

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

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

AXMEDOVA AZIZA RUSTAMOVNA

**BADIIY MATNDAGI FOLKLORIZMLARNING
LINGVOPOETIK XUSUSIYATLARI
(Abdulhamid Sulaymon o‘g‘li Cho‘lpon asarlari misolida)**

10.00.01 – O‘zbek tili

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

Toshkent – 2025

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
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по филологическим наукам**

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

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

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2020.3.PhD/Fil446 raqami bilan ro'yxatga olingan.

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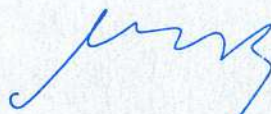
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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Tadqiqot mavzusining dolzarbligi va zarurati. Jahon tilshunosligida tilning badiiy-estetik imkoniyatlari, xususan, badiiy matnlarda folklor elementlarining qo'llanishi va ularning asarning badiiy-estetik jihatlari bilan uyg'unligi masalasi tadqiqiga katta ahamiyat berilmoqda. Buning sababi shundaki, xalq tomonidan yaratilib, asrlar davomida sayqallanib kelgan folklor namunalari o'zining quyma shakli, mazmuniy teranligi, xalq ruhiyati va sajiyasini betakror tarzda ifodalay olishi bilan badiiy asarning poetik qimmatini beqiyos darajada oshiradi, unga estetik quvvat va lisoniy jozibadorlik bag'ishlaydi. Shuning uchun ham badiiy asarlar tarkibiga mahorat bilan singdirilgan xalq og'zaki ijodi namunalari ko'lamini aniqlash, ularni tadqiq qilish orqali ona tilimiz badiiy-estetik imkoniyatlarining lisoniy birliklar vositasida voqelanishiga katta e'tibor qaratilmoqda.

Dunyo tilshunosligida badiiy asarlar tilining lingvopoetik xususiyatlari fonetik, leksik-semantik va sintaktik sathlar asosida atroflicha tadqiq qilingan, muayyan shoir va yozuvchilar tomonidan qo'llangan til birliklarining lingvopoetik imkoniyatlarini o'rganish, asar badiiyatini ta'minlovchi vositalarni aniqlash bo'yicha ko'plab ilmiy-nazariy tadqiqotlar olib borilgan. XX asr boshlarida ijod qilib, o'zbek adabiy tili taraqqiyotiga katta hissa qo'shgan jadid adabiyoti vakillari tomonidan yaratilgan asarlar tilini o'rganish, ularning tilimiz ifodaviyligini boyitishga qo'shgan hissalarini aniqlash, bu borada ushbu asarlarning tutgan o'rnini belgilash bugungi o'zbek tilshunosligining muhim vazifalaridan hisoblanadi¹.

Mamlakatimizda davlat tili hisoblangan o'zbek tilini o'rganish, uni chuqur ilmiy tadqiq qilish hozirgi vaqtda davlat siyosati darajasiga ko'tarilgan masalalardan biri hisoblanadi. Zero, "Ajdodlarimiz, ota-bobolarimiz aynan ona tilimiz orqali jahonga o'z so'zini aytib kelganlar. Shu tilda buyuk madaniyat namunalarini, ulkan ilmiy kashfiyotlar, badiiy durdonalar yaratganlar"². O'zbek xalqining milliy mentaliteti, milliy tafakkur tarzi, an'anaviy urf-odatlar, o'ziga xos muloqot tarzini mujassam etgan ona tilimizni boy ma'naviy merosimiz hamda muqaddas qadriyatlarimizdan biri sifatida ardoqlash, xususan, uni milliy obrazli tafakkur hosilasi sifatida tadqiq etish bugungi tilshunoslikning dolzarb muammolari sirasiga kiruvchi obyektiv zaruriyatlardan biridir. Bu o'rinda hozirgi o'zbek adabiy tili taraqqiyoti uchun jon kuydirgan, o'z she'rlari, hikoyalari, roman va dramalari bilan o'zbek tili tarovatini namoyon qilgan Abdulhamid Sulaymon o'g'li Cho'lpon asarlari alohida qimmatga ega. Shu nuqtayi nazardan qaraganda, Cho'lpon asarlari tilini, xususan, adib tomonidan qo'llangan folklorizmlarning lingvopoetik xususiyatlarini monografik aspektda chuqur o'rganish mazkur muammoning hal bo'lishida muhim ahamiyat kasb etadi.

¹ O'zbekiston Respublikasi Prezidentining 2024-yil 19-iyuldagi "Siyosiy qatag'on qurboni bo'lgan yurtdoshlarimiz hayoti va faoliyatini o'rganish, targ'ib etish hamda ularning xotirasini abadiylashtirish borasidagi ishlarni kengaytirish to'g'risida"gi PQ-270-son qarori. Manba: <https://www.lex.uz/docs/-7027939>

² Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг ўзбек тилига давлат тили мақоми берилганининг ўттиз йиллигига бағишланган тантанали маросимдаги нутқи // Халқ сўзи, 2019 йил 22 октябрь.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi, 2017-yil 17-fevraldagi PQ-2789-sonli “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish to‘g‘risida”gi, 2019-yil 21-oktyabrdagi PF-5850-sonli “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi; 2020-yil 20-oktyabrdagi PF-6084-sonli “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi farmon va qarorlari hamda boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalar ijrosini ta‘minlashda ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalar rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

Muammoning o‘rganilganlik darajasi. Filologik yo‘nalishda folklorizmlar mavzusi doirasida muhim tadqiqotlar olib borilgan. Bu borada M.Azadovskiy, T.Aliyeva, I.Klimas, A.G.Kostina va boshqalarning tadqiqotlarini alohida ko‘rsatish mumkin³. O‘zbek filologiyasida folklorizmlar O.Sobirov, G‘.Mo‘minovlarning tadqiqotlarida dastlab “folklor an‘analari”, “folklordan foydalanish”, “folklor traditsiyalari” ilmiy istilohlari ostida o‘rganilgan⁴. B.Sarimsoqov, I.Yormatov L.Sharipova, X.Doniyarova, M.Narziqulova, D.Xoliqova, M.Imomkarimova kabi adabiyotshunoslar esa *folklorizm* atamasi, uning tasnifi va turlari, badiiy matndagi vazifalariga doir ilmiy tadqiqotlarni olib borganlar⁵.

Ma‘lumki, o‘zbek tilshunosligida badiiy matnning lingvopoetik tadqiqiga bag‘ishlangan salmoqli ishlar amalga oshirilgan. Bu borada A.Nurmonov, S.Karimov, N.Mahmudov, M.Yo‘ldoshev, M.Yaqubbekova, D.Jamoliddinova, D.Andaniyazova, Sh.Toshxo‘jayeva, D.Turdialiyeva, T.Allayorov, Z.Muqimova, N.Erkinova, D.Sobirova, J.Yuldashev va boshqalar tomonidan muayyan

³ Азадовский М.К. Статьи о литературе и фольклоре. – М.-Л.: Гослитиздат, 1960. – 1056 с.; Алиева Т.С. Детская литература и фольклор // Philological sciences. Colloquium – journal. –Warszawa, 2023. – № 29(188). – Р. 14-15; Klimas И. Фольклорная лексикология: своеобразие объекта, состав единиц, специфика лексикологических категорий: Автореф. дисс. ... д-ра филол. наук. – Орел, 2005. – 44 с.; Костина А.Г. Фольклорные элементы в лексической структуре художественных текстов Валентина Распутина: К истокам российской ментальности: Автореф. дисс. ... канд. филол. наук. – Санкт-Петербург: Лема, 2011. – 25 с.

⁴ Собиров О. Ўзбек совет адабиётида фольклор ва фольклор анъаналари // Ўзбек совет фольклори масалалари. 1-китоб. – Тошкент, 1970; Мўминов Ғ. Ҳозирги ўзбек адабиётида фольклоризм: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 288 б.

⁵ Саримсоқов Б. Фольклоризмлар типологиясига доир // Ўзбек тили ва адабиёти. – Тошкент, 1980. – № 4. – Б. 39-44; Шарипова Л.Ф. XX асрнинг 70-80 йиллари ўзбек шеърларида фольклоризмлар: Филол. фан. номз. ... дисс. – Тошкент, 2008. – 155 б.; Дониёрова Ш.Х. Истиқлол даври ўзбек романларида миллий рух ва қаҳрамон муаммоси: Филол. фан. д-ри ... дисс. – Тошкент, 2012. – 257 б.; Нарзикулова М. “Сабаи Сайёр” достонида фольклоризмлар ва ўзбек фольклорида Баҳром сюжетининг талкини: Филол. фан. номз. ... дисс. – Тошкент, 2006. – 151 б.; Холиқова Д. Ҳозирги ўзбек шеърларида фольклор анъаналари ва бадий маҳорат: Филол. фан. номз. ... дисс. – Тошкент, 2011. – 162 б.; Имомкаримова М. Ўткир Ҳошимов асарларида миллий кадрлар талкини: Филол. фан. номз. ... дисс. – Тошкент, 2004. – 150 б.

tadqiqotlar olib borilgan va ilmiy-nazariy xulosalar bildirilgan⁶. Ammo, ta'kidlash lozimki, o'zbek tilshunosligida badiiy matnda qo'llangan folklorizmlar tadqiqiga bag'ishlangan maxsus tadqiqotlar mavjud emas. Jumladan, milliy tilshunosligimizda o'zbek adabiy tili taraqqiyotiga katta hissa qo'shgan Abdulhamid Sulaymon o'g'li Cho'lponning badiiy til mahorati yoritib berilgan, publitsistik asarlarining lingvistik tahlili amalga oshirilgan⁷, ammo shu kunga qadar adibning asarlaridagi folklorizmlar lingvopoetik aspektda maxsus o'rganilgan emas.

Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya O'zR FA O'zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejasiga muvofiq "Hozirgi globallashuv davrida o'zbek tili, uning tarixiy taraqqiyoti va istiqbollari (o'zbek tili vazifaviy uslublari tahlili asosida)" mavzusidagi fundamental loyiha doirasida bajarilgan.

Tadqiqotning maqsadi Abdulhamid Sulaymon o'g'li Cho'lpon asarlaridagi poetik aktuallashgan folklorizmlarni aniqlash hamda ularni lingvopoetik tadqiqot orqali yozuvchining tildan foydalanish mahoratini, o'zbek adabiy tili rivojiga qo'shgan hissasini yoritishdan iborat.

Tadqiqotning vazifalari:

adib asarlarida qo'llangan oddiy folklorizmlarning badiiy matndagi vazifalarini yoritish;

Cho'lpon asarlaridagi folklorizmlarning intertekstuallikni yaratishdagi imkoniyatlarini aniqlash;

Cho'lpon asarlarida qo'llangan analitik folklorizmlar – olqish, qarg'ish, qo'shiqlarni aniqlash, ularning badiiy matndagi vazifalarini hamda ijodkorning mazkur folklorizmlarni qo'llash borasidagi mahoratini ochib berish;

⁶ Нурмонов А. Тилшуносликнинг адабиёт билан муносабати // Танланган асарлар. 3 жилдди. – Тошкент: Академнашр, 2012. – 3-жилд. – 376 б.; Каримов С. Бадий услуб ва тилнинг ифода тасвир воситалари. – Самарқанд: Самарқанд давлат университети, 1994. – 54 б.; Махмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Shu muallif. Абдулла Қахҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б. 34-36; Shu muallif. Шайхзода сўзининг лингвопоэтикасига чизгилар // Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17; Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – 123 б.; Shu muallif. Бадий матн лингвопоэтикаси. – Тошкент: Фан, 2008. – 160 б.; Shu muallif. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 314 б.; Shu muallif. Бадий матн лингвопоэтикаси. – Тошкент: O'zbekiston, 2019. – 256 б.; Якуббекова М.М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005. – 256 б.; Жамолитдинова Д. Бадий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2009. – 137 б.; Анданиязова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (Phd) ... дисс. – Тошкент, 2017. – 160 б.; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (Phd) ... дисс. – Фарғона, 2017. – 160 б.; Турдалиева Д. Ўзбек халқ мақоллари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Қарши, 2019. – 143 б.; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа д-ри (Phd) ... дисс. – Тошкент, 2020. – 160 б.; Собирова Д. Мустақиллик даври ўзбек болалар шеърляти лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Андижон, 2022. – 172 б.; Юлдашев Ж. Усмон Носир шеърляти лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2023. – 162 б.

⁷ Йўлдошев М. Чўлпоннинг бадий тил маҳорати ("Кеча ва кундуз" романи мисолида): Филол. фан. номз. ... дисс. – Тошкент, 2000. – 145 б.; Неъматова Д. Чўлпон публицистик асарларининг лингвистик таҳлили: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 145 б.

adib asarlaridagi ijtimoiy-etnografik folklorizmlarni aniqlash va ularning lingvopoetik xususiyatlarini yoritish;

Tadqiqotning obyekti sifatida Abdulhamid Sulaymon o'g'li Cho'lponning to'rt jildlik asarlariga kiritilgan roman, hikoyalar, she'rlar va dramalar belgilangan.

Tadqiqotning predmetini Cho'lpon asarlarida qo'llangan folklorizmlarning lingvopoetik xususiyatlari tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tasniflash, tavsiflash, qiyoslash, zidlash, lingvopoetik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Cho'lpon asarlarida qo'llangan *Hamal keldi, amal keldi, Ko'p gap – eshakka yuk, Og'zi qiyshiq bo'lsa ham boyning o'g'li gapirsin, Baliq bilmasa, Xoliq bilar* kabi maqollar; *to'nini teskari kiymoq, gap bilan sovutmoq, haddiga yetmoq, jon bo'g'izga kelib taqalmoq, ko'ngillarida g'am shamoli yurib qolibdirmi* kabi iboralar aniqlangan va ularning oddiy folklorizm ekanligi isbotlangan. Oddiy folklorizmlarning matnni shakllantirish, mazmunni obrazli ifodalash, ta'sirchanlikni oshirish, emotsional-ekspressiv bo'yoqdorlikni kuchaytirish va ohangdorlikni ta'minlash singari lingvopoetik imkoniyatlari asoslangan;

Cho'lpon asarlarida intermatn sifatida qo'llangan maqol, ibora, xalq qo'shiqlari intertekstuallikning sarlavha, epigraf, allyuziya kabi turlarini yuzaga keltirilganligi aniqlangan; ularning milliy-madaniy semalarni tashish, estetik ta'sir qilish, assotsiativ obraz yaratish kabi vazifalari *O'rgangan ko'ngul o'rtansa qo'ymas, ikki o't orasida, Majnun* kabi misollar asosida dalillangan;

Cho'lpon asarlarida uchraydigan *Zebi, Zebi, Zebona, / Men ko'yingda devona. / Seni sotdi o'z otang, / Men bo'layin sadag'ang! / Zahar qilib oshingni / Pirim yedi boshingni! / Zebi, Zebi, Zebonam! / Qayda qolding, dilbarim?* kabi qo'shiqlar; *Sadag'alari ketsun, Oq yo'l bersin* kabi olqishlar, *O'lganim ming marta yaxshiroq, Ilohim, bo'yning tagingda qolsin, Murodingga yetmagin* kabi qarg'ishlar analitik folklorizm namunalari ekanligi isbotlangan hamda ularning badiiy matnning badiiy-estetik qiymatini oshirishra xizmat qilganligi dalillangan;

adib asarlaridagi mavsum va marosim qo'shiqlari, udumlar bilan bog'liq og'zaki adabiyot namunalari ijtimoiy-etnografik folklorizm namunalari ekanligi va ularning badiiy matndagi lingvopoetik xususiyatlari "To'p o'yini", "Kelinni kutib olish", "Kelinni aravadan tushirish" kabi milliy urf-odatlar, an'analar tasvirlangan badiiy matnlar tahlili asosida ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Cho'lpon asarlari bo'yicha to'plangan folklorizmga oid materiallar, ularning tadqiqi natijasida chiqarilgan xulosa va talqinlar lingvopoetika, badiiy matn tahlili uchun muhim zaruriy, ilmiy ma'lumot berishi hamda bu yo'nalishga doir tadqiqotlar yaratishda nazariy manba sifatida xizmat qilishi asoslangan;

folklorizmlarning badiiy matnda tutgan o'rni lingvopoetik nuqtayi nazardan ochib berilgan;

folklorizmlarning lingvopoetik tadqiqi asosida Cho'lpon asarlarining o'zbek adabiy tili, xususan, uning funksional uslublaridan biri bo'lgan badiiy uslub taraqqiyotidagi roli ochib berilgan.

Tadqiqot natijalarining ishonchliligi tanlangan mavzu doirasidagi muammoning aniq belgilab olinganligi, nazariy ma'lumotlarning ishonchli

manbalardan olinganligi, tahlilga tortilgan lisoniy materiallarning asosiligi, zamonaviy lingvistik tadqiqotlarda qo'llangan usullardan foydalanilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati dissertatsiyada ilgari surilgan nazariy fikrlar lingvopoetikaga doir ishlarda, shuningdek, badiiy matnda folklor unsurlarini qo'llashning badiiy-estetik jihatlari bilan bog'liq tadqiqotlar yaratishda ilmiy-nazariy manba bo'lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati "Badiiy matn lingvopoetikasi", "Badiiy matn tahlili", "Badiiy tahlil asoslari" kabi maxsus kurslarni o'qitishda; lingvopoetikaga oid darsliklar, monografiyalar, o'quv-uslubiy qo'llanmalar, ilmiy risolalar yaratishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Cho'lpon asarlari misolida folklorizmlarning lingvopoetik xususiyatlarini tadqiq qilish natijalari asosida:

Cho'lpon asarlarida uchraydigan *Hamal keldi, amal keldi, Ko'p gap – eshakka yuk, Og'zi qiyshiq bo'lsa ham boyning o'g'li gapirsin, Baliq bilmasa, Xoliq bilar* kabi maqollar; *to'nini teskari kiymoq, gap bilan sovutmoq, haddiga yetmoq, jon bo'g'izga kelib taqalmoq, ko'ngillarida g'am shamoli yurib qolibdirmi* kabi iboralarning oddiy folklorizm ekanligi haqidagi, xususan, ularning matnni shakllantirish, mazmunni obrazli tasvirlash, ta'sirchanlikni oshirish, emotsional-ekspressiv bo'yoqdorlikni kuchaytirish va ohangdorlikni ta'minlash singari lingvopoetik imkoniyatlarini asoslashga oid ilmiy-nazariy xulosalardan O'zR FA O'zbek tili, adabiyoti va folklori institutida 2017–2019-yillarda amalga oshirilgan "O'zbek xalq ijodi yodgorliklari" 100 jildligini nashrga tayyorlash va uni tekstologik o'rganish masalalari (36-65-jildlar)" mavzusidagi OT-F1-76 raqamli fundamental ilmiy loyihani amalga oshirishda foydalanilgan (O'zbekiston Respublikasi Fanlar akademiyasining 2021-yil 16-avgustdagi 3/1255-2271-son ma'lumotnomasi). Natijada xalq dostonlari tilida qo'llangan maqol va iboralarning matn jozibadorligini oshirishdagi roli isbotlangan;

Shuningdek, loyiha obyekti bo'lgan badiiy uslubdagi matnlarni lingvostilistik aspektda tahlil etishda Cho'lpon asarlarida intermatn sifatida qo'llangan maqol, ibora, xalq qo'shiqlari intertekstuallikning sarlavha, epigrafi, allyuziya kabi turlarini yuzaga keltirilganligi; ularning milliy-madaniy semalarni tashish, estetik ta'sir qilish, assotsiativ obraz yaratish kabi vazifalari *O'rgangan ko'ngul o'rtansa qo'ymas, Ikki o't orasida "Между двух огней"* (Ruscha bir asardan), *Majnun* kabi misollar asosida dalillashga; Cho'lpon asarlarida uchraydigan *Zebi, Zebi, Zebona, / Men ko'yingda devona. / Seni sotdi o'z otang, / Men bo'layin sadag'ang! / Zahar qilib oshingni / Pirim yedi boshingni! / Zebi, Zebi, Zebonam! / Qayda qolding, dilbarim?* kabi qo'shiqlar; *Sadag'alari ketsun, Oq yo'l bersin* kabi olqishlar, *O'lganim ming marta yaxshiroq, Ilohim, bo'ying tagingda qolsin, Murodingga yetmagin* kabi qarg'ishlar analitik folklorizm namunalari ekanligi; ularning badiiy matnning badiiy-estetik qiymatini oshirishga xizmat qilgan omil ekanligi bo'yicha chiqargan xulosalardan 2017–2019-yillarda O'zR FA O'zbek tili, adabiyoti va folklori institutida amalga oshirilgan OT-F1-78 "Hozirgi globallashuv davrida O'zbek tili, uning tarixiy taraqqiyoti va istiqbollari (O'zbek tilining vazifaviy uslublari asosida)" mavzusidagi fundamental loyihasida

foydalanilgan. Natijada loyihadagi badiiy uslub materiallarini tahlil qilish ko'lamini kengaytgan;

adib asarlaridagi mavsum va marosim qo'shiqlari, udumlar bilan bog'liq og'zaki adabiyot namunalari ijtimoiy-etnografik folklorizm namunalari ekanligi va ularning badiiy matndagi lingvopoetik xususiyatlari "To'p o'yini", "Kelinni kutib olish", "Kelinni aravadan tushirish" kabi milliy urf-odatlar, an'analar tasvirlangan badiiy matnlar tahlili asosida ochib berilganligi haqidagi xulosalardan O'zbekiston milliy teleradiokompaniyasi "Ma'daniyat va ma'rifat" telekanalida efitrga uzatilgan "Adabiy jarayon" ko'rsatuvini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasining 2021-yil 28-maydagi 01-16/111-son ma'lumotnomasi). Natijada tadqiqotdagi ma'naviy-ma'rifiy fikrlar, ilmiy qarashlarga asoslangan xulosalar asosida teleko'rsatuv ssenariysi mazmunan boyigan va mukammallashgan.

Tadqiqot natijalarining aprobat siyasi. Tadqiqot natijalari 9 ta ilmiy-amaliy anjumanda, shu jumladan, 5 ta respublika, 4 ta xalqaro konferensiyalarda qilingan ma'ruzalarda aprobat siyadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, shundan 5 tasi respublika hamda 3 tasi xorijiy jurnallarda nashr etilgan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 121 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan; tadqiqotning maqsadi va vazifalari, obykti va predmeti belgilangan; respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi, ilmiy yangiligi va amaliy natijalari bayon qilingan; ilmiy va amaliy ahamiyati asoslangan; tadqiqot natijalarining joriylanishi, e'lon qilingan ishlar, ishning tuzilishi va hajmi bo'yicha ma'lumotlar berilgan.

Dissertatsiyaning birinchi bobi **"Folklorizmlar va ularning tadqiqi"** deb nomlangan. Bobda jahon va o'zbek tilshunosligida folklorizmlar tadqiq etilishi hamda Cho'lpon asarlarining til xususiyatlari o'rganilishi kabi masalalar yoritilgan.

Ushbu bobning **"Jahon va o'zbek tilshunosligida folklorizmlarning o'rganilishi"** deb nomlangan birinchi faslida folklorizmlar tadqiqi haqida so'z boradi.

Aytish joizki, adabiyotshunoslikda folklorizmlar bir qadar ilmiy tadqiq qilingan, tilshunoslikda esa badiiy asarlarda qo'llangan folklorizmlar lingvistik va lingvopoetik jihatdan yetarli darajada o'rganilmagan. Aslida badiiy matn tadqiqida ham folklorizmlar benihoya muhim o'rin egallaydi.

Folklorizm atamasi XIX asrda fransuz folklorshunosi P. Sebiyo tomonidan ilk bor qo'llangan. Unda mazkur atama yozuvchilar, tanqidchilar, shuningdek, jurnalistlarning xalq og'zaki ijodining syujetlari, motivlari va qiziqishlarini

tasvirlash uchun ishlatilgan⁸. “Folklorizm – bu xalq og‘zaki ijodi merosini mukammal san‘at asarlarida, badiiy havaskorlik namunalarida, badiiy adabiyotda qo‘llash, shuningdek, keng xalq ommasiga targ‘ib qilishdir”⁹.

Folklorizmlar rus adabiyotshunosligida XX asrning 30-yillarida M.K.Azadovskiy tomonidan tadqiq etila boshlangan. U folklorizmlarni ikkiga – ilmiy va badiiy folklorizmlarga ajratadi hamda ularni keltirib chiqaruvchi unsur mifologiya ekanligini ta’kidlaydi¹⁰. Olim V.G.Belinskiy, N.L.Dobrolyubov, N.G.Chernishovskiylarning ilmiy-ommabop, publitsistik asarlarida ilmiy folklorizmlar, Pushkin va Lermontovlarning badiiy asarlarida badiiy folklorizmlarni ko‘rsatib o‘tadi. M.Azadovskiy tomonidan publitsistik asarlarda qo‘llangan folklorizmlarni ilmiy folklorizm deb baholanishi noto‘g‘ri. Chunki publitsistikada ham folklorizm badiiy mahorat samarasi sifatida yuzaga chiqadi, asarning ta’sirchanligi ortishiga xizmat qiladi, xalqchilligini ta’minlaydi.

O‘zbek adabiyotshunosligida folklorizmlar tadqiqi va tasnifi masalasi XX asrning 70-yillari oxiri, 80-yillarining boshlariga to‘g‘ri keladi. “Folklorizm” istilohi hali ilmiy uslub doirasida qabul qilinmagan bir paytda folklor va adabiyot o‘rtasidagi bog‘liqlik “folklor an‘analari”, “folklor traditsiyalari”, “folklordan foydalanish” atamalari bilan tadqiq etilgan¹¹.

B.Sarimsoqov: “Biror ijodkor asariga biror maqsad bilan kiritilgan folklorga xos barcha materialni folklor emas, balki folklorizm atamasi bilan yuritish lozim”, – deb ta’kidlaydi. Olim P.S.Vixodsov tahlillariga tayanib, folklorizmlarni ikkiga ajratadi: “1. Oddiy folklorizmlar. 2. Murakkab folklorizmlar. Murakkab folklorizmlarning asarda bajargan vazifasiga ko‘ra 3 tipga ajratadi: analitik folklorizmlar, sintezlashgan folklorizmlar hamda stilizatsiya xarakteridagi folklorizmlar”¹².

L.Sharipova o‘zbek adabiyoti namunalarida uchraydigan folklorizmlarni qo‘llanish davri (mumtoz va zamonaviy), o‘rni (badiiy va publitsistik), sifati (oddiy va murakkab), yo‘nalish va vazifasi (uslubiy-nutqiy, kompozitsion va ijtimoiy-etnografik folklorizm)ga ko‘ra tasnif qiladi. Biz ham folklorizmlarni tasniflashda olimaning mazkur tasnifiga tayanish maqsadga muvofiq deb hisoblaymiz. Shuningdek, ushbu bobda O.Sobirov, G‘Mo‘minov, M.Narziqulova, D.Xoliqova, Sh.Doniyarova, A.Rohataliyevning tadqiqotlaridagi ilmiy qarashlar ham nazariy manba sifatida tahlil qilindi.

Folklor unsurlarini V.Rasputin asarlari misolida tadqiq qilgan A.G.Kostina “folklorizm” tushunchasi keng qamrovli ekanligini, folklor matnlarining o‘ziga xos folklor formulasi va folkloremadan iborat bo‘lishini ta’kidlaydi¹³. A.G.Kostina fikriga ko‘ra, folklorema an‘anaviy ma’noga ega bo‘lgan obrazli, ramziy leksema,

⁸ <https://www.litdic.ru/folklorizm/>

⁹ <http://www.chronobiology.ru/wp-content/plugins/gtrans/gtrans/termin-folklorizm.html>

¹⁰ Азадовский М.К. Статьи о литературе и фольклоре. – М.-Л.: Гослитиздат, 1960. – Б. 128.

¹¹ Шарипова Л.Ф. XX асрнинг 70-80 йиллари ўзбек шеърларида фольклоризмлар: Филол. фан. номз. ... дисс. – Тошкент, 2008. – Б. 25.

¹² Бу haqda qarang: Саримсоқов Б. Фольклоризмлар типологиясига доир // Ўзбек тили ва адабиёти. – Тошкент, 1980. – № 4. – 41-44 б.

¹³ Костина А.Г. Фольклорные элементы в лексической структуре художественных текстов Валентина Распутина: К истокам российской ментальности: Автореф. дисс. ... канд. филол. наук. – Санкт-Петербург: Лема, 2011. – С. 11.

ibora (shu jumladan folklor formulasi ham), folklor matnining bir qismi yoki kichik folklor janri matnidan iborat. Bu ma'no matn yaratuvchisining mifologik tafakkuri, marosim yoki ideallashtirilgan folklor voqeligining o'ziga xos xususiyatlari bilan belgilanadi. Folkloremaning asosiy mohiyati shundaki, u ijodkorning dunyoqa-rashini aks ettiradi va folklorning chuqur ma'nosini ochib beradi. Folklorema maqol yoki matal bilan ifodalanishi mumkin¹⁴.

Bobning ikkinchi fasli ***“Cho'lpon asarlari til xususiyatlarining tadqiqi”*** deb nomlanadi. Bunda Cho'lponning badiiy va publitsistik asarlarining jahon va milliy adabiyotshunosligimiz hamda tilshunosligimizda tadqiq etilishi masalalari tahlil qilingan, bu ishlarga munosabat bildirilgan.

O'zbek tilshunosligida Cho'lpon asarlari M.Yo'ldoshev, D.Ne'matovanning nomzodlik dissertatsiyalarida, Y.Sayidovning doktorlik dissertatsiyalarida tadqiq etilgan.

M.Yo'ldoshevning nomzodlik dissertatsiyasida Cho'lponning *“Kecha va kunduz”* romanining til xususiyatlari tadqiq etilgan bo'lib, Cho'lponning badiiy til mahorati, xususan, romani tili lingvopoetik aspektda o'rganilgan. Unda Cho'lponning o'zbek tilidagi leksik va frazeologik birliklar hamda asosiy badiiy tasviriy vositalardan foydalanishdagi o'ziga xos uslubi, bundagi lingvopoetik qonuniyatlar ochib berilgan¹⁵.

D.Ne'matova esa adibning publitsistik asarlari lingvistik tahlilini amalga oshirgan. U Cho'lpon asarlari asosida publitsistik uslubning siyosiy faollik, hozirjavoblik, o'tkir va ta'sirchan notiqlik xislati, kuchli tashviqot va targ'ibot xususiyatlari muhim belgi sifatida namoyon bo'lishini asosladi. Tilshunos o'zbek tili publitsistik uslubining shakllanishi va takomillashuvida Cho'lponning xizmatlarini ko'rsatib bergan, Cho'lpon publitsistikasida uchragan okkazional so'z yasallishlarini aniqlagan hamda hozirgi o'zbek adabiy tilining leksik, so'z yasallishi va sintaktik me'yorlarining shakllanishida Cho'lpon publitsistik asarlarining o'rniga baho bergan¹⁶.

Y.Sayidovning *“Jadid badiiy asarlari leksikasi”* nomli doktorlik ishida jadid adabiyoti namoyandalari qatorida Cho'lpon asarlari leksikasi ham o'rganilgan. Ushbu ishda jadidlar asarlarida qo'llangan o'z va o'zlashgan qatlam birliklari, ularning genetik asosi aniqlangan, mavzuiy guruhlari, leksik-semantik va funksional xususiyatlari ochib berilgan¹⁷.

Cho'lpon asarlarining til xususiyatlari maqolalarda ham yoritilgan. Jumladan, O.Yusupovanning maqolasida Cho'lpon qo'llagan sintaktik parallelizmlarning adib tilining poetik individualligini ta'minlashga xizmat qilganligi ochib berilgan¹⁸. F.Karimovanning maqolasida Cho'lpon asarlarida

¹⁴ Костина А.Г. Ко'rsatilgan manba. – В. 11.

¹⁵ Ёўлдошев М. Чўлпоннинг бадий тил маҳорати (*“Кеча ва кундуз”* романи мисолида): Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. – 145 б.

¹⁶ Неъматова Д. Чўлпон публицистик асарларининг лингвистик таҳлили: Филол. фан. номз. ... дисс. – Тошкент, 2004. – 142 б.

¹⁷ Сайидов Ё. Жадид бадий асарлари лексикаси: Филол. фан. д-ри (DSc) ... дисс. автореф. – Тошкент, 2018. – 282 б.

¹⁸ Yusupova O. Cho'lpon ijodiy izlanishlarida va poetik individuallikni ta'minlashda sintaktik parallelizmning o'rni // *“Yangi o'zbek adabiyotining shakllanishi va takomilida Abdulhamid Cho'lpon ijodining o'rni” mavzusidagi xalqaro ilmiy-amaliy onlayn konferensiya.* – Andijon, 2022. – В. 198-206.

qo‘llangan *o‘tarava* (avtomobil), *ko‘mak ishlari* (xayriya), *hozirliq kurslari* (tayyorlov kurslari), *teatr to‘dasi* (teatr truppasi) kabi yasalmalar, shevaga oid so‘zlar aniqlanib, ularning milliy o‘zbek tilini boyitishda muhim ekanligi asoslangan¹⁹.

Umuman, o‘zbek tilshunosligida Cho‘lpon asarlari, xususan, uning ayrim nasriy asarlari hamda she‘rlarining til xususiyatlari, lingvopoetik jihatlarini tahlil qilingan, adibning til birliklaridan foydalanish mahorati ochib berilgan. Ammo uning asarlarida qo‘llangan folklorizmlar, ularning lingvopoetik xususiyatlari alohida tadqiq etilgan emas.

“Cho‘lpon asarlarida oddiy folklorizmlar lingvopoetikasi” deb nomlangan ikkinchi bobda adib ijodida qo‘llangan maqol hamda iboralarning lingvopoetik xususiyatlari ochib berilgan hamda folklorizmlar intertekstuallik vositasi sifatida tahlil qilingan.

Bobning **“Cho‘lpon asarlarida qo‘llangan maqollarning lingvopoetik xususiyatlari”** deb nomlangan birinchi faslida ijodkor o‘z asarlarida maqollardan qanday badiiy maqsadlarda foydalangani hamda uning asar tiliga ta’siri xususida so‘z boradi. Ushbu faslida maqollar oddiy folklorizmlar sifatida tadqiq etiladi.

B.Sarimsoqov xalq maqol va matallari, yumuq iboralari, og‘zaki nutq uchun xos bo‘lgan ifoda hamda oborotlarning qo‘llanishini oddiy folklorizm²⁰ deb hisoblaydi. I.Yormatov B.Sarimsoqovning tahlilini kengaytib, oddiy folklorizmlarning qo‘llanishiga ko‘ra ikki guruhini ajratib ko‘rsatadi: *asl oddiy folklorizmlar* va *qayta ishlangan oddiy folklorizmlar*²¹. U ijodkor tomonidan ongli tarzda, ma’lum g‘oyaviy-badiiy maqsadda hech qanday o‘zgarishsiz aynan qo‘llangan folklorizmlarni asl oddiy folklorizmlar; qayta ishlangan, biroz o‘zgartirish kiritilgan folklorizmlarni esa qayta ishlangan folklorizmlar deb ataydi²².

Keyingi yillarda xalq maqollarini o‘rganish borasida o‘zbek tilshunosligida ham qator tadqiqotlar amalga oshirildi. B.Jo‘rayeva nomzodlik ishida maqollarning idioma, ibora, matallar bilan umumiy hamda farqli jihatlarini etimologik, ma’noviy va sintaktik jihatdan farqlagan²³, doktorlik dissertatsiyasida esa folklor janrlari asosida shakllangan maqollarni bir necha turlarga ajratgan²⁴. Shuningdek, ushbu faslida X.Abdullayev, I.Mirzaliyev, D.Tosheva, D.Turdaliyeva, Sh.Qalandarov va D.Shadiyeva singari olimlarning maqollarning turli xususiyatlariga ko‘ra tahlillariga munosabat bildirildi²⁵.

¹⁹ Karimova F. Cho‘lpon va milliy til qayg‘usi // “Jadid ma’rifatparvarlarining o‘zbek adabiy til rivojidadagi o‘rni” mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2024. – B. 75-78.

²⁰ Саримсоқов Б. Фольклоризмлар типологиясига доир // Ўзбек тили ва адабиёти. – Тошкент, 1980. – № 4. – Б. 40.

²¹ Ёрматов И. Фольклоризмларнинг типологик хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент, 1982. – № 2. – Б. 56.

²² Ёрматов И. Ko‘rsatilgan maqola. – B. 54-58.

²³ Жўраева Б. Мақолларнинг лисоний мавқеи ва маъновий-услубий қўлланилиши: Филол. фан. номз. ... дисс. – Тошкент, 2002. – 136 б.

²⁴ Жўраева Б. Ўзбек халқ мақоллари шаклланишининг лингвистик асослари ва прагматик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2019. – 230 б.

²⁵ Абдуллаев Х.Д. Халқ мақолларининг “Қутадғу билиг” поэтикасидаги ўрни ва бадий-эстетик функциялари: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 152 б.; Мирзаалиев И.М. Қадимги туркий мақоллар семантикаси ва стилистикаси (“Девону луғати-т-турк” материали мисолида): Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2020. – 45 б.; Тошева Д.А. Зооним компонентли

Adibning “Kecha va kunduz” romani epigrafida *Hamal keldi, amal keldi*²⁶ maqoli keltirilgan. Adib, birinchidan, maqolni o‘z ma’nosida qo‘llagan, ikkinchidan, ijtimoiy hayotga nisbatan qo‘llanganda ham mazkur maqol o‘zini oqlaydi. Asar yozilgan davrda o‘zbek ayollari hech qanday haq-huquqlarga ega emas edi. Ularning hayotlari, kelajagi otalari ixtiyorida bo‘lgan. Turmushga chiqayotgan qizlar o‘z turmush o‘rtog‘ini faqat go‘shangadagina ko‘rishi taomil bo‘lgan. Adib balki ushbu maqolni keltirish orqali uning mazmuniga uyg‘onish, ayollarni ozodlikka olib chiqish vaqti kelganligini aytish g‘oyasini singdirmoqchi bo‘lgandir. Zero, Naim Karimov ta’kidlaganidek, “Cho‘lpon bu asarlari bilan yangi jamiyatni qurishga kirishgan avlod, avvalo, o‘zbek xotin-qizlari yashayotgan zindonni buzishi... ayollarimizning haqiqiy hurriyat va insoniy baxtga erishishini ta’minlashi lozim, degan ezgu g‘oyani ifodaladi”²⁷.

Ayon bo‘ladiki, epigraf sifatida tanlangan maqol butun bir romanning badiiy niyatini ochib bergan. Bu yozuvchining folklorizmlardan muhim lingvopoetik maqsadda foydalanganidan dalolat beradi. Akademik N.Karimov ta’kidlagan yangi zamon orzusi Cho‘lponning barcha asarlarida u yoki bu tarzda ifodalanadi. “Kecha va kunduz” romanida esa ayni istak birgina maqol mazmuniga singdirilgan. Aslida, ushbu xalq maqoli tabiat hodisasini ifodalash uchun qo‘llaniladi. Biroq u badiiy asarga epigraf sifatida olingandan keyin ko‘chma ma’nolar bilan to‘yingan va asarning umumiga daxldor behad muhim unsurga aylangan.

O‘zbek tilida *Oyning o‘n beshi qorong‘u bo‘lsa, o‘n beshi yorug‘* maqolining ma’nodoshi bo‘lgan *Botar kunning otar tongi bor* maqoli qo‘llaniladi. Ushbu maqolda qiyin kunlar ortidan yaxshi kunlar kelishiga ishora qilinib, har qanday mashaqqatning rohati ham bor, degan mazmun ifodalangan. Cho‘lpon “Og‘riganda” she’rida ushbu maqol qolipiga hamohang tarzda o‘z ijod mahsuli bo‘lgan okkazional ifodani keltiradi:

Bu yotishning so‘ngi, so‘ngi kelsun!

Yozilmaganmi bu tunlar so‘ngida tong otmak? (“Og‘riganda”)

Ko‘rinadiki, shoir *Yozilmaganmi bu tunlar so‘ngida tong otmak* tarzidagi individual ijod mahsulida *tun* so‘zi orqali qiyin kunlarga, *tong* so‘zi orqali esa yaxshi kunlarga ishora qilgan va tundan so‘ng albatta tong otadi, ya’ni og‘ir damlar o‘tib ketib, yorug‘ kunlar keladi, degan optimistik g‘oyani ilgari surgan. Ushbu ijod mahsuli shoirning aytmog‘chi bo‘lgan fikrini, maqsadini, ta’sirchan, obrazli, aniq tarzda yetkazishga xizmat qilgan, asarning xalqchilligini ta’minlagan.

Ushbu faslda Cho‘lpon asarlarida uchraydigan maqollar 3 guruhga ajratib tahlil qilindi: 1. O‘zgarishsiz qo‘llangan maqollar. 2. O‘zgartirib qo‘llangan maqollar. 3. Maqol qolipida yasalgan maqollar. Shuningdek, maqollar adibning

мақолларнинг лингвокультурологик хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2017. – 54 б.; Турдалиева Д.С. Ўзбек халқ мақолларининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2018. – 143 б.; Қаландаров Ш. Ўзбек лингвомаданий муҳитида халқ мақоллари эвфемизацияси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2019. – 43 б.; Шадиева Д. Муҳаммад Юсуф шеърини лингвопоэтикаси: Филол. фан. номз. ...дисс. – Тошкент, 2007. – 144 б.

²⁶ Чўлпон Абдулҳамид Сулаймон ўғли. Асарлар. 4-жилдлик. 2-жилд. – Тошкент: Akademnashr, 2016. Keltirilgan barcha misollar shu jildliklardan olingan.

²⁷ Каримов Н. Чўлпоннинг бадий олами // Чўлпоннинг бадий олами: Жамоавий монография. – Тошкент: Фан, 1994. – Б. 60.

ayrim hollarda ramziy maqollar vositasida tasvirlanayotgan personajlarga ishora qilishi hamda muallif maqollardan muayyan vaziyatni tasvirlashda ham umumli foydalanganligi misollar asosida tahlil qilindi.

Bobning ikkinchi fasli **“Iboralarning lingvopoetik xususiyatlari”** deb nomlanib, Cho‘lpon asarlarida iboralarning qo‘llanishiga doir lingvopoetik tahlillar amalga oshirildi.

Iboralar ham oddiy folklorizm hisoblanadi. Iboralar xalq og‘zaki nutqida tayyor holda imkoniyat sifatida mavjud bo‘lib, har safar yangitdan yaratilmaydi, balki tayyor holda nutqqa olib kirilaveradi. Shu ma’noda, turg‘un ibora va muayyan qolipga ega oborotlarni ham oddiy folklorizmlar sifatida qabul qilish mumkin, degan fikrdamiz.

Cho‘lpon o‘z asarlarida iboralardan voqelikni tasvirlash, uni kitobxon ko‘z o‘ngida aniq gavdalantirish maqsadida foydalanadi. Yozuvchi bunda asar tilining ta’sirchanligini oshiradigan, badiiy-estetik niyatiga xizmat qiladigan, asar qahramonining xatti-harakati va ruhiyatini ochib beradigan chinakam xalq iboralaridan saralab tanlab oladi. Masalan, *quloq bermoq*, *ko‘ngli og‘rimoq*, *tili tutulmoq*, *ikki og‘iz gapirmoq*, *yuragi kuymoq*, *yo‘ldan ozmoq* kabi juda ko‘plab xalq iboralari adibning asarlaridan munosib o‘rin olgan: *Yig‘i kelgan tomong‘a biroz **quloq bergandan** so‘ng sharpasizgina, yalangoyoq yurdi.* (“Oydin kechalarda”). *Eshmurod bechoraning so‘ylamakg‘a ham **tili tutulub qolgan edi.*** (“Qurboni jaholat”). *Ertaga jum‘adan keyin machitda **ikki og‘iz gapirib** qo‘ysangiz dedilar.* (“Kecha va kunduz”). Aytadir: *“Bir ko‘rib **yo‘limdan o‘zib** Tog‘ va toshlar ichra istab yuramen! Bir ko‘rdim men uni – shunchalar go‘zal, Oydan-da go‘zaldir, kundan-da go‘zal!”* (“Go‘zal”).

Ma’lumki, inson kasal bo‘lganida yuzida ham ba’zi bir alomatlar seziladi. Yuzi oqarib, so‘lg‘in holatga keladi. Uning tuzala boshlaganini, avvalo, yuzidan sezish mumkin, chunki oqargan yuziga qizillik yuguradi, yuzi avvalgi sog‘lom holiga qaytadi. Xalqimiz bunday holatda nutqimizda faol bo‘lgan “tetiklashmoq”, “sog‘aymoq” ma’nosidagi yuziga *qon yugurmoq* iborasini qo‘llaydi. Cho‘lpon ushbu faol iborani biroz o‘zgartirgan holda “Kecha va kunduz” romanida insonga nisbatan emas, balki bahorda tabiatning “uyg‘onish”iga nisbatan qo‘llagan: *Har yil bir keladigan bahor sevinchi yana ko‘ngillarni qitiqlay boshladi. Yana tabiatning dildiragan tanlariga iliq qon yugurdi.* (“Kecha va kunduz”).

Cho‘lponning xalq iboralariga murojaat qilish holatlarini tahlil qilish asosida ularni quyidagi usullarda o‘zgartirib qo‘llaganligi aniqlandi:

1. *Ibora tarkibidagi ayrim so‘zlarni almashtirish.* Bu usulda ibora tarkibidagi so‘z boshqasi bilan almashtirilganda, uning ma’nosi yanada kuchayishiga xizmat qiladi. Bunday iboralar lingvopoetik qiymat kasb etadi. Masalan: – *Qo‘y endi, kechqurunning maslahatini qilaylik. Bugun kechqurun kuyovni bir ish qilib suyganiga qovushtirmasak bo‘lmaydi. Juda alangasi osmonga chiqib ketdi! O‘zi ham xunuk ish bo‘ldi.* (“Kecha va Kunduz”). *Alangasi osmonga chiqib ketdi* iborasi *fig‘oni falakka chiqdi* iborasining o‘zgargan ko‘rinishi hisoblanadi.

2. *Ibora tarkibini kengaytirish.* Bunda iboraning leksik tarkibiga yangi so‘z yoki so‘z birikmasi kiritiladi. Cho‘lpon asarlarida ibora tarkibi kengayishining bir necha ko‘rinishlari mavjudligiga guvoh bo‘lishimiz mumkin. Quyidagi misolda

insonning ruhiy holatini ifodalovchi *ko'ngli yumshamoq* iborasining qo'llanishida yozuvchi *ko'ngil* so'zini *bag'ir* so'zi bilan almashtirib, *bag'ri ortiq darajada yumshag'an* shaklida qo'llagan: *Kampirning ko'z yoshi kabi zaharlik yuzlari uzulub tashlangan guldek so'lg'an, toshdek qattig' bag'ri ortiq darajada yumshag'an, ko'nglida kuchli marhamat hissi uyg'ongan edi.* ("Oydin kechalarda").

3. *Iboraning tarkibini qisqartirish.* "Iboralar qisqaruvi dastlab nutq jarayonida boshlanadi va asta-sekinlik bilan tilda iboralarning to'la (yoyiq) va qisqargan variantlari paydo bo'la boshlaydi"²⁸. *Shovqini olamni buzadi, ovozi olamni buzadi* iboralari nutqimizda ko'p qo'llaniladi. Cho'lpon ushbu iborani qisqartirgan holda qo'llaydi: *Biror choynak ortib qolsa, sovutib qo'yarmiz. Akam ba'zi vaqtda yaxna choy deb nax olamni buzub yuboradi.* ("Nonushta").

Adibning iboralarni o'z ma'nodoshi bilan birga qo'llashi, turli iboralarni ketmaketlikda keltirishi, ularning tarkibini turli usullar bilan o'zgartirgan holda ishlatishi ham muayyan lingvopoetik maqsadlar, jumladan, iboralarning ta'sirchanligi, ekspressiv bo'yoqdorligi ortishi, mazkur birliklar ma'nosining yanada kuchayishiga xizmat qilgan. Bu esa adib asarlarining lingvopoetik jozibadorlik kasb etishida iboralar muhim o'rin tutganidan dalolat beradi.

Bobning uchinchi fasli "***Cho'lpon asarlarida folklorizm asosidagi intertekstuallikning lingvopoetik xususiyatlari***" deb nomlanib, ushbu faslda intertekstuallik hodisasi, uning tadqiqidagi mulohazali o'rinlar hamda badiiy matndagi o'ziga xos jihatlariga to'xtalib o'tiladi.

Badiiy matnning lingvopoetik tahlil tamoyillarida intertekstuallik hodisasi alohida ahamiyatga ega. Chunki badiiy tarkiblanishida juda ko'plab farqli matnlar yozuvchining badiiy niyatiga ko'ra bitta g'oya ostida jamlanadi, bu esa yaxlit matnda matnlararo aloqadorlik hodisasini o'rta qo'yadi. Ma'lumki, manbalardan badiiy matn tarkibiga olib kiritilgan o'zga matn yoki o'zga matnga aloqador unsurlar, o'zga matnga ishora qiluvchi birliklar intertekstuallikni yuzaga chiqaradi.

Badiiy asarga olib kiriladigan intermatn sarlavha yoki epigraf tarzida bo'lishi, shuningdek, asar o'rtasida yoki oxirida kelishi ham mumkin. Kiritilayotgan o'zga matn maqol, ibora, ashulalar, yor-yor, allalar, pretsedent nomlar kabi mikromatnlar yoki hikoya, rivoyat, afsona kabi makromatnlardan iborat bo'lishi mumkin.

Yozuvchi "Kecha va kunduz" romanida eshonning xarakterini ishonchli va obrazli tasvirlash uchun *O'rgangan ko'ngul o'rtansa* qo'yimas maqolidan intermatn sifatida foydalanadi: *U kishi, albatta, beraman desalar-ku, qo'llaridan keladi: har qanday katta zakunchining ishtahasini qondiradigan dunyolari bor. Faqat, ne choraki, u kishi berib o'rganmaganlar, olib o'rganganlar.* "***O'rgangan ko'ngul o'rtansa qo'yimas***", – deydi burungilar. ("Kecha va kunduz")

O'rgangan ko'ngul o'rtansa qo'yimas maqoli inson fe'l-atvorini baholovchi xalqona maqol hisoblanadi. Bu maqol orqali qahramonning salbiy fe'l-atvori ta'kid olgan. Matn strukturasiga ko'ra oxirgi o'rinda joylashganligi uchun dalillovchi xarakterga ega. Bundan oldin ayni ma'noni ifodalash maqsadida *ne choraki, u kishi berib o'rganmaganlar, olib o'rganganlar* tarzidagi izohlovchi jumla keltirilgan.

²⁸ Йўлдошев Б. Фразеологик услубият асослари: Ўқув қўлланма. – Самарқанд, 1998. – Б. 142.

Aslida, *u kishi berib o'rganmaganlar, olib o'rganganlar* jumlasini xalq og'zaki ijodidagi Nasriddin Afandi latifalaridan birini yodga soladi. "Bir kuni namozga odamlar yig'ilganda machitning imomi tahorat olayotib hovuzga yiqildi. G'arq bo'layotgan imom, odamlar harchand qo'lingizni bering, deyishsa ham, qo'lini bermas edi. Hovuz bo'yiga Afandi kelib, odamlarni nari-beri surdi.

– Imomimiz "bering" degan gapni bilmaydilar, "mang" deyish kerak, – dedi va qo'lini uzatdi. – Mang, taqsir, mang!

Imom Afandining qo'lini oldi. Afandi uni tortib hovuzdan chiqardi"²⁹.

Demak, xalq tilida og'izdan og'izga o'tib yuruvchi bunday turg'un qurilmalar, B.Sarimsoqov ta'kidlagani kabi, oddiy folklorizm termini ostida o'rganilishi mumkin.

Tadqiqotda, shuningdek, epigraf sifatida kelgan mini va makrointermatnlar tahlilga tortilgan. Cho'lpon asarlarida intermatn sifatida qo'llangan ko'plab maqol, she'r va qo'shiqlarning lingvopoetik qiymatga ega bo'lganligi ko'rsatib berilgan

Dissertatsiyaning uchinchi bobi **"Cho'lpon asarlarida murakkab folklorizmlar lingvopoetikasi"** deb nomlanadi.

Bobning birinchi fasli **"Cho'lpon asarlarida qo'shiq va olqishlar lingvopoetikasi"** bo'lib, unda analitik folklorizmlar tahlilga olinadi. Analitik folklorizmlar murakkab folklorizmlarning alohida turi bo'lib, qo'shiq, olqish, qarg'ish kabi janrlarni qamrab oladi. Ular badiiy asarda muallif nutqida ham, qahramonlar nutqida ham (ularning nutqini individuallashtirishda) keng qo'llanadi va muhim estetik vazifa bajaradi.

"Kecha va kunduz" romanida qo'shiq, olqish, qarg'ish kabi analitik folklorizmlar aynan yoki o'zgartirilgan tarzda qo'llangan holatlar kuzatiladi. Adib romanga bu tipdagi folklorizmlarni olib kirish orqali asarini mazmunan boyitishga, shu bilan birga, personajlar ruhiyatini ochib berishga muvaffaq bo'lgan. Bu holat romanda qo'llangan quyidagi xalq qo'shig'ini kuylash epizodi tasvirida ko'zga tashlanadi:

Qizlardan javob kutib o'tirmasdanoq Salti o'zi boshlab yubordi:

Uzun-uzun arg'amchi-yo...

Qizlar qo'shilishdi:

... Halinchakka,

Chakan ko'ynak yarashar

Kelinchakka,

Chakan ko'ynak yengiga

Tut qoqaylik...

Bir-ikki bayt o'tgandan keyin Zebining tiniq, g'uborsiz, jonon piyoladek jaranglab chiqadigan chiroyli va o'tkir ovozi qo'shildi. ("Kecha va kunduz")

Anglashiladiki, "Yor-yor" qo'shig'idan olingan ushbu parchani romandan olib tashlash imkonsiz. Qo'shiq ushbu asarga roman syujeti bilan bog'liq holda kiritilgan. Bu holat qo'shiqning matn yaxlitligini ta'minlovchi unsur vazifasini bajarganligini anglatadi. Agar ushbu o'rinda qo'shiq matndan olib tashlansa, mana shu yaxlitlikka putur yetadi. Xarakterli jihati, adib ushbu qo'shiq orqali asardagi voqealar rivojiga yo'l ochgan. "Bir-ikki bayt o'tgandan keyin Zebining tiniq,

²⁹ Афанди латифалари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б. 120.

g'uborsiz, jonon piyoladek jaranglab chiqadigan chiroyli va o'tkir ovozi qo'shilishi" ushbu qo'shiq romanda syujet voqeasini rivojlantirish uchun bir turtki vazifasini o'taganligini asoslaydi. Demak, adib bu o'rinda qo'shiqdan mohirlik bilan foydalanib, unga muayyan vazifa yuklay olgan.

Asar so'ngida ham yozuvchi qo'shiqdan foydalanadi:

Hamon o'sha eshonnikidagi singari har kimga qizini maqtab gapirar, so'ngra ho'ngrak otib achchiq-achchiq yig'lagach, "Yoriltosh" kuyida o'zi to'qigan baytlarini o'qirdi:

Zebi, Zebi, Zebona, // Men ko'yingda devona. // Seni sotdi o'z otang, // Men bo'layin sadag'ang! // Zahar qilib oshingni // Pirim yedi boshingni! // Zebi, Zebi, Zebonam! Qayda qolding, dilbarim? ("Kecha va kunduz")

Ko'rinadiki, ona izzatlarini tasvirlashda ushbu qo'shiqning o'rni beqiyos. Unda qo'llangan leksik takror (*Zebi, Zebi, Zebonam*), *zahar qilib oshingni, (Pirim) yedi boshingni* iboralari qo'shiqqa o'ziga xos ohangdorlik bag'ishlagan. "Yoriltosh" ertagi va "Kecha va kunduz" romani bosh qahramonlarining "qismati"da o'xshashlik mavjud. Zebi onasining qayg'u-izzatlarini aks ettirgan qo'shiqning "Yoriltosh" ertagi kuyida" ekanligi ona ruhiyatida azoblanish hissi nihoyatda kuchli ekanligini bo'rttirishga xizmat qilgan. Ko'rinadiki, adib qo'shiq va uning "kuyi" nomidan ona obraziga xos ruhiyatni tasvirlashda unumli foydalanib, ushbu epizod tasvirining ta'chirchan bo'lishiga erishgan. Bu holat asar badiiy-estetik qiymatining yanada oshirilishiga olib kelgan. Mushtipar onaning dardli qo'shig'i an'anaviy xalq qo'shiqchiligi yo'lida yaratilgan. Qo'shiq uchun oldindan tayyor shakl tanlanib, unga tamoman yangi mazmun, alam-qayg'u, dard yuklangan. Demak, bunday vaziyatda folklorizmning muayyan shaklini saqlagan holda mazmunini yangilash, o'zgartirish muallifning badiiy niyatiga muvofiq holda amalga oshirilgan.

Cho'lponning folklorizmlardan foydalanishdagi yana bir mahorati shundaki, u romanda "Yor-yor" qo'shig'i mazmunidagi "baxtiyorlik", ona qo'shig'idagi g'amginlik, qayg'u-izzat ifodasi orqali kuchli darajadagi kontrast tasvirlarni hosil qilib, asarida emotsional-ekspressivlikni yanada kuchaytirishga erishgan.

Cho'lpon asarlarida olqish analitik folklorizmi ham ko'p kuzatiladi. Ma'lumki, olqishlar kishilarni sharaflash, ulug'lash va shu orqali ularga ezgu tilaklarni bildirish vazifasini bajaradi. B.Sarimsoqovning qayd etishicha, olqishlar inson hayotida yuz bergan biror-bir ijtimoiy-hayotiy o'zgarishni sharaflash, shuning bahonasida hayotida ruhiy evrilish yuz bergan kishiga yaxshi niyat bildirish vazifasida qo'llanadi, shu sababli qadimdan bir olamdan boshqa olamga o'tayotganlar, yangi bir ish boshlovchilarga bag'ishlab olqish aytish odati shakllangan. Inson o'zidagi so'zlash iqtidorini ilohiy qudrat deb bilgan. Ko'rish, so'zlash va xatti-harakat uchligida sehr-jodu qudratini ko'ra olgan va o'zining butun faoliyatida ularga munosabatda bo'lishga intilgan³⁰. F.Eshbayeva olqishlar ifoda maqsadining istak shaklida bo'lishi olqish bilan qarg'ishni so'kishdan keskin ajratib turuvchi umumiy xususiyat hisoblanishini qayd etadi. Uning fikricha, bu ikkala janrning ijrochilari tinglovchi shaxsiyatiga nisbatan jismoniy kuch

³⁰Саримсоқов Б. Олқишлар ва қарғишлар // Ўзбек фольклори очерклари. 3 томлик. – Тошкент: Фан, 1988. 1-том. – Б. 128-143.

ishlatishga majbur etadigan darajadagi haqoratli hukmni ifoda etmaydilar³¹. Berilgan ta'riflardan anglashiladiki, olqishlarda ulug'lash, olqishlash tilak, istak shaklida namoyon bo'ladi.

Cho'lpon asarlarida maxsus olqish ifodalovchi analitik folklorizmlar kam uchraydi. Biroq adib asarlarida olqishning boshqa til birliklari orqali ifodalanishi ko'p kuzatiladi. Jumladan:

1. Ayrim tilak bildiruvchi konstruksiyalar olqish uchun qo'llangan. Masalan: – *Xayr, yashangiz, sog' o'lungiz, otalarim, akalarim va suyuklu og'alarim!..* (“Do‘xtur Muhammadiyor”)

Berilgan misolda *sog' o'lungiz* (*sog'* bo'ling) tilak bildiruvchi konstruksiyasi qo'llangan. Ammo bu konstruksiya nutq egasining betob kimsaga uning sog'ayishini istab bildirgan tilagini anglatmaydi. Balki so'zlovchi nutqida “otalari, akalari, suyuklu og'alari”ni olqishlaydi, tilak bildiruvchi konstruksiyaga ham shu vazifani yuklaydi. Uning nutqi tarkibida ishlatilgan *yashangiz* jumlası ushbu olqishni kuchaytirishga xizmat qiladi.

2. Ayrim iboralar olqish uchun qo'llangan. Masalan: *Samandarboy bir yosh qizini, bir eshonni, boyagi nazr-niyoz masalasini, eng so'ng kimsan hazrat eshonning kuyovliklarini o'ylab turdi-da:*

– *“Bitta qizimiz bo'lsa, hazrat eshonimizg'a tutdik, **sadag'alari ketsun!**”.* (“Qor qo'ynida lola”)

Berilgan matnda qo'llangan *sadag'alari ketsun* iborasi “Kimsaning qurboni bo'lmoq; kimsa yoki narsaga jon fido qilmoq; aylanmoq, o'rgilmoq”³² ma'nosini anglatadi. Adib ushbu iboradan eshonni olqishlashda foydalangan. Cho'lpon ushbu she'rida *Oq yo'l bersin!* duosini qofiya talabi bilan *Yo'ling bo'lsin oq* shaklida (natijada oq so'ziga ta'kid ma'nosi yuklangan) olqish ifodasi uchun ham ishlatgan. Olqish shoirning Vataniga, butun Turkiston xalqiga qaratilgan. Bu holat she'rning ekspressivligini oshirishga xizmat qilgan:

Ketdilar birga yiroq safarga,

***Xudo yo'l bersin** turkistoniylarga...*

Belinda kamar, qo'lida bayroq,

*Ulug' Turkiston, **yo'ling bo'lsin oq.*** (“O'zbeklar”)

Ko'rinadiki, mazkur she'rda *Xudo yo'l bersin* duosi bilan parallel ravishda *Yo'ling bo'lsin oq* tilak bildiruvchi konstruksiyasi ham qo'llangan. Ammo shoir keyingi birlik zimmasiga olqishni ado etish vazifasini yuklagan. Natijada she'rda semantik jihatdan ortiqchalik yuzaga kelmagan.

Bobning ikkinchi fasli “*Adib asarlarida qarg'ishlar lingvopoetikasi*” deb nomlanadi. Qarg'ishlar “inson, hayvon, o'simlik va narsalarga baxtsizlik va jazo tilaydigan barqaror so'z birikmalari”³³ bo'lib, asosan, ayollar nutqiga xoslanganligi bilan xarakterlanadi. Slavyan folklor an'alarining mifologik jihatini o'rgangan L.N.Vinogradova “qarg'ish” (“проклятие”) so'zining bir nechta ma'nolarga

³¹Эшбаева Ф. Ўзбек халқ қарғишларининг жанр хусусиятлари ва бадиияти: Филол. фан. номз. ... дисс. – Тошкент, 2008. – Б. 31.

³² O'zbek tilining izohli lug'ati. Madvaliyev A., Xudoyberganova D. tahriri ostida. 6 jildli. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – 4-jild. – B. 487.

³³ Виноградова Л.Н. Мифологический аспект славянской фольклорной традиции. – М.: Индрик, 2016. – С. 288.

egaligini qayd etadi: 1. Kimnidir (yoki biror narsani) qoralashning eng keskin shakli bo'lib, to'liq aloqani uzish, qabul qilmaslik, begonalashtirishni anglatadi. 2. Kingadir (yoki biror narsaga) qaratilgan haqorat, so'kinish, g'azab (yomonlash). 3. Insonni ta'qib qiluvchi yovuz qismat, baxtsizlik"³⁴. O'zbek folklorshunosligida M.Murodov qarg'ishlarni biror-bir kishiga o'lim tilash, yomonlik tilash, qalbini jarohatlash, muhtojlik tilash kabi turlarga bo'lib o'rgangan³⁵. B.Sarimsoqov qarg'ishlarni jonsiz predmetlar bilan bog'liq qarg'ishlar, kishiga o'lim tilash, kishining biror a'zosiga zarar yetkazishni tilash xarakteridagi qarg'ishlar kabi turlarga ajratgan³⁶. Qarg'ishlar folklor janri bo'lsa-da, tilshunoslik aspektida ham o'rganilgan. Xususan, Z.M.Aliyeva chamalin tilida ijobiy tilak bildiruvchi birliklar va qarg'ishlarning struktur-semantik xususiyatlarini tadqiq etgan³⁷.

Cho'lpon asarlarida ham personajlar nutqida ishlatilgan har bir qarg'ish muayyan lingvopoetik vazifa bajargan. Adib asarlarida qarg'ishlarning quyidagi turlaridan foydalangan: **1. O'ziga nisbatan qo'llangan qarg'ishlar.** Cho'lponning "Kecha va kunduz" romanidan olingan quyidagi parchada qarg'ish konstruksiyasi nutq egasining o'ziga qaratilgan bo'lib, uning o'z moddiy ahvolidan noroziligini bo'rttirib ko'rsatishga xizmat qilgan: *Enaxon... o'z qo'lida munday qudrat yo'qligini o'ylab noumidlikka tushar, bo'g'ilardi... – O'lganim yaxshi mening! – dedi u. – Ko'nguldagidek bir siylay olmasam mehmonlarimni!* ("Kecha va kunduz")

Yozuvchi roman personaji Enaxonning moliyaviy jihatdan ahvoli yomonligi tufayli mehmonga kelgan dugonalarini noz-ne'matlar bilan siylay olmaganidan xafaligi, buning uchun o'lishga ham tayyorligini o'z-o'zini qarg'ishni anglatuvchi *O'lganim yaxshi mening!* analitik folklorizmi yordamida ko'rsatib bergan. Ushbu qarg'ishda *mening* olmoshining jumla oxiriga ko'chirilishi va uning mantiqiy urg'uga ega bo'lishi qarg'ish qaratilgan subyektni ajratib ko'rsatishga, ta'kidni oshirishga xizmat qilgan. Bu bilan adib matnning badiiy-estetik quvvatini yanada kuchaytirishga erishgan.

2. O'zga shaxslarga nisbatan qo'llangan qarg'ishlar. Cho'lpon o'z asarlarida personajlarining ruhiyati, kayfiyati, g'azabi, noroziligi kabilarni ko'rsatishda qarg'ishning mazkur turidan ham foydalangan. Masalan:

– *Nimasini aytasan, otasining uyi kuysun, odam emas ekan!* ("Qor qo'ynida lola")

Ma'lumki, qarg'ish ko'pincha bir kishiga qaratiladi. Ammo Cho'lpon qarg'ishlarni butun boshli mustabid tuzum vakillariga nisbatan ham qo'llaganini ko'rish mumkin. "Xazon" she'rida keltirilgan ikki qarg'ishda Cho'lpon "*sovuq ellardan muz kiyib kelg'onlar*", "*mening bog'imdan gullarni terg'onlar*"ga bo'lgan nafratini qarg'ishlar orqali quyidagicha aks ettirgan:

*Ey, sovuq ellardan muz kiyib kelg'onlar,
U qo'pol tushungiz qorlarda yo'q bo'lsin,*

³⁴ Виноградова Л.Н. Ko'rsatilgan asar. – B. 288.

³⁵ Муродов М. Қарғиш ва олқиш // Сарчашмадан томчилар. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1984. – Б.130-131.

³⁶ Саримсоқов Б. Олқишлар ва қарғишлар // Ўзбек фольклори очерклари. 3 жилдлик. – Тошкент: Фан, 1988. 1-жилд. – Б. 149-150.

³⁷ Алиева З.М. Структурно-семантические типы благопожеланий и проклятий в чамалинском языке // Литера. 2020. – № 2 // URL: https://nbpublish.com/library_readarticle.php?id=29278

*Ey, mening bog'imdan gullarni terg'onlar,
U qora boshingiz yerlarga ko'milsin!* ("Xazon")

Cho'lpon bu qarg'ishlar orqali yurtimizni bosib olgan chor hukumatiga nafratini ochiq bayon qilgan. Birinchi *U qo'pol tushungiz qorlarda yo'q bo'lsin* qarg'ish konstruksiyasida muallif dushmanlari o'z orzusi – "qo'pol tush"iga erisha olmasliklarini tilagan bo'lsa, she'rning keyingi bandida berilgan *U qora boshingiz yerlarga ko'milsin* qarg'ishi orqali ularga o'lim tilagan. Ikkinchi qarg'ishda boshga nisbatan *qora* epiteti bejiz ishlatilmagan. Ma'lumki, qora rangi marhumlar dunyosi, o'liklar saltanati, qo'rquv, zulmat, jaholat, yovuzlik, g'am-anduh rangi sifatida tasavvur qilinadi³⁸. Bu holat qarg'ishga yanada sovuq ruh berib, uning ta'sirchanligini oshirgan.

3. Predmet va voqea-hodisalarga nisbatan qo'llangan qarg'ishlar.

Cho'lpon asarlarida qarg'ishlar narsa-predmetlarga, yuz bergan biror-bir voqea-hodisaga nisbatan ham ishlatilgan. Bunday holatda ham uning asarlarida qo'llangan qarg'ish konstruksiyalari badiiy nutqning estetikligini ta'minlagan. Masalan, "Paranji" she'rida qarg'ash ayollar paranjisiga qaratilganligi bilan xarakterlidir:

Borlig'imni yiqib // Yerlarga ko'milsin! // Yo'q bo'lsin, // Yo'q bo'lsin, //
Yo'q bo'lsin // Paranji! ("Paranji")

Cho'lpon paranji tashlash voqeasiga munosabat bildirar ekan, paranjining ayollar hayotidan butunlay yo'q bo'lishi, "yerga ko'milishi"ni tilaydi. Ushbu she'rda qo'llangan *Borlig'imni yiqib Yerlarga ko'milsin! Yo'q bo'lsin, Yo'q bo'lsin, Yo'q bo'lsin Paranji!* qarg'ish konstruksiyalari nafaqat nafrat, g'azab ifodasi uchun xizmat qilgan, balki she'riy matnning qarg'ish mazmuni bilan uyg'unligini ta'minlab, uning ekspressivligini oshirgan.

Bobning uchinchi fasli "*Cho'lpon asarlarida qo'llangan ijtimoiy-etnografik folklorizmlar lingvopoetikasi*" deb nomlanib, adibning milliy an'ana va urf-odatlardan asar matnida badiiylik, estetiklik, ekspressivlikni yuzaga chiqarish vositasi sifatida foydalanish mahorati tahlil qilinadi.

Millatning milliy an'analari, urf-odatlarini aks ettiruvchi folklorizmlar etnografik folklorizmlar bo'lib, badiiy asarning nafaqat xalqchilligi, balki estetikligini hosil qilishda ham muhim ahamiyat kasb etadi. Folklorshunoslikda "... mavsum va marosim qo'shiqlari, udumlar bilan bog'liq og'zaki adabiyot namunalarining yozma adabiyotga ta'siri ijtimoiy-etnografik folklorizm hisoblanishi mumkin"³⁹li qayd etiladi.

Cho'lpon o'z asarlarida o'zbek xalqining milliy urf-odatlarini, an'analari, marosimlarini tasvirlashda 2 xil yo'ldan borgan: 1. Ijtimoiy-etnografik folklorizmlar yordamida xalqimizning milliy urf-odatlarini, an'analari, marosimlarini maromiga yetkazib tasvirlab bergan. 2. Ijtimoiy-etnografik folklorizmlarga murojaat qilmagan holda xalqimizning milliy urf-odatlarini, an'analari, marosimlarini mukammal tasvirlab bergan.

³⁸ Рўзиева М. Ранглар билан боғлиқ мифологик қарашлар моҳияти // Таълим ва инновацион тадқиқотлар. – Тошкент, 2022. – № 4. – Б. 41.

³⁹ Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеърларида фольклоризмлар. – Тошкент: Фан, 2011. – Б. 36.

Cho'lpon o'z asarlarida ijtimoiy-etnografik folklorizmlarni qo'llash orqali asarlarining nafaqat badiiy-estetikligini, balki xalqchilligini ham ta'minlagan. Jumladan, uning "Qor qo'ynida lola" hikoyasida bolalar to'p o'yini tasvirlangan. Xarakterli jihati shuki, hikoya ushbu o'yin tasviri bilan boshlanadi:

"Bir, ikki, uch, to'rt... to'rt... besh! Besh... besh... olti! Yetti, sakkiz, to'qqiz, o'n..."

Kichkina, qizil ipdan bezalgan to'p (kaptov) aljib qochib ketib, yerto'la og'ilning devoriga yondoshib o'skan yosh qantak o'rikka borib tegdi-da, sakrab hovuzg'a "sho'p" etib tushib ham ketdi...

Qizlar barchasi birdan:

– Voy, o'la qolay, hovuzg'a tushib ketdi! – deb qichqirishib yubordilar...

... Suv bilan shalabbo bo'lg'an to'pni Sharofatxon oldi-da, "Hu, qochmay o'lg'in, tutulding-ku!" – deb yerga urdi. ("Qor qo'ynida lola")

Ushbu matnda berilgan *"Bir, ikki, uch, to'rt... to'rt... besh! Besh... besh... olti! Yetti, sakkiz, to'qqiz, o'n..."* jumlasini hikoyaga to'p o'yini jarayonini aks ettirish maqsadida kiritilgan. Yozuvchi, avvalo, hikoyadagi qizlarning yoshi kichikligini bo'rttirib ko'rsatish hamda asarga davr ruhini berish, qolaversa, asarning ta'sir kuchini oshirish uchun uni aynan to'p o'yini tasviri bilan boshlaydi va ushbu etnografik folklorizmni matnga olib kiradi. Yosh bir qizning erksizligi, bobosi tengi odamga nazr qilinishi, oppoq soqolli "qarib quyilmag'on, achib suyilmag'on" eshonning yuzsizligini tasvirlashdan oldin asarga to'p o'yini epizodining kiritilishi qizning hali koptok o'ynaydigan darajada yosh bola ekanligi va erki o'zida emasligiga ishora bo'lib, adib bu epizoddan lingvopoetik maqsad yo'lida foydalangan. Ushbu matnda personaj tomonidan o'ziga nisbatan qo'llangan *"Voy, o'la qolay"* qarg'ishi hamda predmet (koptok)ga qaratilgan *"Hu, qochmay o'lg'in..."* qarg'ishi o'zbek xotin-qizlari nutqiga xos individuallikni ko'rsatish bilan birga, asar matnining ta'sir quvvatini oshirishga xizmat qilgan. Mazkur hikoya boshida tasvirlangan yosh qizlarning to'p o'yini epizodi hamda asar so'ngidagi to'y tasviri lavhasi kuchli kontrastlikni hosil qilgan. Bu esa asarda emotsional-ekspressivlikning yuqori darajada ifodalanishiga xizmat qilgan.

Cho'lpon o'z asarlarida xalqimizning milliy qadriyatlari hisoblangan to'y marosimi, er-xotinning bir-biriga ismini aytmay murojaat qilishi urf-odati va boshqa qadriyatlarni qalamga olar ekan, matn tarkibida ularga ishora qiluvchi ijtimoiy-etnografik folklorizmlarni qo'llamasa ham, tasvirda badiiylikka, ta'sirchanlikka erishgan. Adibning "Qor qo'ynida lola" hikoyasida kuyovning kelinni aravadan ko'tarib tushishi epizodi mavjud. Xalqimizda kuyov uyiga kelgan kelinni aravadan olib, uyigacha ko'targan holda olib kirish udumi mavjud bo'lgan. Bu udum orqali kuyovning yoshligini, o'ziga yarasha kuch-quvvati borligi va ayolini doim asrab-avaylashini xalqqa ko'rsatilgan. Ushbu udum hozir ham yurtimizning ba'zi hududlarida saqlanib qolgan. Cho'lpon ham ushbu udum tasvirini asariga olib kirgan.

Bir vaqt oppoq soqolli, qari, bo'shashg'an bir chol (kuyov to'ra) ustiga zarbof to'n kiyib, katta o'rama belboq bog'lag'ani holda birmuncha oqsoqol muridlari o'rtasida sekingina sudralib aravaga yaqinlashdi.

Yana xalq o'rtasida:

– Ko'taring-a, kuyov pochcha, ko'taring-a!

– *O‘zingizni tetik tuting, taqsir!*

– *Ha, taqsir, ko‘taring!*

Chol titrak qo‘llarini aravaga uzatib, qizni ko‘tardi va bir-ikki odum bosg‘andan so‘ng yerga qo‘ydi.

Matnda kuyovga nisbatan berilgan *oppoq soqolli, qari, bo‘shashg‘an* epitetlari o‘quvchi ongida qari bir chol qiyofasini tiklashga xizmat qilgan. Hikoyada ushbu kuyovning kelinni aravadan dast ko‘tarishi va bir-ikki odim tashlagach, yerga qo‘yishi epizodi yanada yorqin bo‘yoqlar bilan tasvirlangan. To‘y tasvirining ushbu epizodida qo‘llangan “*titrak qo‘llar*” epitetli birikmasi lingvopoetik jihatdan xarakterlidir. Ushbu “*titrak qo‘llar*” orqali kuyovning zaifligi, kuchdan qolganligi va kelinni uyga ko‘tarib kira olmasligiga ishora mavjud. Anglashiladiki, adib ushbu epitetli konstruksiyaga nafaqat badiiy-estetik, balki pragmatik vazifa – kuyovning zaif, qari chol ekanligini aks ettiruvchi axborotni yuzaga chiqarishni ham yuklagan.

Cho‘lpon asarlarida ijtimoiy-etnografik folklorizmlarning muayyan turlaridan unumli foydalangan. U o‘zbek xalqining urf-odatlarini, an‘analarini badiiy maqsadga mos ravishda yuksak mahorat bilan tasvirlagan va asarlarining ta’sirchan chiqishiga erishgan.

XULOSA

Cho‘lpon asarlaridagi folklorizmlarning lingvopoetik xususiyatlarini tadqiq etish quyidagi umumiy xulosalarni chiqarishga imkon beradi:

1. Abdulhamid Sulaymon o‘g‘li Cho‘lpon o‘zbek adabiyotining eng yirik vakillaridan biri sifatida o‘zidan juda katta va boy meros qoldirdi. Adibning badiiy asarlari o‘zbek filologiyasida ancha batafsil o‘rganilgan. Shu bilan birga hozirgi vaqtga qadar tadqiq qilinmagan muammolardan biri – Cho‘lpon asarlaridagi poetik aktuallashgan folklorizmlarni lingvopoetik tadqiq etishdir. Yozuvchining badiiy matn yaratishda folklorizmlardan foydalanish mahoratini aniqlash o‘zbek adabiy tili taraqqiyotini o‘rganishda muhim ahamiyat kasb etadi.

2. Cho‘lpon o‘z asarlarida folklorizmlardan lingvopoetik vosita sifatida unumli foydalangan. Xususan, u badiiy matnlarga maqollarni o‘zgarishsiz, aynan va o‘zgartirilgan shakllarda olib kirgan. Adib maqollar mazmunini muayyan vaziyat, holat va harakatga moslash maqsadida ularni shaklan o‘zgartirib qo‘llagan. Shuningdek, uning asarlarida *Egasiga yarasha – pogoni, Yiqilgan polvon ham achchig‘ini kulib yengadi, Yozilmaganmi bu tunlar so‘ngida tong otmak?* kabi okkazional ifodalar qo‘llanganki, bu adibning so‘z ijodkorligi qobiliyatining o‘ziga xosligini ko‘rsatadi.

3. Cho‘lpon o‘zining nasriy va she’riy asarlarida iboralardan lingvopoetik maqsadlarda unumli foydalangan. Uning nasriy asarlarida qahramonning ruhiy holatini tasvirlashda bir necha iboralarning ketmaketlikda qo‘llangani kuzatiladi. Bunday qo‘llanishlar asar qahramonining holatini yaqqol ifodalashga xizmat qilgan.

4. Adib his-hayajon oqimini yuksaltirish, darajama-daraja yuqorilab borish jarayonini ta’kidlash maqsadida iboraning ma’nodosh muqobilini birgalikda

qo‘llaydi. Bunda iboradagi buyoqdorlik yana ham bo‘rtib ko‘rinadi, badiiy matnning ekspressivlik xususiyati yanada ortadi.

5. Badiiy asarlarda eng ko‘p uchraydigan va ko‘zga tez tashlanadigan intermatnlar sarlavhalar bo‘lib, bu Cho‘lpon asarlarida ham ko‘p kuzatiladi. Adib asarlarida badiiy matnga olib kirilgan intermatnlar maqol, mashhur adiblarning gaplari, she‘rlaridan parcha, ashulalar, yor-yor, allalar, pretsedent nomlar, hikoya, rivoyat, afsona, hadislardan iborat.

6. Cho‘lpon o‘zining nasriy va she‘riy asarlarida intertekstuallik hodisasidan mahorat bilan foydalangan. Adib asarlarida qo‘llangan intermatnlar turli maqsadlarga, jumladan, badiiy matn mazmunini boyitish, asar qahramonlarining ruhiyatini aniq tasvirlash, yozuvchining shaxsiy munosabatini aks ettirish kabi lingvopoetik vazifalarni amalga oshirishga xizmat qilgan.

7. Cho‘lpon she‘rlarida qo‘llangan xalq qo‘shiqlari va maqollar intermatn sifatida alohida ahamiyat kasb etadi. Maqol va xalq qo‘shiqlaridan keltirilgan parchalar yozuvchining o‘zi bayon qilayotgan voqeaga yoki ayrim qahramonlar taqdiriga bo‘lgan munosabatni yaqqol ifodalashga xizmat qilgan.

8. Cho‘lpon “Kecha va kunduz” romanida oddiy folklorizmlar bilan birgalikda murakkab folklorizmlardan ham unumli foydalangan. Ularning har biri roman syujetida muayyan lingvopoetik vazifa bajarishga xizmat qilgan. Bu bilan romanning ta’sirchanligi, badiiy-estetik qimmatini ortgan. Romanda qo‘shiq, olqish, qarg‘ish namunalarini aynan yoki o‘zgartirgan holda qo‘llash orqali asar mazmuni boyitilgan hamda qahramonlar ruhiyatini ishonarli tasvirlashga erishilgan.

9. Cho‘lponning analitik folklorizmlardan foydalanishdagi yana bir mahorati shundaki, u romanda “Yor-yor” qo‘shig‘i mazmunidagi “baxtiyorlik”, ona qo‘shig‘idagi g‘amginlik, qayg‘u-iztirob ifodasi orqali kuchli darajadagi kontrast tasvirlarni hosil qilib, asarida emotsional-ekspressivlikni yanada kuchaytirishga erishgan.

10. Cho‘lpon asarlarida maxsus olqish ifodalovchi analitik folklorizmlar kam uchraydi. Biroq adib asarlarida olqishning boshqa til birliklari orqali ifodalanishi ko‘p kuzatiladi. Ularni quyidagicha guruhlariga bo‘lish mumkin: 1. Ayrim tilak bildiruvchi konstruksiyalar olqish uchun qo‘llangan. 2. Ayrim iboralar olqish uchun qo‘llangan.

11. Cho‘lpon asarlarida qo‘llangan qarg‘ishlarni uch guruhga bo‘lish mumkin: 1) o‘ziga nisbatan qo‘llangan qarg‘ishlar; 2) o‘zga shaxslarga nisbatan qo‘llangan qarg‘ishlar; 3) predmet va voqea-hodisalarga nisbatan qo‘llangan qarg‘ishlar. O‘z-o‘zini qarg‘ashdan adib o‘z qahramonlarining nochor, baxtsiz holatlarini aniq tasvirlashda, o‘zgalarni qarg‘ashdan esa bir shaxsning boshqa shaxsga nafratini yoki muayyan shaxsning ijtimoiy tuzum va undagi voqeliklarga noroziligini ekspressiv tarzda ifodalash maqsadida foydalangan.

12. Cho‘lpon asarlarida ijtimoiy-etnografiy folklorizmdan mahorat bilan foydalangan. Natijada o‘zbek xalqining urf-odatlarini, an‘analari va qadriyatlarini badiiy maqsadga mos ravishda yuksak mahorat bilan tasvirlagan va badiiy matnning favqulodda ta’sirchan chiqishiga erisha olgan.

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

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

AXMEDOVA AZIZA RUSTAMOVNA

**LINGUOPOETIC FEATURES OF FOLKLORE IN A LITERARY TEXT
(on the example of the works of Abdulhamid Sulaiman son Chulpan)**

10.00.01 – Uzbek language

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

Toshkent – 2025

The theme of dissertation for the degree of the doctor of philosophy (PhD) was registered at the Higher Attestation Commission under the Ministry of higher education, science and innovations with the number B2020.3.PhD/Fil446.

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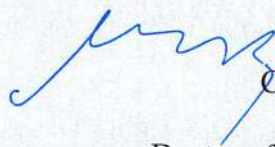
The abstract of the dissertation is posted in three languages (Uzbek, English, Russian (resume) on the website of (www.tai.uz) and the information and educational portal "Ziyonet" (www.ziyonet.uz).

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The dissertation available in the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered by the number 21). Address: 100100, Tashkent, Ziyolilar street, 13. Tel: (99871) 262-74-58.

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INTRODUCTION

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

Relevance and necessity of the dissertation topic. In world linguistics, great importance is attached to the study of the artistic and aesthetic possibilities of language, particularly the use of folklore elements in literary texts and their harmony with the artistic and aesthetic aspects of the work. The reason for this is that folklore samples, created by the people and refined over centuries, significantly enhance the poetic value of a literary work with their polished form, depth of content, and unique ability to express the spirit and character of the people. These elements give the work aesthetic power and linguistic appeal. Therefore, considerable attention is paid to identifying the scope of oral folk art examples skillfully incorporated into literary works and researching them to understand how the artistic and aesthetic potential of our native language is realized through linguistic units.

In world linguistics, the linguopoetic features of literary works' language have been thoroughly studied on the basis of phonetic, lexical-semantic, and syntactic levels. Numerous scientific and theoretical studies have been conducted to examine the linguopoetic possibilities of language units employed by specific poets and writers, and to identify the means that ensure the artistry of the work. One of the important tasks of modern Uzbek linguistics is to study the language of works created by representatives of Jadid literature who were active in the early 20th century and made significant contributions to the development of the Uzbek literary language. This task involves determining their contribution to enriching the expressiveness of our language and establishing the role these works played in this regard¹.

The study and in-depth scientific research of the Uzbek language, which is recognized as the state language in our country, is currently considered one of the issues elevated to the level of state policy. Indeed, "Our ancestors and forefathers have been expressing themselves to the world through our mother tongue. In this language, they have created great examples of culture, significant scientific discoveries, and artistic masterpieces"². Cherishing our native language as one of our rich spiritual heritage and sacred values is an objective necessity and a pressing issue in modern linguistics. Our mother tongue embodies the national mentality, way of thinking, traditional customs, and unique communication style of the Uzbek people. In particular, studying it as a product of national figurative thinking is of paramount importance. In this context, the works of Abdulhamid Sulayman ogli Chulpan hold special significance. Chulpan dedicated himself to the development of modern Uzbek literary language, showcasing the beauty of the Uzbek language through his poems, short stories, novels, and dramas. From this

¹ O'zbekiston Respublikasi Prezidentining 2024-yil 19-iyuldagi "Siyosiy qatag'on qurboni bo'lgan yurtdoshlarimiz hayoti va faoliyatini o'rganish, targ'ib etish hamda ularning xotirasini abadiylashtirish borasidagi ishlarni kengaytirish to'g'risida"gi PQ-270-son qarori. Source: <https://www.lex.uz/docs/-7027939>

² Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг ўзбек тилига давлат тили мақоми берилганининг ўттиз йиллигига бағишланган тантанали маросимдаги нутқи // Халқ сўзи, 2019 йил 22 октябрь.

perspective, an in-depth monographic study of the language in Chulpan's works, especially the linguopoetic features of the folklorisms employed by the writer, is crucial in addressing this issue. Such research plays a vital role in solving the aforementioned problem in contemporary linguistics.

This dissertation research serves, to a certain extent, to fulfill the tasks outlined in the following decrees and resolutions of the President of the Republic of Uzbekistan: the Decree "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan" dated February 7, 2017; Resolution No. PQ-2789 "On Further Improving the Activities of the Academy of Sciences, Organization, Management, and Financing of Scientific Research" dated February 17, 2017; Decree No. UP-5850 "On Measures to Fundamentally Enhance the Prestige and Status of the Uzbek Language as the State Language" dated October 21, 2019; Decree No. UP-6084 "On Measures to Further Develop the Uzbek Language and Improve Language Policy in the Country" dated October 20, 2020; as well as other regulatory legal documents.

Compliance of the research with the priorities of the development of science and technology of the republic. The dissertation has been conducted in line with the priority direction of the Republic's science and technology development, specifically: "The social, legal, economic, cultural, spiritual, and educational progress of an information society and a democratic state, along with the advancement of an innovative economy".

Level of study of the problem. Significant research has been conducted on the topic of folklorisms within the field of philology. In this regard, the studies of M.Azadovsky, T.Aliyeva, I.Klimas, A.G.Kostina, and others are particularly noteworthy³. Significant research has been conducted on the topic of folklorisms within the field of philology. In this regard, the studies of M.Azadovsky, T.Aliyeva, I. Klimas, A.G. Kostina, and others are particularly noteworthy⁴. Literary scholars such as B.Sarimsakov, I.Yormatov, L.Sharipova, Kh.Doniyarova, M.Narzikulova, D.Kholikova, and M.Imomkarimova have conducted scientific research on the term folklorism, its classification and types, and its functions in literary texts⁵.

³ Азадовский М.К. Статьи о литературе и фольклоре. – М.-Л.: Гослитиздат, 1960. – 1056 с.; Алиева Т.С. Детская литература и фольклор // Philological sciences. Colloquium – journal. –Warszawa, 2023. – № 29(188). – Р. 14-15.; Klimas И.. Фольклорная лексикология: своеобразие объекта, состав единиц, специфика лексикологических категорий: Автореф. дисс. ... д-ра филол. наук. – Орел, 2005. – 44 с.; Костина А.Г. Фольклорные элементы в лексической структуре художественных текстов Валентина Распутина: К истокам российской ментальности: Автореф. дисс. ... канд. филол. наук. – Санкт-Петербург: Лема, 2011. – 25 с.

⁴ Собиров О. Ўзбек совет адабиётида фольклор ва фольклор анъаналари // Ўзбек совет фольклори масалалари. 1-китоб. – Тошкент, 1970.; Мўминов Ғ. Ҳозирги ўзбек адабиётида фольклоризм: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – 288 б.

⁵ Саримсоков Б. Фольклоризмлар типологиясига доир // Ўзбек тили ва адабиёти. – Тошкент, 1980. – № 4. – Б. 39-44.; Шарипова Л.Ф. XX асрнинг 70-80 йиллари ўзбек шеърларида фольклоризмлар: Филол. фан. номз. ... дисс. – Тошкент, 2008. – 155 б.; Дониёрова Ш.Х. Истиқлол даври ўзбек романларида миллий рух ва қаҳрамон муаммоси: Филол. фан. д-ри ... дисс. – Тошкент, 2012. – 257 б.; Нарзикулова М. "Сабъи Сайёр" достонида фольклоризмлар ва ўзбек фольклорида Баҳром сюжетининг талқини: Филол. фан. номз. ... дисс. – Тошкент, 2006. – 151 б.; Холикова Д. Ҳозирги ўзбек шеърларида фольклор анъаналари ва бадиий маҳорат: Филол. фан. номз. ... дисс. – Тошкент, 2011. – 162 б.; Имомкаримова М. Ўтқир Ҳошимов асарларида миллий кадритлар талқини: Филол. фан. номз. ... дисс. – Тошкент, 2004. – 150 б.

It is well-known that significant work has been carried out in Uzbek linguistics dedicated to the linguopoetic study of literary texts. In this regard, A. Nurmanov, S. Karimov, N. Mahmudov, M. Yuldoshev, M. Yakubbekova, D. Jamaliddinova, D. Andaniyazova, Sh. Tashkhujayeva, D. Turdialieva, T. Allayarov, Z. Mukimova, N. Erkinova, D. Sabirova, J. Yuldashev and others conducted certain research and made scientific and theoretical conclusions⁶. However, it should be noted that there are no specialized studies in Uzbek linguistics dedicated to the examination of folklorisms used in literary texts. In particular, the artistic language skills of Abdulhamid Sulaymon ugli Chulpan, who made a significant contribution to the development of the Uzbek literary language in our national linguistics, have been highlighted, a linguistic analysis of his journalistic works has been carried out⁷, but to date, folklorisms in the writer's works have not been specifically studied in a linguopoetic aspect.

The connection of the research topic with the research plans of the research institution where the dissertation was completed. The dissertation was completed in accordance with the research plan of the Institute of Uzbek Language, Literature, and Folklore of the Academy of Sciences of the Republic of Uzbekistan. It was conducted within the framework of the fundamental project titled “The Uzbek Language in the Current Era of Globalization, Its Historical Development and Prospects (Based on an Analysis of the Functional Styles of the Uzbek Language)”.

The purpose of the research Abdulhamid Sulaiman's son consists in identifying poetically actualized folklorisms in Chulpan's works as well as illuminating the writer's skill in using language and his contribution to the development of Uzbek literary language through their linguistic research.

⁶ Нурмонов А. Тилшуносликнинг адабиёт билан муносабати // Танланган асарлар. 3 жилдли. – Тошкент: Академнашр, 2012. – 3-жилд. – 376 б.; Каримов С. Бадийи услуб ва тилнинг ифода тасвир воситалари. – Самарқанд: Самарқанд давлат университети, 1994. – 54 б.; Махмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; This author. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б. 34-36.; This author. Шайхзода сўзининг лингвопоэтикасига чизгилар // Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17; Йўлдошев М. Бадийи матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – 123 б.; This author. Бадийи матн лингвопоэтикаси. – Тошкент: Фан, 2008. – 160 б.; This author. Бадийи матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 314 б.; This author. Бадийи матн лингвопоэтикаси. – Тошкент: O'zbekiston, 2019. – 256 б.; Якуббекова М.М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005. – 256 б.; Жамалиддинова Д. Бадийи нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2009. – 137 б.; Анданиязова Д. Бадийи матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (Phd) ... дисс. – Тошкент, 2017. – 160 б.; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (Phd) ... дисс. – Фарғона, 2017. – 160 б.; Турдиалиева Д. Ўзбек халқ мақоллари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Қарши, 2019. – 143 б.; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа д-ри (Phd) ... дисс. – Тошкент, 2020. – 160 б.; Собирова Д. Мустақиллик даври ўзбек болалар шеърияти лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Андижон, 2022. – 172 б.; Юлдашев Ж. Усмон Носир шеърияти лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2023. – 162 б.

⁷ Йўлдошев М. Чўлпоннинг бадийи тил маҳорати (“Кеча ва кундуз” романи мисолида): Филол. фан. номз. ... дисс. – Тошкент, 2000. – 145 б.; Неъматова Д. Чўлпон публицистик асарларининг лингвистик таҳлили: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 145 б.

Tasks of the research

highlighting the functions of simple folklorisms used in the writer's works in the literary text;

to determine the possibilities of creating intertextuality of folklore in Chulpan's works;

analytical folklorisms used in Chulpan works-to identify applause, curses, songs, to reveal their functions in the artistic text and the skill of the creator in applying these folklorisms;

identifying socio-ethnographic folklore elements in the writer's works and highlighting their linguopoetic features.

The object of the research as Abdulhamid Sulaiman's son Chulpan's four-volume works included novels, stories, poems and dramas set.

The subject of the research is the linguopoetic characteristics of folklorisms used in Chulpan's works.

Research methods. The study employs classification, description, comparison, contrast, and linguopoetic analysis techniques to elucidate the research topic. The methods of classification, description, comparison, contrast, and linguopoetic analysis were used to illuminate the research topic.

The scientific novelty of the research consists from:

Proverbs encountered in Cholpon's works, such as *Hamal keldi, amal keldi, Ko'p gap – eshakka yuk, Og'zi qiyshiq bo'lsa ham boyning o'g'li gapirsin, Baliq bilmasa, Xoliq bilar kabi maqollar, to'nini teskari kiymoq, gap bilan sovutmoq, haddiga yetmoq, jon bo'g'izga kelib taqalmoq, ko'ngillarida g'am shamoli yurib qolibdirmi* have also been noted. It has been proven that these are simple folklorisms. The linguopoetic possibilities of simple folklorisms, such as forming the text, figuratively describing the content, increasing effectiveness, strengthening emotional and expressive colors, and ensuring melodiousness, have been substantiated.

It has been determined that proverbs, idioms, and folk songs used as intertexts in Cholpon's works appear in various forms such as titles, epigraphs, and allusions. Their functions, including conveying national-cultural semes, creating aesthetic impact, and forming associative imagery, are demonstrated through examples like "*O'rgangan ko'ngul o'rtansa qo'ymas*," "*Между двух огней*" (from a Russian work), and *Majnun*.

Songs found in Cholpon's works such as *Zebi, Zebi, Zebona, / Men ko'yingda devona. / Seni sotdi o'z otang, / Men bo'layin sadag'ang! / Zahar qilib oshingni / Pirim yedi boshingni! / Zebi, Zebi, Zebonam! / Qayda qolding, dilbarim?* as well as blessings like *Sadag'alari ketsun, Oq yo'l bersin* and curses such as *O'lganim ming marta yaxshiroq, Ilohim, bo'ying tagingda qolsin... Murodingga yetmagin* have been proven to be examples of analytical folklore that enhance the artistic and aesthetic value of the literary text.

The influence of seasonal and ceremonial songs, examples of oral literature related to customs in the writer's works on written literature is socio-ethnographic folklore, and their linguopoetic features in the literary text are revealed through

national customs and traditions such as "The ball game," "Welcoming the bride," and "Helping the bride down from the cart."

The practical results of the research are as follows:

The materials on folklorisms collected from Chulpan's works, along with the conclusions and interpretations derived from their research, are established to provide essential scientific information for linguopoetics and literary text analysis. They also serve as a theoretical source for conducting studies in this field.

The role of folklorisms in literary texts is revealed from a linguopoetic perspective;

based on the linguopoetic study of folklorisms, the role of Chulpan's works in the development of the Uzbek literary language, in particular, the artistic style, which is one of its functional styles, is revealed.

The reliability of the research results. The significance of this work is explained by several factors: the problem within the chosen topic is clearly defined; theoretical information is obtained from reliable sources; the linguistic materials analyzed are substantiated; methods employed in modern linguistic research are utilized; and theoretical ideas and conclusions are implemented in practice.

Scientific and practical significance of research results. The scientific significance of the research results is determined by the fact that the theoretical concepts presented in the dissertation serve as a scientific and theoretical source for works on linguopoetics, as well as for creating studies related to the artistic and aesthetic aspects of using folklore elements in literary texts.

The practical significance of the research results is explained by their potential use in teaching specialized courses such as "Linguopoetics of Literary Text," "Analysis of Literary Text," and "Fundamentals of Literary Analysis"; as well as in developing textbooks, monographs, teaching materials, and scientific treatises on linguopoetics.

Implementation of research results. Based on the results of studying the linguopoetic features of folklorisms in Chulpan's works:

At the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, during the implementation of the fundamental scientific project No. OT-F1-76 on the topic "Preparation for publication of the 100-volume "Monuments of Uzbek Folk Art" and issues of its textological study (Volumes 36-65)," such proverbs as Hamal came, action came, Many words are a burden on a donkey, Let the rich man's son speak even if his mouth is crooked, If the fish doesn't know, the Creator knows, phrases such as to put on his coat backwards, to cool with words, to reach the limit, to reach the throat, whether the wind of sorrow has wandered in their hearts were identified, and it was proven that they are ordinary folklorisms. Scientific and theoretical conclusions on the substantiation of the linguopoetic possibilities of simple folklorisms, such as text formation, figurative depiction of content, increasing expressiveness, strengthening emotional-expressive colors and ensuring melodiousness, were used within the framework of the project (Reference

No. 3/1255-2271 of the Academy of Sciences of the Republic of Uzbekistan dated August 16, 2021). As a result, the role of proverbs and phraseological units used in the text of folk poems is proved;

Also, when analyzing the texts of the artistic style, which are the object of the project, in the linguostylistic aspect, it was found that the proverbs, phrases, folk songs used as intertexts in Cholpon's works are such types as headlines, epigraphs, allusions, and their functions, such as the transmission of national-cultural semes, aesthetic influence, creation of an associative image, are proven by such examples as O'rgangan ko'ngul o'rtansa qo'ymas, "Mejdu dvux ogney" (from a Russian work), Majnun; Zebi, Zebi, Zebona found in Cholpon's works, / I'm crazy in your street. / Your own father sold you, / Let me be your sacrifice! / Poisoning your food / My mentor ate your head! / Zebi, Zebi, Zebonam! / Where have you gone, my beloved? Such songs, May their charity depart, May they grant a safe journey, My death is a thousand times better, May it remain beneath your neck... The conclusions drawn on the fact that curses such as "do not reach your goal" serve to prove that they are analytical folklore and are a factor that increases the artistic and aesthetic value of the literary text were used in the fundamental project OT-F1-78 "Uzbek language in the current era of globalization, its historical development and prospects (based on the functional styles of the Uzbek language)" implemented in 2017-2019. As a result, the scope of analysis of artistic style materials in the project has expanded;

From the conclusions that the influence of seasonal and ritual songs, examples of oral literature related to customs in the writer's works on written literature is socio-ethnographic folklore and their linguopoetic features in the literary text are revealed with the help of national customs and traditions such as "The ball game," "Meeting the bride," "Lowering the bride from the cart" were used in the preparation of the program "Literary Process" broadcast on the "Culture and Enlightenment" TV channel of the National Television and Radio Company of Uzbekistan (Reference No. 01-16/111 of the National Television and Radio Company of Uzbekistan dated May 28, 2021). As a result, the script of the television program was enriched and improved on the basis of conclusions based on spiritual and educational thoughts, scientific views in the study.

Approbation of the research results. The results of the study were approved at 9 scientific conferences, including 4 international and 5 national.

Publication of the research results. On the dissertation topic, 8 articles have been published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations. Of these, 5 were published in national journals and 3 in international journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, 3 main chapters, a summary, a list of used literature, the a total volume of 121 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction of the research is based on the relevance and necessity of the dissertation topic; the purpose and tasks, object and subject of the research are defined; compliance with the priority directions of the republic's science and technology development, scientific innovation and practical results are described; based on scientific and practical importance; information on the introduction of research results, published works, the structure and size of the work.

The first chapter of the dissertation is titled "**Folklorisms and Their Study**". The chapter covers topics such as the investigation of folklorisms in world and Uzbek linguistics and the examination of linguistic features in Chulpan's works.

The first section of this chapter, titled "*The Study of Folklorisms in World and Uzbek Linguistics*", discusses the research on folklorisms.

It should be noted that in literary studies, folklorisms have been scientifically investigated to some extent, while in linguistics, folklorisms used in literary works have not been sufficiently studied from linguistic and linguopoetic perspectives. In fact, folklorisms play an extremely important role in the analysis of literary texts.

The term folkloreism was first used by the French folklorist P. Sebio in the 19th century. It is used by writers, critics, and journalists to describe the plots, motives, and interests of folklore⁸. "Folklorism is the use of the heritage of folk oral creativity in works of art, examples of artistic amateurism, in fiction, as well as promotion to the general public"⁹.

Folklorisms in Russian literature began to be studied in the 30s of the 20th century by M.K.Azadovsky. He divides folklorisms into two - scientific and artistic folklorisms and emphasizes that mythology is the element that causes them¹⁰. It shows scientific folklorisms in scientific-popular, journalistic works of scientist V.G.Belinsky, N.L.Dobrolyubov, N.G.Chernishevsky, artistic folklorisms in artistic works of Pushkin and Lermontov. Folklorisms used by M.Azadovsky in scientific-popular, journalistic works are incorrect to call them scientific folklore. Because even in journalism, folklorism appears as a result of artistic skill, serves to increase the effectiveness of the work, and ensures its nationalism.

The study and classification of folklorisms in Uzbek literary studies dates back to the late 1970s and early 1980s. While the term "folklorism" was not yet accepted within the framework of scientific methodology, the connection between folklore and literature was studied using terms such as "folklore traditions", "folkloric traditions" and "use of folklore"¹¹.

B.Sarimsakov emphasizes that "all folklore material included in a creative work for some purpose should be referred to as folklorism, not folklore". Based on

⁸ <https://www.litdic.ru/folklorizm/>

⁹ <http://www.chronobiology.ru/wp-content/plugins/gtrans/gtrans/termin-folklorizm.html>

¹⁰ Азадовский М.К. Статьи о литературе и фольклоре. – М-Л.:Гослитиздат, 1960. – Б. 128.

¹¹ Шарипова Л.Ф. XX асрнинг 70-80 йиллари ўзбек шеърларида фольклоризмлар: Филол. фан. номз. ... дисс. – Тошкент, 2008. – Б. 25.

the analysis of P.S. Vikhodsov, the scientist divides folklorisms into two: “1. Simple folklorisms. 2. Complex folklorisms”. Complex folklorisms are divided into 3 types according to the function they perform in the work: analytical folklorisms, synthesized folklorisms, and folklorisms of a stylization nature¹².

L.Sharipova classifies folklorisms found in samples of Uzbek literature according to the period of use (classical and modern), place (artistic and journalistic), quality (simple and complex), direction and function (stylistic-speech, compositional and socio-ethnographic folklorism). We also believe that it is advisable to rely on this classification of the scientist in the classification of folklorisms. This chapter also analyzes the scientific views in the research of O.Sobirov, G.Mominov, M.Narzikulova, D.Kholikova, Sh.Doniyarova, and A.Rohataliyev as theoretical sources.

A.G. Kostina, who studied the elements of folklore on the example of the works of V. Rasputin, emphasizes that the concept of “folklorism” is broad, that folklore texts consist of a specific folklore formula and folklore¹³. According to A.G.Kostina, folklore is a figurative, symbolic lexeme, phrase (including folklore), part of a folklore text or a text of a small folklore genre with a traditional meaning. This meaning is determined by the mythological thinking of the creator of the text, the specific features of the ritual or idealized folklore reality. The main essence of folklore is that it reflects the worldview of the creator and reveals the deep meaning of folklore. Folklore can be expressed by a proverb or saying¹⁴.

The second section of the chapter is entitled “***A Study of the Linguistic Characteristics of Chulpan’s Works***”. It analyzes the issues of studying Chulpan’s artistic and journalistic works in our world and national literary studies and linguistics, and expresses its reaction to these works.

In particular, in linguistics, Chulpan's works were studied in the candidate's theses of M.Yuldashev, D.Nematova, and in the doctoral theses of Y. Sayidov.

M.Yuldashev's candidate dissertation studies the linguistic features of Chulpan's novel “Kecha va kunduz”. In this work, Chulpan's artistic language skills, in particular, the language of the novel “Kecha va kunduz”, are studied from a linguopoetic aspect. It reveals Chulpan's unique style in using lexical and phraseological units and basic artistic means of expression in the Uzbek language, as well as linguopoetic regularities in this¹⁵.

D.Nematova conducted a linguistic analysis of the writer's publicistic works. She based her work on the fact that political activity, responsiveness, sharp and impressive oratory, strong propaganda and propaganda features are important features of the publicistic style. The linguist identified Chulpan's contributions to

¹² See about it: Саримсоқов Б. Фольклоризмлар типологиясига доир // Ўзбек тили ва адабиёти. – Тошкент, 1980. – № 4. 39-44 б.

¹³ Костина А.Г. Фольклорные элементы в лексической структуре художественных текстов Валентина Распутина: К истокам российской ментальности: Автореф. дисс. ... канд. филол. наук. – Санкт-Петербург: Лема, 2011. – С. 11.

¹⁴ Костина А.Г. Specified source. – P. 11.

¹⁵ Йўлдошев М. Чўлпоннинг бадиий тил маҳорати (“Кеча ва кундуз” романи мисолида): Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. – 145 б.

the formation and improvement of the publicistic style of the Uzbek language. She identified occasional word formations found in Chulpan's publicistic works and assessed the role of Chulpan's publicistic works in determining the lexical, word formation and syntactic norms of the modern Uzbek literary language¹⁶.

In Y.Sayidov's doctoral thesis entitled "Jadid badiiy asarlari leksikasi" the lexicon of Chulpan's works, along with the representatives of Jadid literature, was also studied. In this work, the original and assimilated layer units used in the works of Jadids were identified, their genetic basis was determined, and thematic groups, lexical-semantic and functional features were revealed¹⁷.

The linguistic features of Chulpan's works are also covered in articles. In particular, O.Yusupova's article reveals that the syntactic parallelisms used by Chulpan served to ensure his poetic individuality¹⁸. In F. Karimova's article, the term used in Chulpan's works *o'tarava* (car), *ko'mak ishlari* (charity), *hozirliq kurslari* (preparatory courses), *teatr to'dasi* (theater troupe) such as, dialect words are identified and their importance in enriching the national uzbek language is proven¹⁹.

In general, Uzbek linguistics has analyzed the linguistic features and linguo-poetics of Chulpan's works, in particular, some of his prose works and poems, and revealed the writer's mastery of using linguistic units. However, the folklorisms used in his works and their linguopoetic features have not been studied separately.

"Linguopoetics of ordinary folklorisms in the works of Chulpan" in the second chapter, the linguopoetic properties of proverbs and expressions used by the writer in his work are revealed using examples and folklorisms are interpreted as a means of intertextuality.

The first section of the chapter **"Linguopoetic Features of Proverbs Used in Chulpan's Works"** entitled, discusses the literary purposes for which the author used proverbs in his works and their influence on the language of the work. In this section, proverbs are studied as simple folklorisms.

Like many creators, Chulpan made good use of folk oral creativity in his works. In particular, it is clearly visible in his prose works that Proverbs and sayings, phrases, *alla-yu yor-yor*, narration and legends, curses and applause, folk melodies increased the impressiveness, linguistic charm of the artistic texts created by the writer.

B.Sarimsakov considers the use of folk proverbs and sayings, idioms, expressions and turns specific to oral speech to be simple folklorism²⁰.

¹⁶ Неъматова Д. Чўлпон публицистик асарларининг лингвистик таҳлили: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. – 142 б.

¹⁷ Сайидов Ё. Жадид бадий асарлари лексикаси: Филол. фан. д-ри (DSc) дисс. автореф. – Тошкент, 2018. – 282 б.

¹⁸ Yusupova O. Cho'lpon ijodiy izlanishlarida va poetik individuallikni ta'minlashda sintaktik parallelizmning o'rni // "Yangi o'zbek adabiyotining shakllanishi va takomilida Abdulhamid Cho'lpon ijodining o'rni" mavzusidagi xalqaro ilmiy-amaliy onlayn konferensiya. – Andijon, 2022. – B. 198-206.

¹⁹ Karimova F. Cho'lpon va milliy til qayg'usi // "Jadid ma'rifatparvarlarining o'zbek adabiy til rivojidadagi o'rni" mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2024. – B. 75-78.

²⁰ Саримсоқов Б. Фольклоризмлар типологиясига доир // Ўзбек тили ва адабиёти. – Тошкент, 1980. – № 4. – Б. 40.

I.Yarmatov expands B.Sarimsakov's analysis and distinguishes two groups of simple folklorisms according to their use: *original simple folklorisms and processed simple folklorisms*²¹. He calls folklorisms that are consciously used by the creator, without any changes, for a specific ideological and artistic purpose, original folklorisms; folklorisms that are processed and slightly modified, are called processed folklorisms²².

In recent years, a number of studies have been carried out in Uzbek linguistics on the study of folk proverbs. In her doctoral thesis, B. Jurayeva distinguished the common and different aspects of proverbs from idioms, phrases, and proverbs in terms of etymology, semantics, and syntactics²³, in her doctoral dissertation, she divides proverbs based on folklore genres into several types²⁴. Also, this chapter presents analyses of proverbs by scholars such as Kh.Abdullayev, I.Mirzaliyev, D.Tosheva, D.Turdaliyeva, Sh.Kalandarov, and D.Shadiyeva based on various characteristics²⁵.

In the epigraph of the writer's novel "Night and Day," this proverb is presented as *Hamal keldi, amal keldi* (Hamal came, amal came)²⁶. The writer, firstly, used the proverb in its literal sense, and secondly, this proverb justifies itself when applied to social life. At the time the work was written, Uzbek women did not have any rights. Their lives and future were in the hands of their fathers. It was customary for married women to see their spouses only in the corner. Perhaps the writer, by quoting this proverb, wanted to instill in its content the idea of awakening, telling that it is time to bring women to freedom. Indeed, as Naim Karimov emphasized, "With these works, Cholpon expressed the noble idea that the generation embarking on the construction of a new society must first destroy the prison where Uzbek women live... ensure that our women achieve true freedom and human happiness"²⁷.

It turns out that the proverb chosen as an epigraph revealed the artistic intent of the entire novel. This indicates that the writer used folklorisms for an important

²¹ Ёрматов И. Фолклоризмларнинг типологик хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент, 1982. – № 2. – Б. 56.

²² Ёрматов И. Indicated article. – Р. 54-58.

²³ Жўраева Б. Мақолларнинг лисоний мавқеи ва маъновий-услубий қўлланилиши: Филол. фан. номз. ... дисс. – Тошкент, 2002. – 136 б.

²⁴ Жўраева Б. Ўзбек халқ мақоллари шаклланишининг лингвистик асослари ва прагматик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2019. – 230 б.

²⁵ Абдуллаев Х.Д. Халқ мақолларининг “Кутадғу билиг” поэтикасидаги ўрни ва бадиий-эстетик функциялари: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 152 б.; Мирзаалиев И.М. Қадимги туркий мақоллар семантикаси ва стилистикаси (“Девону лугати-т-турк” материали мисолида): Филол. фан. бўйича фалсафа д-ри (PhD)... дисс. автореф. – Тошкент, 2020; Тошева Д.А. Зооним компонентли мақолларнинг лингвокультурологик хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2017. – 54 б.; Турдалиева Д.С. Ўзбек халқ мақолларининг лингвопоэтик хусусиятлари: Филол.фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2018. – 143 б.; Қаландаров Ш. Ўзбек лингвомаданий муҳитида халқ мақоллари эвфемизацияси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2019. – 43 б.; Шадиева Д. Муҳаммад Юсуф шеърини лингвопоэтикаси: Филол. фан. номз. ...дисс. – Тошкент, 2007. – 144 б.

²⁶ Чўлпон Абдулҳамид Сулаймон ўғли. Асарлар. 4-жилдлик. 2-жилд. –Тошкент: Akademnashr, 2016. All the examples given are taken from these volumes.

²⁷ Каримов Н. Чўлпоннинг бадиий олами // Чўлпоннинг бадиий олами: Жамоавий монография. – Тошкент: Фан, 1994. – Б. 60.

linguopoetic purpose. The dream of a new era, emphasized by Academician N. Karimov, is expressed in one way or another in all of Cholpon's works. In the novel "Night and Day," the same desire is embedded in the content of a single proverb. In fact, this folk proverb is used to describe a natural phenomenon. However, after it was taken as an epigraph to the work of art, it became saturated with figurative meanings and became an extremely important element related to the work as a whole.

In the Uzbek language, the proverb "*Botar kunning otar tongi bor*" (The setting day has a rising dawn) is used as a synonym for the saying *Oyning o'n beshi qorong'u bo'lsa, o'n beshi yorug'* "If fifteen days of the moon are dark, fifteen days are bright." This proverb alludes to the idea that good days follow difficult ones, expressing the notion that there is relief after every hardship. In his poem "Og'riganda" (When in Pain), Cholpon presents an occasional expression that resonates with the structure of this proverb, creating his own creative variation:

Bu yotishning so'ngi, so'ngi kelsun!

Yozilmaganmi bu tunlar so'ngida tong otmak? ("Og'riganda")

It is evident that in the poet's individual creative work, which begins with the line "*Isn't it written that dawn breaks at the end of these nights,*" the word *tun* "night" is used to allude to difficult times, while *tong* "dawn" refers to better days. The poet puts forward the optimistic idea that dawn always follows night, meaning that hard times will pass and brighter days will come. This creative piece effectively conveys the poet's intended thought and purpose in an impressive, figurative, and clear manner, thus ensuring the work's popularity among the people.

In this section, proverbs found in the works of Cholpon are analyzed by dividing them into 3 groups: 1. Proverbs used unchanged. 2. Modified proverbs. 3. Proverbs formed in the form of proverbs. It is also analyzed on the basis of examples that proverbs refer to the characters depicted by the writer in some cases through symbolic proverbs, and that the author effectively used proverbs to describe a certain situation.

The second part of the chapter is called "**Linguopoetic Properties of Expressions**" and linguopoetic analyses of the use of expressions in Chulpan's works are carried out.

Expressions are also considered simple folklorisms. Expressions exist in oral speech as a ready-made possibility, and are not created anew every time, but are introduced into speech ready-made. In this sense, we believe that stable expressions and turnovers with a certain pattern can also be considered simple folklorisms.

In his works, Chulpan uses idioms to describe reality and to clearly embody it before the reader's eyes. The writer carefully selects genuine folk idioms that enhance the expressiveness of the language of the work, serve its artistic and aesthetic purpose, and reveal the behavior and psyche of the hero of the work. For example, *quloq bermoq*, *ko'ngli og'rimoq*, *tili tutulmoq*, *ikki og'iz gapirmoq*, *yuragi kuymoq*, *oshiq bo'lmoq*, *yo'ldan ozmoq* Many folk sayings, such as: *Yig'i kelgan tomong'a biroz quloq bergandan so'ng sharpasizgina, yalangoyoq yurdi.*

(“Oydin kechalarda”). *Eshmurod bechoraning so‘ylamakg‘a ham tili tutulub qolgan edi.* (“Qurboni jaholat”). *Ertaga jum‘adan keyin machitda ikki og‘iz gapirib qo‘ysangiz dedilar.* (“Kecha va kunduz”). *Aytadir: “Bir ko‘rib yo‘limdan ozib Tog‘ va toshlar ichra istab yuramen! Bir ko‘rdim men uni – shunchalar go‘zal, Oydan-da go‘zaldir, kundan-da go‘zal!”* (“Go‘zal”).

It is known that when a person is sick, some symptoms are also noticeable on the face. His face turns pale and becomes pale. You can feel that he is starting to recover, first of all, on his face, because redness appears on his pale face, and his face returns to its previous healthy state. Our people use the expression “tetiklashmoq”, “sog‘aymoq” uses the phrase *yuziga qon yugurmoq* in the meaning. Cholpan also used this active phrase not in relation to man in the novel “Kecha va kunduz” but in relation to the “uyg‘onish”iga of nature in the spring: *Har yil bir keladigan bahor sevinchi yana ko‘ngillarni qitiqlay boshladi. Yana tabiatning dildiragan tanlariga iliq qon yugurdi.* (“Kecha va kunduz”).

Based on the analysis of cases of reference to folk phrases in his works, Cholpan was found to have modified them in the following ways:

1. *Replacing some words in a phrase.* This method serves to further enhance the meaning of a phrase when the word contained in it is replaced by another. Such phrases acquire a linguistic meaning. For example: – *Qo‘y endi, kechqurunning maslahatini qilaylik. Bugun kechqurun kuyovni bir ish qilib suyganiga qovushtirmasak bo‘lmaydi. Juda alangasi osmonga chiqib ketdi! O‘zi ham xunuk ish bo‘ldi.* (“Kecha va Kunduz”). *Alangasi osmonga chiqib ketdi* phrase *fig‘oni falakka chiqdi* is the changed appearance of the phrase.

2. *Expand the content of the phrase.* In this case, a new word or word combination is introduced into the lexical composition of the phrase. In Cholpan's works, we can witness the existence of several manifestations of the expansion of the content of the phrase. In the following example, in the use of the phrase softening, which expresses the mental state of a person, the writer used the word *ko‘ngil* word *bag‘ir* using , *bag‘ri ortiq darajada yumshag‘an* in an extremely soft form: *Kampirning ko‘z yoshi kabi zaharlik yuzlari uzulub tashlangan guldek so‘lg‘an, toshdek qattig‘ bag‘ri ortiq darajada yumshag‘an, ko‘nglida kuchli marhamat hissi uyg‘ongan edi.* (“Oydin kechalarda”).

3. *Shortening the structure of a phrase.* “The shortening of phrases begins initially in the speech process, and gradually full (expanded) and shortened versions of phrases begin to appear in the language”²⁸. *Shovqini olamni buzadi, ovozi olamni buzadi* are often used in our speech. Cholpan uses this expression in a shortened form: *Biror choynak ortib qolsa, sovutib qo‘yarmiz. Akam ba‘zi vaqtda yaxna choy deb nax olamni buzub yuboradi.* (“Nonushta”).

The writer's use of phrases together with their synonyms, the sequence of different phrases, and the use of their composition in various ways also served certain linguopoetic purposes, including, *iboralarning ta‘sirchanligi, ekspressiv bo‘yoqdorligi ortishi, and further strengthening the meaning of these units.* This

²⁸ Йўлдошев Б. Фразеологик услубият асослари: Ўқув кўлланма. – Самарқанд, 1998. – Б. 142.

indicates that phrases play an important role in the linguopoetic appeal of the writer's works.

The third section of the chapter is entitled "**Linguopoetic Features of Folkloristic Intertextuality in the Works of Chulpan**" this section discusses the phenomenon of intertextuality, the critical points in its study, and its specific aspects in literary texts.

The phenomenon of intertextuality is of particular importance in the principles of linguopoetic analysis of a literary text. Because in the artistic composition, many different texts are combined under one idea according to the writer's artistic intention, which reveals the phenomenon of intertextuality in the whole text. It is known that other texts or elements related to other texts, units referring to other texts, introduced into the composition of the literary text from sources, create intertextuality.

The intertext introduced into a work of art can be in the form of a title or epigraph, as well as in the middle or at the end of the work. The other text introduced can consist of microtexts such as proverbs, expressions, songs, proverbs, allas, precedent names, or macrotexts such as stories, narratives, legends.

In the novel "Kecha va kunduz" he writer uses the proverb O'rgangan ko'ngul o'rtansa as an intertext to describe the character of the eshan in a convincing and figurative way: U kishi, albatta, beraman desalar-ku, qo'llaridan keladi: har qanday katta zakunchining ishtahasini qondiradigan dunyolari bor. Faqat, ne choraki, u kishi berib o'rganmaganlar, olib o'rganganlar. "O'rgangan ko'ngul o'rtansa qo'ymas", – deydi burungilar. ("Kecha va kunduz")

The proverb *O'rgangan ko'ngul o'rtansa qo'ymas* is a folk proverb that assesses the character of a person. It was through this proverb that the negative character of the hero was taxed. The text has an evidential character for being in last place according to its structure. Before that, an explanatory sentence in the style of ne quarter, those who have not learned by giving, those who have learned by giving is presented in order to express the same meaning. In fact, the sentence of those who did not learn by giving and taking commemorates one of the anecdotes of the Nasriddin Afandi in folk oral fiction. "One day, when people gathered for prayer, the imam of Machit fell into the pool while abusing. The drowning Imam would not give his hand, even if the people said, " Give your hand." A poster came to the pool area and pushed people away.

- Our Imam does not know the saying "give", it is necessary to say "mang", he said and extended his hand.

- Taked, sir, taked! The imam took the hand of Afandi. Afandi pulled him out of the pool"²⁹.

Thus, according to B. Sarimsoqov, such stable expressions transmitted orally among people can be examined under the term 'simple folklorism.

Mini and macro interments, which serve as epigraphs, are also analyzed. It has been demonstrated that numerous proverbs, poems, and songs employed as intertextual elements in Cholpon's works possess significant linguopoetic value.

²⁹ Афанди латифалари. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б. 120.

The third chapter of the dissertation is entitled “**Linguopoetics of Complex Folklorisms in the Works of Chulpan**”.

The first section of the chapter is “*Linguopoetics of Songs and Applause in Chulpan’s Works*,” in which analytical folklorisms are analyzed. Analytical folklorisms are a special type of complex folklorisms, covering genres such as songs, applause, and curses. Analytical folklorisms are a special type of complex folklorisms, covering genres such as songs, applause, and curses. They are widely used in literary works, both in the author’s speech and in the speech of the characters (individualizing their speech) and perform an important aesthetic function.

In the novel “Kecha va kunduz”, there are cases where analytical folklorisms such as song, applause, and curse are used directly or in a modified form. By introducing folklorisms of this type into the novel, the writer managed to enrich the content of his work and at the same time reveal the psyche of the characters. This is evident in the following description of the episode of singing a folk song used in the novel:

Qizlardan javob kutib o‘tirmasdanoq Salti o‘zi boshlab yubordi.

Uzun-uzun arg‘amchi-yo...

Qizlar qo‘shilishdi:

... Halinchakka,

Chakan ko‘ynak yarashar

Kelinchakka,

Chakan ko‘ynak yengiga

Tut qoqaylik...

Bir-ikki bayt o‘tgandan keyin Zebining tiniq, g‘uborsiz, jonon piyoladek jaranglab chiqadigan chiroyli va o‘tkir ovozi qo‘shildi. (“Kecha va kunduz”)

It is understood that it is impossible to remove this excerpt from the song "Yor-yor" from the novel. The song is included in this work in connection with the plot of the novel. This means that the song served as an element that ensures the integrity of the text. If the song is removed from the text at this point, this integrity will be undermined.

The characteristic feature is that the author paved the way for the development of events in the work through this song. "After a couple of verses, Zebi's beautiful and sharp voice, clear, without dust, resounding like a soulful bowl, joins in" proves that this song served as an impetus for the development of the plot in the novel. So, the author was able to skillfully use the song in this place and assign it a specific task.

The author also uses a song at the end of the work:

Hamon o‘sha eshonnikiidagi singari har kimga qizini maqtab gapirar, so‘ngra ho‘ngrak otib achchiq-achchiq yig‘lagach, “Yoriltosh” kuyida o‘zi to‘qigan baytlarini o‘qirdi:

Zebi, Zebi, Zebona, // Men ko‘yingda devona. // Seni sotdi o‘z otang, // Men bo‘layin sadag‘ang! // Zahar qilib oshingni // Pirim yedi boshingni! // Zebi, Zebi, Zebonam! // Qayda qolding, dilbarim? (“Kecha va kunduz”)

It seems that this song has an unparalleled role in describing the suffering of a mother. The lexical repetition used in it (*Zebi, Zebi, Zebonam*), the phrases *zahar qilib oshingni, (Pirim) yedi boshingni iboralari qo'shiqqa* give the song a unique melody. There is a similarity in the "parts" of the main characters of the fairy tale "Yoriltash" and the novel "Kecha va kunduz". The fact that the song reflecting the sorrows and sufferings of Zebi's mother is set to the tune of "Yoriltash" fairy tale served to emphasize the extremely strong feeling of suffering in the mother's psyche. It seems that the writer effectively used the name of the song and its "tune" to describe the psyche inherent in the image of the mother, achieving a vivid depiction of this episode. This further increased the artistic and aesthetic value of the work. The sorrowful song of the mother of the inveterate was created in the manner of traditional folk singing. A pre-prepared form was chosen for the song, and a completely new content, sorrow, and pain were loaded into it. So, in such a situation, while preserving a certain form of folklore, the content was updated and changed in accordance with the author's artistic intention.

Another skill of Chulpan in using folkloric idioms is that he creates strong contrasting images in the novel through the "happiness" of the song "Yor-yor" and the sadness, grief and suffering of the mother's song, further enhancing the emotional expressiveness of his work.

In the works of Chulpan, the analytical folklorism of applause is also often observed. It is known that applause serves to honor, glorify people and thereby express good wishes to them. According to B. Sarimsakov, applause is used to honor any socio-vital change that has occurred in a person's life, and to express good intentions to a person who has undergone a spiritual transformation in his life under the pretext of this, therefore, from ancient times, the custom of giving applause to those who are passing from one world to another, to those who are starting a new business, has been formed. Man considered his ability to speak as a divine power. He saw the power of magic in the trinity of vision, speech and action and sought to relate to them in all his activities³⁰. F. Eshbayeva notes that the fact that the purpose of the expression of applause is in the form of desire is a common feature that sharply distinguishes applause from cursing. In her opinion, the performers of both genres do not express an offensive judgment to the extent of forcing them to use physical force against the listener's personality³¹. From the given definitions it is understood that in praises, praise is expressed in the form of a wish, a desire.

Analytical folklorisms expressing special praise are rare in the works of Chulpan. However, in the works of the writer, praise is often expressed through other linguistic units:

1. Some constructions expressing wishes are used for applause.

For example: – *Xayr, yashangiz, sog' o'lungiz, otalarim, akalarim va suyuklu og'alarim!..* ("Do'xtur Muhammadiyor")

³⁰ Саримсоков Б. Олкишлар ва қарғишлар // Ўзбек фольклори очерклари. 3 томлик. – Тошкент: Фан, 1988. 1-том. – Б. 128-143.

³¹ Эшбаева Ф. Ўзбек халқ қарғишларининг жанр хусусиятлари ва бадиияти: Филол. фан. номз. ... дисс. – Тошкент, 2008. – Б.31.

In the given example, the construction of the wish *sog' o'lungiz* (*sog' bo'ling*) (be healthy) is used. However, this construction does not mean that the speaker wishes the sick person to recover. Perhaps the speaker praises “otalari, akalari, suyaklu og'alari” in his speech, and assigns this function to the construction of the wish. The sentence *yashangiz* (live) used in the structure of his speech serves to strengthen this praise.

2. **Some phrases were used to applaud.** For example: *Samandarboy bir yosh qizini, bir eshonni, boyagi nazr-niyoz masalasini, eng so'ng kimsan hazrat eshonning kuyovliklarini o'ylab turdi-da:*

– “*Bitta qizimiz bo'lsa, hazrat eshonimizg'a tutdik, sadag'alari ketsun!*”.. (“*Qor qo'ynida lola*”)

The expression *sadag'alari ketsun* used in the given text means “To be a victim of someone; to sacrifice one's life for someone or something; to become, to be trained”³² means. The poet used this phrase to praise the eshan. In this poem, Chulpan also used the prayer *Oq yo'l bersin!* in the form *Yo'ling bo'lsin oq* (as a result, the word *oq* (white) is emphasized) with the rhyme requirement to express praise. The praise is addressed to the poet's homeland, to the entire people of Turkestan. This circumstance served to increase the expressiveness of the poem:

*Ketdilar birga yiroq safarga,
Xudo yo'l bersin turkistoniylarga...
Belinda kamar, qo'lida bayroq,
Ulug' Turkiston, yo'ling bo'lsin oq.* (“O'zbeklar”)

It seems that in this poem, in parallel with the prayer *Xudo yo'l bersin* the construction expressing a wish *Yo'ling bo'lsin oq* is also used. However, the poet assigned the task of completing the greeting to the next unit. As a result, there is no semantic redundancy in the poem.

The second section of the chapter is called “*Linguopoetics of Curses in Literary Works*”. Curses are “stable word combinations that wish misfortune and punishment on people, animals, plants, and things”³³ which is characterized mainly by its peculiarity to women's speech. L.N.Vinogradova, who studied the mythological aspect of Slavic folklore traditions, notes that the word “curse” (“проклятие”) has several meanings: 1. The most severe form of condemnation of someone (or something), meaning complete severance of contact, non-acceptance, alienation. 2. Insult, swearing, anger (derogation) directed at someone (or something). 3. Evil fate, misfortune that pursues a person”³⁴. In Uzbek folklore, M. Muradov studied curses by dividing them into types such as wishing death on someone, wishing evil, hurting their soul, and wishing for need³⁵. B. Sarimsakov

³² O'zbek tilining izohli lug'ati. Madvaliyev A., Xudoyberganova D. tahriri ostida. 6 jildli. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – 4-jild. – B. 487.

³³ Виноградова Л.Н. Мифологический аспект славянской фольклорной традиции. – М.: Индрик, 2016. – С. 288.

³⁴ Виноградова Л.Н. Indicated work. – P. 288.

³⁵ Муродов М. Қарғиш ва олқиш // Сарчашмадан томчилар. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1984. – Б.130-131.

divided curses into types such as curses related to inanimate objects, curses wishing death on a person, and curses wishing harm to a person's body³⁶.

Although curses are a folklore genre, they have also been studied from a linguistic perspective. In particular, Z.M. Aliyeva studies the structural and semantic features of positive wish-fulfilling units and curses in the Chamalin language³⁷.

In Chulpan's works, each curse used in the characters' speech performed a specific linguopoetic function. The writer used the following types of curses in his works:

1. Curses directed at oneself. In the following excerpt from Chulpan's novel "Kecha va kunduz", the curse construction is directed at the speaker himself, serving to exaggerate his dissatisfaction with his material situation:

Enaxon... o'z qo'lida munday qudrat yo'qligini o'ylab noumidlikka tushar, bo'g'ilardi... – O'lganim yaxshi mening! – dedi u. – Ko'nguldagidek bir siylay olmasam mehmonlarimni! ("Kecha va kunduz")

The writer shows the frustration of the character of the novel Enaxon, who, due to his poor financial situation, could not treat his visiting friends with delicacies, and his readiness to die for this, using the analytical folklorism *O'lganim yaxshi mening! (I died, my dear!)* which means self-curse. In this curse, the pronoun *mening* (my) is moved to the end of the sentence and its logical emphasis serves to highlight the subject to which the curse is directed, to increase emphasis. In this way, the writer managed to further strengthen the artistic and aesthetic power of the text.

2. Curses directed at other people. Chulpan also used this type of curse in his works to show the psyche, mood, anger, and dissatisfaction of his characters. For example:

– Nimasini aytasan, otasining uyi kuysun, odam emas ekan! ("Qor qo'ynida lola")

As you know, cursing is often aimed at one person. But it can be seen that Chulpan also applied Crows to representatives of the whole-headed Soviet system. In the two Ravens quoted in the poem "Xazon" Chulpan reflected his aversion to "*sovuq ellardan muz kiyib kelg'onlar*", "*mening bog'imdan gullarni terg'onlar*" through the Ravens as follows:

*Ey, sovuq ellardan muz kiyib kelg'onlar,
U qo'pol tushungiz qorlarda yo'q bo'lsin,
Ey, mening bog'imdan gullarni terg'onlar,
U qora boshingiz yerlarga ko'milsin! ("Xazon")*

Through these crows, Chulpan openly expressed his hatred for the Tsarist government, which had invaded our land. In the first *U qo'pol tushungiz qorlarda yo'q bo'lsin* in the cursive construction, the author wished that his enemies would not achieve their dream-a – "qo'pol tush" in the next paragraph of the poem

³⁶ Саримсоков Б. Олкишлар ва қарғишлар // Ўзбек фольклори очерклари. Уч жилдлик. – Тошкент: Фан, 1988. 1-жилд. – Б. 149-150.

³⁷ Алиева З.М. Структурно-семантически типы благопожеланий и проклятий в чамалинском языке // Litera. 2020. – № 2 // URL: https://nbpublish.com/library_readarticle.php?id=29278

U qora boshingiz yerlarga ko'milsin he wished them death through his crow). In the second Crow, the qora (black) epithet in relation to the head was not used for nothing. As you know, black color is imagined as the color of the world of the dead, the kingdom of the Dead, Fear, darkness, ignorance, evil, grief³⁸. This state of affairs gave the Crow a more cold spirit and increased its impressiveness.

3. Enslaved Crows in relation to objects and events. In Chulpan's works, Crows were also used to refer to objects-objects, to some event-event that happened. Even in this case, the cursing constructions employed in his works provided the aesthetics of artistic discourse. For example, in the poem "Paranji" Crow is characterized by the fact that women are focused on paranjiga:

Borlig'imni yiqib // Yerlarga ko'milsin! // Yo'q bo'lsin, // Yo'q bo'lsin, // Yo'q bo'lsin // Paranji! ("Paranji")

As Chulpan reacts to the event of women throwing their *paranjis*, he wishes that *paranjis* be completely eliminated from women's lives, "buried in the ground". Used in this poem *Borlig'imni yiqib Yerlarga ko'milsin! Yo'q bo'lsin, Yo'q bo'lsin, Yo'q bo'lsin Paranji!* cursing constructions not only served for the expression of hatred, anger, but also ensured the tonality of the poetic text, increasing its expressiveness.

Analytical folklorisms such as singing, applause and cursing used in Chulpan's prose and poetry works served to ensure the artistry of his works, to increase his aesthetic capacity, the third chapter of the book is called "**Linguopoetics of socio-ethnographic folklorisms used in Chulpan's works**", analyzing Adib's skill in using national traditions and customs as a means of.

Folklorisms that reflect the national traditions, customs of the nation are ethnographic folklorisms and are also important in generating not only the folkness, but also the aesthetics of the artistic work In folklore "... the influence of samples of oral literature associated with seasonal and ritual songs, udums on written literature can be considered socio-ethnographic folklorism"³⁹ note.

Chulpan in his work has 2 different ways in describing the national customs, traditions, rituals of the Uzbek people: 1. With the help of socio-ethnographic folklorisms, he described the national customs, traditions, and rituals of our people in a harmonious way. 2. Without resorting to socio-ethnographic folklorisms, he perfectly described the national customs, traditions, and rituals of our people.

By using socio-ethnographic folklorisms in his works, Chulpan ensured not only the artistic and aesthetic qualities of his works, but also their popular character. For example, in his story "Qor qo'ynida lola", a children's ball game is depicted.

"Bir, ikki, uch, to'rt... to'rt... besh! Besh... besh... olti! Yetti, sakkiz, to'qqiz, o'n..."

³⁸ Рўзиева М. Ранглар билан боғлиқ мифологик қарашлар моҳияти // Таълим ва инновацион тадқиқотлар. – Тошкент, 2022. – № 4. – Б. 41.

³⁹ Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеъритада фольклоризмлар. – Тошкент: Фан, 2011. – Б. 36.

Kichkina, qizil ipdan bezalgan to‘p (kaptov) aljib qochib ketib, yerto‘la og‘ilning devoriga yondoshib o‘skan yosh qantak o‘rikka borib tegdi-da, sakrab hovuzg‘a “sho‘p” etib tushib ham ketdi...

Qizlar barchasi birdan:

– Voy, o‘la qolay, hovuzg‘a tushib ketdi! – deb qichqirishib yubordilar. To‘pni tutish uchun quvalab borayotg‘an Sharofatxon ham hovuz yonida qotib qoldi...

... Suv bilan shalabbo bo‘lg‘an to‘pni Sharofatxon oldi-da, “Hu, qochmay o‘lgin, tutulding-ku!” – deb yerga urdi. Uning bu ishiga Abdulla jallobning qizi To‘tixonning achchig‘i keldi... (“Qor qo‘ynida lola”)

The sentence “*Bir, ikki, uch, to‘rt... to‘rt... besh! Besh... besh... olti! Yetti, sakkiz, to‘qqiz, o‘n...*” (One, two, three, four... four... five! Five... five... six! Seven, eight, nine, ten...) given in this text is included in the story to reflect the process of the ball game. First of all, the writer begins the story with the image of the ball game in order to exaggerate the young age of the girls in the story and give the work the spirit of the era, as well as to increase the impact of the work, and introduces this ethnographic folklore into the text. Before describing the helplessness of a young girl, her grandfather's offering to a man of her age, and the facelessness of a white-bearded "unrepentant, unloved" echelon, the inclusion of the ball game episode in the work is a hint that the girl is still a child to play ball and does not have her own will, and the writer used this episode for a linguopoetic purpose.

In this text, the curse “*Voy, o‘la qolay*” (Wow, I’m going to die) applied by the character to himself and the curse “*Hu, qochmay o‘lgin...*” (Hu, don’t run away, you’ll die) directed at the object (the ball) served to show the individuality inherent in the speech of Uzbek women and to increase the impact of the text of the work. In this story, the episode of the ball game of young girls described at the beginning and the wedding scene at the end of the work created a strong contrast. This served to express a high level of emotional expressiveness in the work.

In his works, Chulpan captures the national values of our people, such as the wedding ceremony, the custom of the couple addressing each other without saying their names, and other values. Although he does not use socio-ethnographic folklorisms that refer to them in the text, he achieves artistry and expressiveness in his depiction. In the writer's story "Qor qo‘ynida lola", there is an episode in which the groom lifts the bride from the carriage. There was a custom in our people to take the bride who came to the groom's house from the carriage and carry her to her house. This custom is to show the people that the groom is young, has the strength he deserves, and always protects his wife. This custom is still preserved in some regions of our country. Chulpan also incorporated this tradition into his work.

Bir vaqt oppoq soqolli, qari, bo‘shashg‘an bir chol (kuyov to‘ra) ustiga zarbof to‘n kiyib, katta o‘rama belboq bog‘lag‘ani holda birmuncha oqsoqol muridlari o‘rtasida sekingina sudralib aravaga yaqinlashdi.

Yana xalq o‘rtasida:

– *Ko‘taring-a, kuyov pochcha, ko‘taring-a!*

– *O‘zingizni tetik tuting, taqsir!*

– *Ha, taqsir, ko‘taring!*

Chol titrak qo‘llarini aravaga uzatib, qizni ko‘tardi va bir-ikki odum bosg‘andan so‘ng yerga qo‘ydi.

Yana xalq chuvirlashib ketdi:

– *Barakalla, taqsir, barakalla!*

The epithets given to the groom in the text oppoq soqolli, qari, bo‘shashg‘an serve to recreate the image of an old man in the reader's mind. The episode in the story where the groom lifts the bride from the cart and, after taking a couple of steps, sets her down on the ground is described in even more vivid colors. The epithet combination “titrak qo‘llar” used in this episode of the wedding scene is linguopoetically characteristic. Through these “titrak qo‘llar” there is a hint that the groom is weak, exhausted, and cannot carry the bride into the house. It is understood that the writer assigned to this epithet construction not only an artistic-aesthetic, but also a pragmatic task - to convey information that the groom is a weak, old man. In his works, Chulpan effectively used certain types of socio-ethnographic folklorisms. He skillfully depicted the customs and traditions of the Uzbek people in accordance with the artistic purpose and achieved impressive results in his works.

CONCLUSION

The study of linguopoetic features of folklorisms in Chulpan's works allows us to draw the following general conclusions:

1. Abdulhamid Sulaimon ogli Chulpan, as one of the greatest representatives of Uzbek literature, left behind a vast and rich legacy. The writer's literary works have been studied in great detail in Uzbek philology. At the same time, one of the problems that has not been studied until now is the linguopoetic analysis of poetically actualized folklorisms in Chulpan's works. Determining the writer's skill in using language and his contribution to the development of the Uzbek literary language is of great importance in studying the evolution of the Uzbek literary language.

2. Chulpan effectively used folklorisms in his works as a linguopoetic device. In particular, he incorporated proverbs into literary texts in unchanged, exact, and modified forms. The writer altered the form of proverbs to adapt their content to specific situations, conditions, and actions. Additionally, his works feature proverbs of his own creation, such as *Egasiga yarasha – pogoni*, *Yiqilgan polvon ham achchig‘ini kulib yengadi*, *Botar kunning otar tongi bor* which testify to the writer's artistic skill and creativity.

3. Chulpan effectively utilized idiomatic expressions in his prose and poetic works for linguopoetic purposes. In his prose works, it is observed that several expressions are used in sequence to depict the protagonist's psychological state. Such applications served to vividly portray the condition of the work's protagonist.

4. The writer employs synonymous alternatives of phrases to emphasize the process of intensifying emotional flow and gradual progression. In doing so, the vividness of the expression becomes even more pronounced, further enhancing the expressive quality of the artistic text.

5. The most frequent and prominent intertexts in literary works are titles, which are also commonly observed in Chulpan's works. Intertexts introduced into the literary text in the writer's works consist of proverbs, quotations from famous writers, excerpts from poems, songs, yor-yor (wedding songs), lullabies, precedent names, stories, narratives, legends, and hadiths.

6. Chulpan skillfully utilized the phenomenon of intertextuality in his prose and poetic works. Intertexts used in the writer's works served various purposes, including enriching the content of the literary text, accurately depicting the psychology of the characters, and reflecting the writer's personal attitude, thus fulfilling linguo-poetic functions.

7. Folk songs and proverbs used in Chulpan's poems are of particular importance as intertexts. Excerpts from proverbs and folk songs serve to vividly express the writer's attitude towards the events he describes or the fate of individual characters.

8. In the novel "Kecha va kunduz", Chulpan effectively utilized complex folklorisms alongside simple ones. Each of these served a specific linguopoetic function in the novel's plot. This enhanced the novel's impact and increased its artistic and aesthetic value. The content of the work was enriched by incorporating examples of songs, blessings, and curses, either verbatim or in modified form, which helped achieve a convincing portrayal of the characters' psychology.

Another aspect of Chulpan's mastery in using analytical folklorisms is that in the novel, he created strong contrasting images through the expression of "happiness" in the content of the "Yor-yor" song and the sadness and sorrow in the mother's song. Through this, he managed to further enhance the emotional expressiveness of his work.

10. Analytical folklorisms expressing special praise are rarely found in Chulpan's works. However, in the author's works, praise is often expressed through other language units. They can be divided into the following groups: 1. Certain wish-expressing constructions were used for praise. 2. Certain phrases were used for praise.

11. The curses used in Chulpan's works can be divided into three groups: 1) curses directed at oneself; 2) curses used against other people; 3) curses applied to objects and events. The writer used self-cursing to accurately depict the helpless and unfortunate situations of his characters, while cursing others was employed to express one person's hatred towards another or to convey a particular individual's dissatisfaction with the social system and its realities in an expressive manner.

12. Chulpan skillfully utilized socio-ethnographic folklore in his works. He artfully portrayed the customs, traditions, and values of the Uzbek people in accordance with his artistic goals, achieving an extraordinarily impactful result.

When reading the author's works, one remembers not only the depicted reality itself but also the selected linguistic units and the artistic craftsmanship of words.

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

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

АХМЕДОВА АЗИЗА РУСТАМОВНА

**ЛИНГВОПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ФОЛЬКЛОРИЗМОВ
В ХУДОЖЕСТВЕННОМ ТЕКСТЕ
(на примере произведений Абдулхамида Сулаймона оглы Чулпана)**

10.00.01 – узбекский язык

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

Ташкент – 2025

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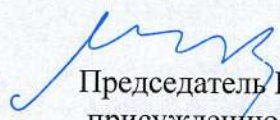
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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является освещение мастерства писателя в использовании языка, а также его вклада в развитие узбекского литературного языка путём выявления поэтически актуализированных фольклоризмов в произведениях Абдулхамида Сулаймона угли Чулпана и их лингвопоэтического анализа.

Объектом исследования являются роман, рассказы, стихотворения и драмы, включенные в четырехтомное собрание сочинений Абдулхамида Сулеймана оглы Чулпана.

Научная новизна исследования заключается в следующем:

выявлены фразеологизмы в произведениях Чулпана *Hamal keldi, amal keldi, Ko‘p gap – eshakka yuk, Og‘zi qiyshiq bo‘lsa ham boyning o‘g‘li gapirsin, Baliq bilmasa, Xoliq bilar kabi maqollar; to‘nini teskari kiymoq, gap bilan sovutmoq, haddiga yetmoq, jon bo‘g‘izga kelib taqalmoq, ko‘ngillarida g‘am shamoli yurib qolibdirmi*, которые определены как обычные фольклоризмы. Обоснованы лингвопоэтические возможности простых фольклоризмов, такие как формирование текста, образная передача содержания, повышение выразительности, усиление эмоционально-экспрессивной окраски и обеспечение ритмичности;

установлено что, пословицы, поговорки, народные песни, используемые в произведениях Чулпана в качестве интертекста, образовали такие виды интертекстуальности, как заглавие, эпиграф, аллюзия; на примере *O‘rgangan ko‘ngul o‘rtansa qo‘ymas, ikki o‘t orasida, Majnun* обоснованы их функции формирования национально-культурных сем, эстетического воздействия, создания ассоциативного образа;

доказано, что встречающиеся в произведениях Чулпана песни *Zebi, Zebi, Zebona, / Men ko‘yingda devona. / Seni sotdi o‘z otang, / Men bo‘layin sadag‘ang! / Zahar qilib oshingni / Pirim yedi boshingni! / Zebi, Zebi, Zebonam! / Qayda qolding, dilbarim?; поощрения Sadag‘alari ketsun, Oq yo‘l bersin, проклятия O‘lganim ming marta yaxshiroq, Ilohim, bo‘yning tagingda qolsin, Murodingga yetmagin* являются образцами аналитических фольклоризмов, а также служат повышению художественно-эстетической ценности в художественном тексте;

обосновано, что образцы устной литературы, использованные в произведениях писателя, такие как обрядовые и сезонные песни, являются образцами социально-этнографических фольклоризмов, изучены их лингвопоэтические особенности на примере анализа художественных текстов, где изображены национальные обычаи и обряды “То‘р о‘yini”, “Kelinni kutib olish”, “Kelinni aravadan tushirish”.

Внедрение результатов исследования. На основе результатов исследования лингвопоэтических особенностей фольклоризмов на примере произведений Чулпана:

научно-теоретические заключения о том, что фразеологизмы в произведениях Чулпана *Hamal keldi, amal keldi, Ko‘p gap – eshakka yuk, Og‘zi qiyshiq bo‘lsa ham boyning o‘g‘li gapirsin, Baliq bilmasa, Xoliq bilar kabi*

maqollar; *to'nini teskari kiymoq, gap bilan sovutmoq, haddiga yetmoq, jon bo'g'izga kelib taqalmoq, ko'ngillarida g'am shamoli yurib qolibdirmi* являются обычными фольклоризмами, а их лингвопоэтические возможности заключаются в формировании текста, образной передаче содержания, повышении выразительности, усилении эмоционально-экспрессивной окраски и обеспечении ритмичности, использованы в реализации фундаментального проекта ОТ-F1-76 “Подготовка к изданию “Памятников узбекского устного народного творчества” в 100 томах и проблем их текстологического изучения (36-65 тома)”, выполненного в 2017–2019-ые гг. в Институте узбекского языка, литературы и фольклора АН РУз (Справка № 3/1255-2271 от 16 августа 2021 года). В результате доказана роль пословиц и фразеологизмов, использованных в тексте народных поэм;

заклучения о том, что пословицы, поговорки, народные песни, используемые в произведениях Чулпана в качестве интертекста, образуют такие виды интертекстуальности, как заглавие, эпиграф, аллюзия; размышления о функциях формирования национально-культурных сем, эстетического воздействия, создания ассоциативного образа, обоснованные на примере единиц *O'rgangan ko'ngul o'rtansa qo'umas, ikki o't orasida, Majnun* обоснованы; выводы о том, что встречающиеся в произведениях Чулпана песни *Zebi, Zebi, Zebona, / Men ko'yingda devona. / Seni sotdi o'z otang, / Men bo'layin sadag'ang! / Zahar qilib oshingni / Pirim yedi boshingni! / Zebi, Zebi, Zebonam! / Qayda qolding, dilbarim?*; поощрения *Sadag'alari ketsun, Oq yo'l bersin*, проклятия *O'lganim ming marta yaxshiroq, Ilohim, bo'ying tagingda qolsin, Murodingga yetmagin* являются образцами аналитических фольклоризмов, а также служат повышению художественно-эстетической ценности в художественном тексте использованы в реализации фундаментального проекта ОТ-F1-78 “Узбекский язык в современный период глобализации, его историческое развитие и перспективы (на основе функциональных стилей узбекского языка)”. В результате значительно расширены масштабы анализа материалов художественного стиля;

заклучения о том, что образцы устной литературы, использованные в произведениях писателя, такие как обрядовые и сезонные песни, являются образцами социально-этнографических фольклоризмов, их лингвопоэтические особенности, изученные на примере анализа художественных текстов, где изображены национальные обычаи и обряды “*To'p o'yini*”, “*Kelinni kutib olish*”, “*Kelinni aravadan tushirish*” использованы для подготовки телепередачи “Литературный процесс” телеканала “*Ma'daniyat va ta'rifat*” Национальной телерадиокомпании Узбекистана (Справка № 01-16/111 от 28 мая 2021 года Национальной телерадиокомпании Узбекистана). В результате духовно-просветительские размышления в исследовании, сделанные на основе научных заключений, обогатили и усовершенствовали содержание сценариев телепередач.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка использованной литературы. Общий объём диссертации 121 страница.

E'LON QILINGAN ISHLAR RO'YXATI
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