – in a single couplet, intensifying the emotional weight of the verse. This technique is widespread in his poetry, where he frequently references legendary and mythical figures such as *Khizr Ilyas*, *Yusuf liqo* (Joseph's beauty), *Aflotun* (Plato), *Iskandar* (Alexander the Great), *Shirin* (of Shirin and Farhad), and *Bagh-i Eram* (the mythical paradise garden).

Additionally, he incorporates miphonyms (mythological names) like *Samandar* (the phoenix), *Masih* (Messiah), and *Bagh-i Eram*, skillfully using cultural lexicon to evoke rich associative meanings. These references not only embellish the text but also connect the reader to a broader cultural and historical context.

This passage further explores Hayratiy's use of linguocultural elements, particularly his innovative metaphors and precedent names.

In the couplet:

"Naylayin hayrona bo'lmay, yori jonim sog'inib,
Dilbari mahbublig'da mah nishonim sog'inib." (p. 45)

The word mah (moh – "moon") takes on a completely new meaning. Here, dilbari mahbub (beloved beauty) is not just metaphorically compared to the moon but is portrayed as something distant, existing in the sky rather than on Earth. Yet, paradoxically, the poet suggests that she is close – when gazed upon, she seems to walk alongside, never wanting to leave. The phrase mah nishonim (my moon-like mark) is a gendered metaphor, emphasizing the beloved's celestial and guiding presence.

Hayratiy frequently returns to floral metaphors but in original ways that add new shades of meaning:

"Yuzing gul yosamin, la'li labing chun g'unchai guldir,
Misoli novdai gul qomating, dilbar salomat bo'l." (p. 63)

Instead of using a conventional expression like *gul'uzor* (flower-faced), he innovates: *yuzing yosamin* (your face is like jasmine), *la'li labing* (your lips are like ruby) resembling *g'unchai gul* (a flower bud), and novdai gul qomating (your figure is a delicate flower branch). The repetition of floral imagery reinforces an intricate and harmonious vision of beauty.

[33] Mahmudov N. Olamning lisoniy manzarasi va so'z o'zlashtirish // "O'zbek tili va adabiyoti" 2015, 3-son. –B.6.

Hayratiy also applies gendered metaphors to male figures. In the line:

"Turfa tannozu satang sho‘x shangi benazir,
Sheva birla sherni aylar giriftoru asir." (p. 118)

The sher (lion) does not symbolize a literal beast but a powerful young man – one who, despite his might, becomes ensnared by the captivating words of a mischievous beauty. This reflects a common poetic trope where the beloved’s charm overpowers even the strongest men.

Additionally, folklore and mythical imagery enrich Hayratiy’s poetry. In his muxammas (a five-line stanza poem) linked to Muqimiy’s ghazal, he invokes the samandar (salamander), a legendary fire-dwelling creature:

"Chun samandar otashi ishqing bilan so‘zonaman."[34]

By likening himself to a samandar, the poet conveys that he thrives in the flames of love, enduring its consuming passion. This cultural reference strengthens the poem’s emotional intensity.

Hayratiy further employs precedent names in a verse responding to Muqimiy’s poetry:

"Kimki Eronu Badaxshondin kelur izzat yetar,
Aql agar allomadur, boqmas yuziga, or etar,
Aylagil, ey Hayrato, virdi zabon laylu nahor,
Mulki Hindu Marvdin kelsam topardim e’tibor,
Shul erur aybim, Muqimiy mardumi Farg‘onaman."[35]

Here, references to Iran, Badakhshon, Hind, Marv, and Fergana contextualize the poet’s place in the broader literary and cultural tradition. These geographic and historical allusions reinforce the poem’s reflection on social recognition and intellectual status. Overall, Hayratiy masterfully blends gendered metaphors, mythological symbols, and precedent names, making his poetry deeply rooted in both classical tradition and original linguistic creativity.

In the poet's works, most stable word combinations consist of two words, reflecting the traditionalism of classical literature. However, he also demonstrates his innovative approach in forming word combinations, such as *sham’i ruxsor* (candle of the face), *ohu afg‘on* (sigh of the gazelle), *qoshlari mehrob* (eyebrows as an arch), *sohibi odob* (owner of manners), *suhbati noyob* (rare companionship*), dashti furqat* (desert of separation), *peshonamda sho‘r* (misfortune on my forehead), *hukmi haq* (judgment of truth), and *Aflotun farosat* (Plato’s wisdom), among others.

The second section of the third chapter examines "The Linguocultural Features of Proverbs, Sayings, and Expressions in the Poet’s Poetry." Although Uzbek linguistics has progressed gradually during the years of independence, it has now entered a stage of development based on new approaches and perspectives.

Linguist Y. Odilov states: "It is no longer a secret to any linguist that relying solely on linguistic frameworks is insufficient for a comprehensive study of language. That is why modern linguistic research increasingly integrates the

[34] Saraxbor. Mumtoz qo‘shiqlar to‘plami. – Toshkent: Akademnashr. 2017. – B.213.
[35] Saraxbor. – B.213.

achievements of other disciplines. As a result, fields such as cognitive linguistics, linguocultural studies, ethnolinguistics, psycholinguistics, ethnopsycholinguistics, and pragmalinguistics have emerged and developed. Unlike traditional structuralism, these fields approach language as a dynamic phenomenon in a constant state of change and evolution."[36]

As we know, grammatically structured expressions that emerge from the wisdom of the people are called proverbs and sayings. They originate from the life experiences and intelligence of the people, passing orally from generation to generation.

Hayratiy skillfully incorporates them into his works, infusing a folk-like spirit to make his thoughts both meaningful and easily comprehensible:

Dedi hayril basharkim g‘aflatlar besaodatdur,
Masal bedorlar haq yodi birla kimiyo ermish. (p. 30)
Zarbul masalda ushbu so‘z mashhurdir biling:
Oqilga bir ishora bas, nodonga tarsaki. (p. 31)

Having deeply mastered the lexical richness of the classical literary language, the poet’s verses gradually take on the character of proverbs or sayings. His wise expressions transform into aphorisms. Initially appearing in his ghazals and later in his couplets, these aphorisms serve as vivid examples of their kind. Many of them are well-suited for lexical interpretation and stylistic analysis.

Bilib qilsa kishi har ishni oxirda nadomat yo‘q,
Chorakim har amalga bir muqarrar bir jazo ermish. (p. 35)

The first line begins with the conditional verb “bilib qilsa” (if one acts with knowledge). The second line emphasizes the consequence – if the stated condition is not fulfilled, then a "certain punishment" is inevitable. The grammatical structure suggests that if the conditional action is assumed to be completed, then the consequence is also definitively affirmed.[37]

The matla (opening couplet) of this ghazal introduces the reader to the principles of friendship. The poet masterfully constructs a wise couplet, avoiding dry narration and instead utilizing expressions such as "payvandi jon" (bond of the soul) and "shirin zabon" (sweet-tongued), as well as the antonym pair talx-shirin (bitter-sweet) to enhance the depth of meaning.

G‘animat bir-biriga xatli ahbob,
Erur bilganga odam durri noyob. (p. 36)

The above couplet is taken from a masnavi-style letter the poet wrote to his friend, Xoshimjon Qori. Hayratiy succinctly conveys the great value of one person to another. The phrase "xatli ahbob" (corresponding friends) emphasizes the importance of friendship, suggesting that appreciating a friend is beneficial both for the friend and for oneself. The poet also likens a human being to a "durri noyob" (rare pearl), emphasizing their worth.

Davlatu mehnatga bo‘lma shod-g‘amdin ikkisi,
Bebaqodir, zud ketgay qo‘lga qo‘yg‘ondek xina. (p. 102)

[36] Antroposentrik tilshunoslik: tushuncha va terminlar. – Toshkent: Tubo nashr, 2022. – B.115.
[37] Ўзбек тили грамматикаси. 1 жилд. – Тошкент: Фан, 1975. – Б.469.

This fard conveys meaning through an apt comparison. It presents a refined version of the well-known phrase "Pul qo‘lning kiri" (money is merely the dirt of the hand). The poet equates wealth to henna applied to the hand, suggesting that just as henna is temporary, so too are wealth and labor – here today, gone tomorrow.

Aylama bedor hargiz yotsa uxlab ahli roz,
Bexabarsan holidan gar bo‘lsa ham vaqti namoz. (p. 102)

The poet’s fards possess structural stability and thematic coherence. This couplet, in particular, is elevated to the level of an aphorism due to the inclusion of "ahli roz" (people of secret knowledge) and "vaqti namoz" (time of prayer), which are significant cultural and linguistic elements.

CONCLUSION

1. Literary texts are one of the main objects of study in linguistics, and their linguistic analysis is expanding. In recent years, literary texts have been viewed not only as cohesive units fulfilling an artistic and aesthetic function and as manifestations of the writer’s figurative thinking but also as linguistic reflections of the world in a particular national language and carriers of national and cultural concepts. From this perspective, studying high-quality literary texts through the combined lenses of linguopoetics and linguoculturology enriches linguistics with new scientific insights.

2. Umrzoq Hayratiy’s poetry—preserved in divans, anthologies, periodicals, and personal archives—matches the finest classical works in terms of artistic merit and stylistic richness. His poems, classified into seven types based on their content and purpose, include: Narrative poems (“Sayohatnoma,” “Hayrat”), Explanatory poems (“Taazzur,” “Kishi,” “Bayoz”), Informative poems (“Nomalar”), Imperative and motivational poems (“Qo‘zg‘olmasun,” “Keling,” “Charog‘on qil,” “Bir kelsun”), Expressive-emotional poems (“Bu kecha,” “Sog‘inib,” “Indamas”), Descriptive poems (“Banda,” “Judo,” “Pari rux” ghazals and “Mustazod”), Didactic poems (“Kerak,” “Birga,” “Islom dinimdur,” “Bo‘lmoq kerak” ghazals and fards). However, these works have not yet been studied from a linguistic perspective.

3. Hayratiy’s mastery of phonetics and word usage is evident in his ability to create harmony between sound and rhythm. Phonopoetic techniques such as alliteration (especially with consonants but sometimes vowels) contribute to euphony. These occur in five ways:

At the beginning of lines, in adjacent words, with words in between, in the middle of lines, at the end of lines.

4. Additionally, gemination (the use of double consonants) is frequently observed. The poet’s use of contextual synonyms highlights new semantic shades in lexical units, enhancing the expressive capacity of the language and its ability to convey complex ideas.

5. Antithesis plays a significant role in classical texts by intensifying contrasts between ideas and emotions. While traditional oppositional pairs are present in

Hayratiy’s ghazals, he also employs original and contextual antonymy, demonstrating the depth of his artistic thinking.

6. Repetition of words in Hayratiy's poetry enhances artistic expressiveness and ideological strength. His skillful use of phonetic and morphological similarity is evident in how he transforms the word noz – at the beginning of the line as an adverb, in the middle as an adjective and noun, and at the end again as an adjective (Noz etib nozik adoyi nozaninlar noziki). He also masterfully employs formal and semantic similarity, frequently using words like rom, xush, and gul to create rich poetic effects.

7. Similes in Hayratiy's poetry reflect the Uzbek nation's perception of reality, embodying the people's unique way of thinking and linguistic worldview. The study identified two types of similes in his works:

Traditional similes – similar to those used in classical literature.

Original, polished similes, which are distinctive and innovative, setting his poetry apart from his contemporaries. These creative similes highlight the poet’s originality and literary ingenuity.

8. Proverbs, sayings, and idiomatic expressions in Hayratiy's poetry strengthen and deepen the meaning of the text. These stable linguistic units, formed through folk wisdom, serve as expressions of Uzbek national mentality and have shaped the poet's philosophical outlook. As a result, his fards (single-line poems) have enriched Uzbek with timeless expressions and aphorisms, much like proverbs and maxims.

9. Toponyms (place names) and anthroponyms (personal names) are skillfully integrated into his ghazals and mukhammas (five-line stanzas), carrying significant semantic and stylistic functions within the poems.

10. The study found 2,264 instances of linguopoetic and linguocultural expressive words in Hayratiy's works (and potentially more yet to be identified). His poetry showcases his mastery of the Uzbek language, drawing from both written and spoken lexicons. As a result, his ghazals, murabbas, mukhammases, musaddases, mustazods, rubais, and fards – reflecting the diverse features of Uzbek literary language during the National Awakening period – are an invaluable literary heritage for future generations.

НАУЧНЫЙ СОВЕТ PhD.03/04.06.2022.Fil.76.04 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ НАМАНГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ

НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

АБДУЛЛАЕВА МАНЗУРА НАСИБИЛЛО КИЗИ

ЛИНГВОПОЭТИЧЕСКОЕ И ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ ПОЭЗИИ ПОЭТА УМРЗАК ХАЙРАТИЙ

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ НАУКАМ

Наманган – 2025

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в ВАК при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2023.3.PhD/Fil3694

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ВВЕДЕНИЕ
(Аннотация диссертации на соискание степени доктора философии (PhD))

Цель исследования состоит в изучении лингвопоэтических особенностей творчества поэта Хайратия, а также лингвокультурологических характеристик языковых единиц, использованных в его стихах. Объектом исследования выбраны рукописный сборник «Тухфаи Хайратий», новый изданный сборник «Армугон», стихи, опубликованные в газетах и журналах, а также вновь обнаруженные рукописи газелей, мухаммаса и мусаддасов.

Предметом исследования является лингвистико-поэтический, структурно-семантический и лингвокультурологический анализ языковых единиц, используемых в стихах Хайратия.

Научная и практическая значимость результатов исследования. Научная значимость результатов исследования заключается в том, что оно может стать теоретической основой для дальнейших исследований в области лингвопоэтики и лингвокультурологии, а также в области их лексико-семантического и культурологического анализа в узбекской языкознании. Практическая значимость исследования заключается в его возможном использовании при разработке учебников и пособий по лингвопоэтике и лингвокультурологии, а также при организации специальных курсов и семинаров по языку и культуре для студентов филологических факультетов высших учебных заведений. Результаты также могут быть полезны при пополнении и совершенствовании толковых и тематических словарей классической узбекской литературы.

Научная новизна исследования заключается в том, что лингвопоэтические особенности произведений Хайратия раскрываются на примере фонопоэтических средств (аллитерация, ассонанс, геминация, созвучие), лексико-семантических единиц и способов переноса значений, оригинальных выражений, методов и форм поэтического синтаксиса, способствующих усилению выразительности речи. В художественных текстах поэта доказано функционирование таких выразительных средств, как антитеза, градация, параллелизм, а также поэтические фигуры и тропы, проявление индивидуальных речевых процессов автора.

Выражение национально-культурных, этнических и ментальных понятий в произведениях Хайратия обосновано на примере сравнений, пословиц и поговорок, которые являются важнейшими объектами лингвокультурологии и продуктом национально-образного мышления. Лингвокультурологические особенности его стихов рассматриваются через концептуальную специфику классических текстов, языковое отражение мира, социальную среду и дух эпохи, в которой жил поэт, а также их историко-художественное значение на основе законов и принципов художественного анализа.

Внедрение результатов исследования. На основе полученных научных результатов, изучающих лингвопоэтические и лингвокультурологические особенности стихотворных произведений Умрзока Хайратия, опубликованных в деванах, баязах, газетах и журналах, а также хранящихся в личных архивах литературных ценителей:

Лингвопоэтические особенности произведений Хайратия (фонопоэтические средства, лексико-семантические единицы, оригинальные выражения и формы поэтического синтаксиса) были использованы в отчетных заседаниях Совета по поэзии Союза писателей Узбекистана, на мастер-классах кружка молодых поэтов «Онажоним шеърият» и в художественно-творческих семинарах (справка Союза писателей Узбекистана №01-03/986 от 16 декабря 2024 года). В результате повысилась эффективность работы как зрелых поэтов, так и молодых авторов.

Выводы и результаты о функционировании выразительных средств (антитеза, градация, параллелизм), поэтических фигур и индивидуальных речевых процессов автора были использованы при реализации фундаментального проекта № F3-2019081773 «Создание интерактивных учебно-методических пособий по предмету „Детские танцы“ для музыкальных и художественных учебных заведений» в Государственной хореографической академии Узбекистана в 2021-2023 годах, в частности, при создании «Краткого пояснительного словаря узбекских детских танцев, костюмов и украшений на узбекском, русском, английском и французском языках» (справка Министерства культуры Республики Узбекистан №1-04-104 от 6 июня 2024 года). В результате повысился уровень художественности, научности и доступности словаря.

Исследование отражения национально-культурных, этнических и ментальных понятий в произведениях Хайратия и их концептуальной специфики в классических текстах, а также влияние социальной среды и духа времени на языковое восприятие мира было использовано при написании сценариев телепередач и радиопрограмм «Бедорлик», «Ижод завқи», «Таълим ва тараққиёт», «Миллат ва маънавият», транслируемых на телеканале «Узбекистан» в 2023-2024 годах. Кроме того, были организованы интервью с автором (справка Национальной телерадиокомпании Узбекистана №26/36-900 от 28 июня 2024 года). В результате повысился научный уровень, художественное качество и зрелищность передач.

Структура и объем диссертации.

Диссертация состоит из введения, трех глав, заключения и списка использованных источников. Общий объем работы составляет 128 страниц.

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

I bo‘lim (I част; I part)

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Namangan davlat universitetining “Ilmiy xabarnoma” jurnali
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