

**NAMANGAN DAVLAT UNIVERSITETI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI PhD.03/04.06.2021.Fil.76.04
RAQAMLI ILMIY KENGASH**

NAMANGAN DAVLAT UNIVERSITETI

IKRAMOVA MUHTARAM BOTIRJON QIZI

**MAQSUD SHAYXZODA DRAMALARINING LINGVOPOETIK
XUSUSIYATLARI**

10.00.01 – O‘zbek tili

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

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2024.2.PhD/Fil4773 raqam bilan ro'yxatga olingan.

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KIRISH (doktorlik (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida so‘nggi yillarda til tadqiqiga antropotsentrik yondashuv asosida kognitiv tilshunoslik, sotsiolingvistika, psixolingvistika, etnolingvistika, lingvokulturologiya va lingvopoetika kabi zamonaviy tilshunoslik yo‘nalishlari jadal sur‘atlar bilan rivojlanmoqda. Ayniqsa, matn va uning turlari, jumladan, badiiy matnlarning lingvopoetik jihatlarini o‘rganishga e‘tibor ortdi. Matn tilshunosligining muhim yo‘nalishlaridan bo‘lgan lingvopoetikaga doir tadqiqotlar adabiy tur janrlarining o‘ziga xos lisoniy xususiyatlarini, ijodkorlarning tilning fonetik, leksik, morfemik, morfologik, sintaktik va uslubiy imkoniyatlaridan foydalanish mahoratini, adabiy til, xususan, badiiy uslub rivoji hamda takomiliga qo‘shgan hissasi kabi masalalarni o‘rganishda muhim ilmiy va amaliy ahamiyatga ega.

Dunyo tilshunosligida badiiy matnlar lingvopoetika sohasining muhim obyekti sanaladi, chunki har qanday badiiy matn olamning lisoniy, badiiy manzarasi, badiiy nutq, uning nasriy va she‘riy shakllarining lisoniy o‘ziga xosligi, poetik aktuallashgan til birliklari va vositalarining imkoniyatlari, yozuvchi va shoirlarning uslubiy mahorati yuzasidan xulosalar chiqarishda muhim manba hisoblanadi.

Yangi O‘zbekiston sharoitida lingvistika fanini rivojlantirish, bu yo‘nalishdagi tadqiqotlarni takomillashtirish orqali yoshlarni ona tili va ona vatanga muhabbat, milliy an‘ana va qadriyatlarga sadoqat ruhida tarbiyalash ustuvor vazifaga aylandi. Mamlakatimizda shu bois o‘zbek tilini yanada takomillashtirish chora-tadbirlari doirasida “Oliy ta‘lim tizimida o‘zbek tili ilmiy maktablarining zamonaviy metodlarini o‘rganishni yo‘lga qo‘yish, tilning rivojlanish istiqbollari bilan bog‘liq ilmiy muammolarni aniqlash, tadqiq etish”¹ kabi vazifalar belgilangan. O‘zbek lingvopoetikasini rivojlantirish va takomillashtirish ham ana shunday vazifalardandir. Chindan ham ma‘naviyatimizning asosi bo‘lgan milliy tilimizni yanada rivojlantirish, xalqimizning asrlar davomida shakllangan milliy-ma‘naviy qadriyatlarini tiklash, ajdodlarimiz tomonidan yaratilgan ma‘naviy merosni o‘rganish bugungi kun uchun dolzarbdir.

O‘zbek tilshunosligida muayyan ijodkorlar asarlarining tili va uslubining lingvopoetik jihatdan o‘rganishga bag‘ishlangan ayrim ishlar mavjud bo‘lsa-da, haligacha Maqsud Shayxzodaning dramalari lisoniy jihatidan maxsus o‘rganilmagan.

O‘zbek adabiyoti va adabiy tilimiz rivojida Maqsud Shayxzodaning shayxona ijod yo‘li alohida o‘ringa ega. Adib Shayxzodaning turli mavzularda yaratilgan she‘r va dramalarida o‘zbek tilining yashirin imkoniyatlari, til birliklarining o‘ziga xos nozik lingvopoetik xususiyatlari, jozibasi, bo‘yoqdorligi, ifodaliligi, emotsional-ekspressivligi yorqin aks etgan. Shu nuqtayi nazardan Maqsud Shayxzoda dramalarining lingvopoetik tadqiqi ham muhim ilmiy va amaliy ahamiyatga ega.

O‘zbekiston Respublikasining 1995-yil 21-dekabrda 177-1-son yangi tahrirda qabul qilingan “Davlat tili haqida”gi qonuni, Vazirlar Mahkamasining 1996-yil 10-sentabrda 311-son “O‘zbekiston Respublikasi davlat tili haqida”gi

¹ Ўзбекистон Республикаси Президентининг 2020 йил 20 октябрдаги “Мамлакатимизда ўзбек тилини янада ривожлантириш ва тил сиёсатини такомиллаштириш чора-тадбирлари тўғрисида”ги ПФ-6084-сонли Фармони // Ўзбекистон Қонун ҳужжатлари тўплами. 06/20/6084/1398.

Qonunini amalga oshirishga qaratilgan davlat dasturiga tegishli o'zgartishlar kiritish to'g'risida"gi Qarori talablari, O'zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha harakatlar strategiyasi to'g'risida", 2019-yil 21-oktyabrdagi PF-5850-son "O'zbek tilining davlat tili sifatida nufuzi va mavqeyini tubdan oshirish chora tadbirlari to'g'risida", shuningdek, 2020-yil 20-oktyabrdagi PF-6084-son "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida", 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot va strategiyasi to'g'risida"gi farmonlari, 2019-yil 4-oktabrdagi PQ-4479-son "O'zbekiston Respublikasining "Davlat tili haqida"gi Qonun qabul qilinganligining o'ttiz yilligini keng nishonlash to'g'risida"gi qarorlari hamda mazkur jarayonga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi ma'lum darajada xizmat qiladi.

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

Muammoning o'rganilganlik darajasi. Tilshunoslikda matn va uning tabiatini o'rganishga bag'ishlangan tadqiqotlar XX asr o'rtalariga kelib paydo bo'la boshladi. O'tgan asrning so'nggi choragidan boshlab o'zbek tilshunosligida ham lingvopoetika mustaqil yo'nalish sifatida rivojlanib, tadqiqotlar yuzaga keldi. Xususan, N.Mahmudov, I.K.Mirzayev, S.Karimov, G.Imomova, G.Muhammadjonova, M.Yaqubbekova, D.Shadiyeva, G.Jumanazarova, D.Jamoliddinova, M.Yuldashev, R.Normurodov, Sh.Toshxo'jayeva, M.Qurbonova, G.Jumanazarova, O.Tursunovalarning tadqiqotlarida badiiy matnlarning lingvopoetik xususiyatlari tadqiq etildi, dissertatsiya va monografiyalari yaratildi².

² Махмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 9. – Б. 48-50; Shu muallif. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – В.30-38; Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992. – 50 с.; Каримов С.А. Ўзбек тилининг бадийи услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1993. – 56 б.; Имомова Г.М. Типик миллий характер яратишда бадийи нутқнинг ўрни: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1993. – 24 б.; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. – Тошкент, 2003. – 25 б.; Яқуббекова М.М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005. – 257 б.; Шадиева Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007. – 144 б.; Жуманазарова Г. "Ширин билан Шакар" достонининг луғавий ва лингвопоэтик хусусиятлари (Фозил Йўлдош ўғли варианти асосида): Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008. – 26 б.; Жамолиддинова Д. Бадийи нутқда парантез бирликларининг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2009. – 137 б.; Юлдашев М. Бадийи матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 314 б.; Тошхўжаева Ш. Ғ. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа док-ри (PhD) ... дисс. – Фарғона, 2017. – 34 б.; Курбонова М.О. Мустақиллик даври достонлари лингвопоэтикаси: Филол. фан. бўйича фалсафа док-ри (PhD) ... дисс. автореф. – Фарғона, 2019. – 23 б.; Жуманазарова Г. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси (лексик-семантик, лингвостатистик ва лингвостатистик таҳлил). – Тошкент, 2012; Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Филол. фан. бўйича фалсафа док-ри (PhD) ... дисс. автореф. – Фарғона, 2019. – 54 б.

Maqsud Shayxzodaning ijodiy, adabiy faoliyati M.Zokirov, tarjimonlik mahorati K.Tojiyev tomonidan monografik tadqiq etilgan³. Jumladan, Maqsud Shayxzodaning hayoti va ijodiy faoliyati qardosh ozarbayjon, turk adabiyotshunos va tilshunoslari tomonidan o‘rganilgan⁴, ko‘plab she‘rlari lingvopoetik tahlil qilingan. Dramatik tur janrlari misolida Maqsud Shayxzodaning “Mirzo Ulug‘bek” va “Jaloliddin Manguberdi” dramalari adabiy jarayonda munosib o‘rganilgan⁵, ammo lingvopoetik jihatdan tadqiq etilmagan. Shuningdek, dramatik asarlarning lingvopoetik tadqiqiga doir monografik tadqiqotlar ham yaratilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Namangan davlat universiteti o‘zbek tili va adabiyoti kafedrasining 2021-2025-yillarga mo‘ljallangan “O‘zbek tili onomastikasining antroposentrik tadqiqi” mavzusi doirasida bajarilgan.

Tadqiqot maqsadi Maqsud Shayxzodaning “Mirzo Ulug‘bek” va “Jaloliddin Manguberdi” tarixiy dramalarining lingvopoetik xususiyatlarini tadqiq etishdan iborat.

Tadqiqotning vazifalari:

dramatik asarlarning o‘ziga xos lisoniy xususiyatlari va lingvopoetik tahlili masalalarini yoritish;

Maqsud Shayxzoda dramalarida tarixiy va milliy koloritni ifodalovchi til birliklarining lingvopoetik tahlilini berish;

dramalardagi antroponimlarning nominatsion va badiiy-uslubiy xususiyatlarini ochib berish;

dramalarda muallifning lisoniy birliklar va uslubiy vositalarni tanlash hamda qo‘llash, okkazonalizmlar yaratish mahoratini lingvopoetik tahlil qilish;

fojialardagi dramatik nutqqa xos dialog va monologlarning lingvopoetik jihatlarini yoritish;

dramalardagi paremiologik, murojaat birliklarining semantik-funksional hamda lingvopoetik tahlili va tavsifini berish.

³Зокиров М. Мақсуд Шайхзода. Адабий-танкидий очерк. – Тошкент, 1969; Таджиев К. Творчество Мақсуда Шейхзаде – переводчика: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1984. – 18 с

⁴Ғафуров И. Лирика ва давр (Мақсуд Шайхзода лирикасининг ғоявий-бадиий хусусиятлари): Филол. фан. ном. ... диссер. – Тошкент, 1972; Шухрат. Мақсуд Шайхзода 60 ёшда // Шарқ юлдузи, 1968 1-сон; Олмос. Шайх амаким // Ўзбекистон адабиёти ва санъати, 1989, 27 январь; Каримов Н. Фидойилар. – Тошкент: Фан, 1990. – 47 б; Зокиров М. Мақсуд Шайхзода. – Тошкент, 1969. – 189 б.; Махмудов Н. Сўз шайхининг мўъжизалари // Ўзбекистон адабиёти ва санъати газетаси, 2009. – № 7. – Б.10; Шарафиддинов О. Биринчи мўъжиза. – Тошкент, 1969. – 462 б; Riza Helil. Maksud Şeyxzade (monografiya). В.: Bilik, 1978. – S. 67; Каримов Н. Мақсуд Шайхзода // маърифий-биографик роман. – Тошкент, 2009. – 359 б; Яриев Б. Язык поэзии Мақсуда Шейхзаде: Дис. ... канд. филол. наук. – Ташкент, 1978; Maksud Shayxzodaning adabiy merosi va zamonaviylik // Xalqaro ilmiy-amaliy anjuman maqolalar to‘plami. – Toshkent, 2020. – 173 b.; Жовлиев Ж. Мақсуд Шайхзода асарлари қўлёзмаларининг матний қиёсий тадқиқи: Филол. фан. бўйича фалсафа док-ри (PhD) ... дисс. автореф. – Тошкент, 2022. – 86 б.

⁵ Абдусаматов Ҳ. Драматургия ва ҳаёт. – Тошкент: Ўзбекистон, 1974; Жалилов Б. Ўзбек драматургияси поэтикаси масалалари. Тошкент: Фан, 1984. – Б. 144; Маматвалиев М. “Жалолiddин Мангуберди” фожиаси тўғрисида // Ўзбек тили ва адабиёти, 1988. – №6. – Б. 8-12; Исломов Т. Ўзбек тарихий драмаси. – Тошкент, 1970. – 110 б.; Имомом Б. Трагедия ва характер. – Тошкент: Адабиёт ва санъат, 1977. – 176 б; Турсунов Р. Мактабларнинг ихтисослаштирилган XI синфларида фожиа жанрини ўрганиш (Мақсуд Шайхзоданинг “Мирзо Улуғбек” асари мисолида): Педагогика фан. бўйича фалсафа док-ри (PhD) ... дисс – Тошкент, 1998. – 130 б.

Tadqiqot obyekti sifatida Maqsud Shayxzodaning “Mirzo Ulug‘bek” va “Jaloliddin Manguberdi” tarixiy fojialari olindi.

Tadqiqot predmetini “Mirzo Ulug‘bek” va “Jaloliddin Manguberdi” tarixiy fojialarida qo‘llangan fonetik-fonologik, leksik-semantik, onomastik, badiiy-stilistik, sintaktik birliklarning lingvopoetik jihatlari tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini yoritishda qiyosiy, fonopoetik tavsiflash, leksik-semantik, semantik-stilistik, onomastik va lingvopoetik tahlil usullaridan foydalaniladi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

dramatik asarlar, xususan, tragediyalarning o‘ziga xos janr tabiati bilan bog‘liq lisoniy xususiyatlari va lingvopoetik tadqiq usullari aniqlangan;

Maqsud Shayxzodaning til birliklarining takroriga asoslangan alliteratsiya, anafora, epifora, rifma (qofiya), assonans kabi tasviriy vositalardan foydalanish borasidagi shayxona mahorati va bunday vositalarning lingvopoetik jihatlari ochib berilgan;

adibning tarixiy voqelikni yoritish borasidagi dramaturglik mahorati “Jaloliddin Manguberdi”, “Mirzo Ulug‘bek” tragediyalarida faol qo‘llangan o‘xshatish, metafora, epitet, antiteza, ironiya, sarkazm kabi tasviriy vositalarning lingvopoetik tahlili yoritilgan;

dramaturgning ritorik so‘roq, ritorik xitob, murojaat birliklari kabi sintaktik vositalarning uslubiy, badiiy imkoniyatlaridan foydalanishdagi individual mahorati va bunday vositalarning semantik-funksional vazifasi hamda lingvopoetik xususiyatlari ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o‘zbek tili lingvopoetikasining taraqqiyoti va rivojlanish bosqichlari ilmiy asoslangan;

Maqsud Shayxzoda dramalari lingvopoetik tadqiqi natijasida chiqarilgan xulosalar hozirgi o‘zbek tilshunosligi uchun zarur ma‘lumot berishi va lingvopoetika bo‘yicha tadqiqotlar yaratishdagi ahamiyati ko‘rsatib berilgan;

tilshunoslikning leksikologiya, uslubiyat bo‘limlarini va lingvopoetika sohalarini o‘qitishda amaliy manba vazifasini bajarishi isbotlangan.

Tadqiqot natijalarining ishonchliligi tahlilga tortilgan lisoniy materiallarning asosliligi, lingvopoetikaning tahlil usullardan foydalanilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. O‘zbek tilshunosligi, xususan, lingvopoetikasini dramatik asarlarning lingvopoetik tadqiq etishga doir ilmiy qarashlar, talqinlar bilan boyitishda muhim nazariy manba bo‘lib xizmat qiladi.

O‘zbek lingvopoetikasiga oid darslik va o‘quv qo‘llanmalar yozishda, oliy o‘quv yurtlarida “Uslubiyat”, “Matn tilshunosligi”, “Badiiy tahlil asoslari” kabi ixtisoslik, “Lingvopoetika” tanlov fanlarini o‘qitishda material vazifasini bajaradi.

Tadqiqot natijalarining joriy qilinishi. Maqsud Shayxzoda dramalarining lingvopoetik xususiyatlari tadqiqi bo‘yicha olingan ilmiy natijalari asosida:

dramatik asarlarda tarixiy va milliy koloritni ifodalovchi til birliklarining lingvopoetik tahliliga oid ma'lumotlardan; dramalar tilida lisoniy birliklarning tanlanishi va qo'llanishi hamda derivatsion okkazonalizmlarning yasash modeli, morfologik tarkibi va qo'llanish xususiyatlariga oid materiallardan; ritorik so'roq, ritorik xitob, murojaat shakli, inversiya, ellipsis, parallelizm kabi sintaktik vositalarning semantik-funksional vazifasiga oid tahlil va xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida Davlat ilmiy-texnik dasturlari doirasida bajarilgan IL-402104209 raqamli "Axborot-qidiruv tizimlari (Google, Yandex, Google translate) uchun avtomatik ishlov berish vositasi – o'zbek tilining morfoleksikoni va morfologik analizatori dasturiy vositasini yaratish" mavzusidagi innovatsion grant loyihasida o'zbek tilining morfoleksikoni va morfologik analizatori ma'lumotlar bazasini yaratishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 23-noyabrdagi 04/1-3351 sonli ma'lumotnomasi). Natijada, morfologik analizator ma'lumotlar bazasi til birliklarining morfologik, semantik-funksional xususiyatlariga oid nazariy ma'lumotlar bilan boyishiga erishilgan;

Maqsud Shayxzodaning dramatik asarlaridagi til birliklarining takroriga asoslangan alliteratsiya, anafora, epifora, rifma (qofiya), assonans kabi tasviriy vositalardan foydalanish borasidagi shayxona mahorati va bunday vositalarning lingvopoetik jihatlariga doir talqinlardan Andijon davlat universitetida 2017-2020-yillarda bajarilgan "OT-F1-18. Ommaviy lisoniy madaniyatni shakllantirish metodlar va metodologiyasini ishlab chiqish" davlat fundamental-tadqiqot dasturlari doirasidagi loyihada foydalanilgan (Andijon davlat universitetining 2024-yil 11-maydagi 39-01-539-sonli ma'lumotnomasi). Natijada ommaviy lisoniy madaniyatni shakllantirish metod va metodologiyasi muayyan yangi nazariy qarashlar bilan boyitilgan;

Maqsud Shayxzodaning "Jaloliddin Manguberdi", "Mirzo Ulug'bek" tragediyalarida tarixiy voqelikni yoritish borasidagi dramaturglik mahorati, takrorga asoslangan alliteratsiya, anafora, epifora, rifma (qofiya), assonans hamda o'xshatish, metafora, epitet, antiteza, ironiya, sarkazm kabi tasviriy vositalardan foydalanish borasidagi shayxona uslubiga doir ilmiy qarashlari va xulosalardan 2023-2024-yillarda "O'zbekiston" Milliy teleradiokanalining "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" eshittirishlari ssenariysini yozishda va mazmunini boyitishda foydalanilgan. (O'zbekiston milliy teleradiokompaniyasining "O'zbekiston teleradiokanali davlat muassasasining 2024-yil 14-noyabrdagi 26-36-922-sonli ma'lumotnomasi). Natijada, tinglovchilarning o'zbek dramaturgiyasi, Maqsud Shayxzodaning betakror dramaturglik mahorati, o'ziga xos shayxona uslubi, "Jaloliddin Manguberdi", "Mirzo Ulug'bek" tragediyalari haqidagi tassavur va bilimlari boyishiga erishilgan.

Tadqiqot natijalarning aprobatsiyasi. Tadqiqot natijalari 2 ta xalqaro, 6 ta respublika ilmiy-amaliy konferensiyalarida jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarning e'lon qilinganligi. Dissertatsiya mavzusi yuzasidan jami 21 ta ilmiy ish, jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya

etilgan ilmiy nashrlarda 7 ta maqola (4 ta respublika va 2 ta xorijiy jurnallarda) nashr etilgan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, 3 asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxati, “Maqsud Shayxzoda tragediyalarining izohli lug‘ati”dan iborat. Ishning umumiy hajmi 146 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida o‘tkazilgan tadqiqotning dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi, vazifalari, obyekti va predmeti tavsiflangan, tadqiqotning ilmiy yangiligi, amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy etish, nashr qilingan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning “**Dramatik asarlarning lingvopoetik tahlili va Maqsud Shayxzoda dramaturgiyasi**” nomli 1-bobida dramatik asarlarning o‘ziga xos lisoniy xususiyatlari, lingvopoetik tahlili masalalari, Maqsud Shayxzodaning o‘zbek dramaturgiyasi va dramatik uslubi takomilidagi o‘rni yoritilgan.

Hozirgi globallashuv, madaniyatlar uyg‘unlashuvi, fanlar integratsiyasi, jumladan, tilshunoslikning boshqa ijtimoiy, tabiiy, aniq fanlar bilan hamkorligi, aloqasi kuchaygan davrda lingvopoetika sohasi ham jadal rivojlanmoqda, takomillashmoqda. Xorij tilshunosligida Y.Stepanov⁶, L.V.Sherba⁷, R.Yakobson⁸, A.A.Potebnya⁹, V.V.Vinogradov¹⁰, V.M.Jirmunskiy¹¹, V.Y.Zadornova¹², G.O.Vinokur¹³ kabi olimlarning ishlari lingvopoetika sohasini shakllanishi va ilmiy takomiliga zamin yaratdi. Rus tilshunosligida lingvopoetikaning nazariy masalalari dastlab A.T.Gryaznova, L.V.Krasnikova, A.A.Lipgart kabi olimlar tomonidan o‘rganildi¹⁴.

Sohaning tadqiq usullari va metodologiyasi, nazariy asoslari va ilmiy terminologiyasi B.V.Tomashevskiy¹⁵, L.V.Sherba¹⁶, D.N.Shmelev¹⁷, V.V.Vinogradov¹⁸, G.V.Stepanov¹⁹, O.S.Axmanova²⁰, V.Y.Zadornova²¹,

⁶ Степанов Ю. Французская стилистика. – М.: Высшая школа, 1965. – С.32.

⁷ Щерба Л.В. Избранные работы по русскому языку. – М., 1957. – С.45

⁸ Jakobson R. Linguistik and poetics. Стиль в языке. 1960. Cambridge, MA: MIT Press.P.24.

⁹ Петебня А.А. Эстетика и поэтика Текст. / – М.: Высшая школа, 1976. – С.45.

¹⁰ Виноградов В.В. О языке художественной литературы. – М., 1959. – С.20.

¹¹ Жирмунский В.М. История западноевропейской литературы. – М., 1947. – С.27; Жирмунской В. М. Теория литературы. Поэтика. Стилистика. – Л., 1977. – С.19.

¹² Задорнова В. Я. Восприятие и интерпретация художественного текста. – М., 1984. – С. 54.

¹³ Винокур Г. О. О языке художественной литературы. – М.: Высшая школа, 1991. – С. 44.

¹⁴ Грязнова А.Т. Лингвопоэтический анализ художественного текста: подходы и направления: Монография. – М.: МПГУ, 2018; Красникова Л.В. О специфике лингвопоэтического исследования художественного текста // Мир науки, культуры, образования, 2014. – №3 (46); Липгарт А.А. Основы лингвопоэтики: учебное пособие. – М.: Диалог-МГУ, 1999. – 165 с.

¹⁵ Томашевский Б.В. Теория литературы (Поэтика). – М., 1925. – 232 с.

¹⁶ Щерба Л.В. Избранные работы по языкознанию и фонетике. – Л.: Ленинградского университета, 1958. – Т. 1. – 182 с.

¹⁷ Шмелев Д.Н. Слова и образ. – М.: Наука, 1964. – 134 с.

¹⁸ Виноградов В.В. Избранные труды. О языке художественной прозы. – М., 1980. – 360 с. Шу муаллиф. Итоги обсуждения вопросов стилистики. – М., 1986. – С.117-189; К диалектике развития словеснохудожественных форм // Проблемы лингвистической стилистики (тезисы докладов). – М., 1986. – С.29-31. О теории художественной речи. – М., 1971. – 238 с.

A.A.Lipgart²², O.I.Moskalskaya²³ kabi olimlar tomonidan yaratildi. Shunday bo'lsa-da, ilmiy adabiyotlarda *lingvopoetika* termini, sohaning predmeti, obyekt turlicha ta'riflanadi. Bizningcha, V.Y.Zadornovaning ilmiy izlanishlarida lingvopoetika sohasining predmeti, maqsadi va muammolari to'laroq ochib berilgan. Olimaning talqinicha, "Filologiyaning alohida bo'limi bo'lgan lingvopoetikaning predmeti yozuvchining badiiy asardagi g'oyaviy-badiiy maqsadini amalga oshirish uchun kerak bo'ladigan estetik ta'sirni ta'minlovchi til vositalari majmuyi hisoblanadi"²⁴.

A.A.Lipgart ta'kidlaganidek, "lingvopoetika va u bilan bog'liq hodisalar tadqiqi murakkab vaziyatlarni yuzaga keltiradi. Bunga sabab mazkur termin orqali ifodalangan tushunchalar ikki xil tadqiqot usullaridan foydalanishni taqozo qiladi. Ulardan birining maqsadi biror bir asarda qo'llangan muayyan uslubning mavzuviy-stilistik tavsifi ifodalangan umumiy holatni imkon qadar to'liq ko'rsatish bo'lsa, ikkinchisi biror-bir g'oyaviy-badiiy mazmuni yetkazish va muayyan estetik effekt yaratilishida shakliy til unsurlarining rolini aniqlashga yo'naltirilgan badiiy matnni tadqiq qilishdir. Biroq ikkala yondashuvda ham matnning shakliy va mazmuniy tomonlarini bir vaqtda ko'rib chiqish tamoyili yotganligi sababli ularni *lingvopoetika* termini bilan birlashtirish mumkin"²⁵.

XX asr o'rtalaridan rus tilshunosligi ta'sirida o'zbek filologiyasida ham badiiy asar tili masalalari A.G'ulomov²⁶, Sh.Shoabdurahmonov²⁷, C.To'rabekova²⁸, B.Turdaliyev²⁹, Q.Samadov³⁰, A.Y.Aliyev³¹, C.A.Karimov³², M.Yuldoshev³³ kabi olimlar tomonidan lingvistik aspektda tekshirilgan bo'lsa, I.Sultonov³⁴, S.Mamajonov³⁵, O.Sharafiddinov³⁶, N.Shukurov³⁷, Y.Solijonov³⁸ kabi olimlar tomonidan adabiyotshunoslik nuqtayi nazaridan o'rganilgan.

¹⁹ Степанов Г.В. Язык. Литература. Поэтика. – М.: Наука, 1988. – 148 с.

²⁰ Ахманова О.С. О стилистической дифференциации слов // Сб. статей по языкознанию. Проф. МГУ акад. В.В. Виноградову в день его 60-летия. – М., 1958. – С.24-39; Ахманова О.С., Медникова Э. М. Проблемы неидиоматической фразеологии. – М., 1986. – 235 с.

²¹Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ...докт. филол. наук. – М., 1992. – 220 с.

²² Липгарт А.А. О лингвопоэтическом анализе художественного текста // Студенческие научные доклады. Ч. III / Лингвистика. – М., 1992. – С.3-8. Шу муаллиф. Лингвопоэтическое сопоставление: теория и метод. – М., 1994. – 276 с; Шу муаллиф. Лингвопоэтическое исследование художественного текста: теория и практика: Дисс. ... док. филол. наук. – М., 1996. – 656 с.; Шу муаллиф. Методы лингвопоэтического исследования. – М., 1997. – 220 с.

²³ Москальская О.И. Грамматика текста. – М.: Высшая школа, 1981. – 183 с.

²⁴ Задорнова В.Я. Лингвопоэтика. Слова в художественном тексте // Язык, сознание, коммуникация / Отв.ред. В.В.Красникс, А.И.Изатов. – М.: МАКС. Прес, 2005. – Вып. 29. – С.160.

²⁵ Липгарт А.А. Основы лингвопоэтики. – М., 2006 – С.26.

²⁶ Фуломов А. Бадий адабиётнинг тили ҳақида // Ўзбекистон адабиёти ва санъати, 1941. – №1.

²⁷ Шоабдурахмонов Ш. Ойбек романларининг тили // Шарқ юлдузи. – Тошкент, 1955. – № 10. – Б.106-116.

²⁸ Тўрабекова С. Фафур Фулом поэзиясидаги бадий тасвир воситаларининг баъзи хусусиятлари ҳақида // Ўзбек тили ва адабиёти, 1960. – № 6. – Б.32-37.

²⁹ Турдалиев Б. Ўзбек адабий тилининг шаклланишида Ҳамза ижодининг роли // Ўзбек тили ва адабиёти, 1979. – № 3. – Б. 21-25.

³⁰ Самадов Қ. Ойбекнинг тил маҳорати. – Тошкент, 1981. – 103 б.

³¹ Алиев А.Ў. Ўзбек адабий тили тарихидан материаллар. – Тошкент: Ўзбекистон, 1996. – 118 б.

³² Каримов С.А. Ўзбек тилининг бадий услуби: Филол. фан. док ... дисс. – Самарқанд, 1993. – 293 б.

³³ Юлдошев М. Чўлпон сўзининг сирлари. – Тошкент: Маънавият, 2002. – 80 б.

³⁴ Султон И. Бадий асарнинг тили // Ўзбекистон адабиёти ва санъати, 1939. – № 5.

³⁵ Мамажонов С. Услуб жилолари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1972. – 221 б.

O‘zbek tilshunosligida lingvopoetika sohasiga doir ilk tadqiqotlar XX asrning 80-yillarida yuzaga keldi. N.Mahmudovning Oybek nasri, A.Qahhor hikoyalari lingvopoetikasiga³⁹ doir ilmiy maqolalari bu sohaning ilk namunalari edi.

A.A.Lipgart lingvopoetikaning obyektini va usullari hamda metodlarini izohlar ekan, badiiy diskurs yozuvchi ideostilining in’ikosi bo‘lganligi bois til hodisalarining aniq metodologiyasi avvaldan bashorat qilinsa, badiiy uslub bir yoqlamalikka asoslanib qolishini ta’kidlaydi⁴⁰.

O‘zbek tilshunosligida badiiy matn lingvopoetikasi masalalari M.Yo‘ldoshev tomonidan keng tadqiq etildi. Olim badiiy matnni lingvopoetik tahlil etishning asosiy tamoyillari sifatida quyidagilarni qayd etadi: *shakl va mazmun birligi; matn va uning janr xususiyati; makon va zamon birligi; til birliklarining umumxalq tilidagi va adabiy tildagi maqom; badiiy til – umumxalq til – adabiy til tarixi munosabatlari; adabiyotshunoslik – tilshunoslik bilan aloqadorligi; poetik aktuallashtirilgan til vositalarini aniqlash tamoyillari; badiiy matndagi eksplitsitlik va implitsitlik nisbatini aniqlash; intertekstuallik mexanizmlarining lisoniy va semantik xususiyatlarini aniqlash*⁴¹.

Dramatik asarlarning lingvopoetik tahlilida yuqoridagi tamoyillarga amal qilgan holda, ularning o‘ziga xos janr xususiyatlaridan kelib chiqib, quyidagilarga e’tibor qaratish lozim:

1. Sarlavha (biblionim)larning lingvopoetik tahlili. Lingvopoetik tahlilning asarning sarlavhasidan boshlash lozim. Sarlavhaning leksik-semantik, nominatsion-motivatsion, tuzilish, yasaliq va uslubiy jihatdan tahlil qilish yaxshi samara beradi. Bunda nomning asar mavzu va g‘oyasi hamda syujetiga mutanosibli, uslubiy-badiiy jihatlari, tuzilish modellari, nominatsion-motivatsion va lug‘aviy asosi, muallifning sarlavha yaratish mahorati ochib beriladi.

2. Badiiy timsol (poetonim)lar ism va laqablarining lingvopoetik tahlili. Badiiy asar, jumladan, dramalardagi har bir timsolning ismi va laqabi ham muayyan semantik, uslubiy-badiiy vazifa bajaradi. Bosh timsol va personajlarning ism hamda laqablari “gapiruvchi nomlar” sifatida o‘z sohibi xususida ma’lum axborotlarni tashiydi, ifodalaydi. Shu bois dramatik asar poetonimlarining xronologik (tarixiy va zamonaviyligi), real va to‘qimaligi jihatidan leksik-semantik, nominatsion-motivatsion, uslubiy xususiyatlarini shakl va ma’no, ya’ni nom va shaxs uyg‘unligi asosida tahlil qilinadi. Bu jarayonda muallifning badiiy timsol yaratish, ularning nomlash borasidagi lisoniy-badiiy mahorati yoritiladi.

3. Dramatik asarlarga xos lakonizm (qisqalik, lo‘ndalik) xususiyatlarining lingvopoetik tahlili. Dramaning badiiy adabiyotning qiyin turi deb atalishi yana shundaki, unda voqealarni shunday ko‘rsatish kerakki, ular ixcham ravishda namoyon

³⁶ Шарофиддинов О. Ҳақиқатга садоқат. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – 164 б.

³⁷ Шукуров Н. Услуб ва жанрлар. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1973. – 170 б.

³⁸ Солижонов Й. XX асрнинг 80-90-йилларида ўзбек насрида бадий нутқ поэтикаси: Филол. фан. д-ри ... дисс. – Тошкент, 2002. – Б.49-113.

³⁹ Махмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти, 1985. – № 6. – Б. 48-50.

⁴⁰ Липгарт А.А. Основы лингвопоэтики. – М.: Ленанд, 2022. – С.5.

⁴¹ Йўлдошев М. Бадий матн лингвопоэтикаси. – Тошкент: Фан, 2008. – Б.148-159.

etilishini, personajlarning xarakterini soʻz va yumush bilan uygʻun holda, aniq va toʻliq ochishni, tushunturish, bayon etish, izoh berishdan toʻla xoli boʻlishni, keraksiz tafsilotlardan qocha bilish sanʼatini egallashni talab qiladi.⁴² Shu jihatdan dramatik asarlarda lakonizm alohida oʻrin tutadi. Asarda qisqalik, loʻndalik talabi bilan bogʻliq tarzda qoʻllangan hikmatli soʻzlar, maqol, matal, frazeologizm va shiorlar lakonizm namunalari. Ayniqsa, dramatik asarlarda lakonizm alohida oʻrin tutadi. Shu jihatdan bunday birliklar tahliliga alohida eʼtibor qaratish lozim.

4. Dramatik asarlarda milliy, tarixiy va mahalliy koloritning ifodalanishining lingvopoetik tahlili. Dramatik asarning bunday tahlilida makon va zamon uygʻunligi tamoyiliga asoslangan holda yondashiladi.

Dramatik asardagi muayyan davrda, hududda roʻy bergan voqea-hodisalar tasvirlanadi. Bu asar matnidagi milliy, tarixiy va mahalliy kolorit ifodasi bilan bogʻliq. Tahlil jarayonida xuddi mazkur koloritlarning lisoniy, uslubiy ifodalanishi, yaʼni bunda muallifning tilning fonetik, leksik, morfemik, uslubiy birlik va vositalaridan foydalanish borasidagi dramatik, lisoniy mahorati yoritiladi.

5. Dramatik asarlar uslubiy-shakliy xususiyatlarining lingvopoetik tahlili. Har qanday dramatik asar nasriy yoki nazmiy usulda yaratiladi. Dramatik asarlarda ham til birliklari maʼlum bir uslubga xos nutq shaklida namoyon boʻladi. Til birliklarining dramatik asarlarda qoʻllanilish shakli *dramatik nutq* deb yuritiladi.

Tildagi badiiy tasviriy, uslubiy vositalar asar tilini boyitishda, ifodaning taʼsirchanligini oshirishda muhim ahamiyatga ega. Shu dramatik matndagi tasviriy vositalarni ularni lingvopoetik tadqiq etish badiiy matnning betakror imkoniyatlarini ochib berilishiga zamin yaratadi. Bu jarayonda asarda qoʻllangan *antiteza*, *epitet (sifatlash)*, *oʻxshatish (tashbeh)*, *kinoya (ironiya)*, *sarkazm*, *mubolagʻa* kabi tasviriy vositalar va ularning badiiy, uslubiy xususiyatlari, muallifning shunday vositalarni yaratish borasidagi mahorati tahlil qilinadi.

6. Remarkalarning lingvopoetik tahlili. Dramatik asarlar teatr sanʼatining obyekt boʻlganligi bois, sahna harakatlariga asoslanadi. Sahna harakatlari bilan bogʻliq izohlar, voqea-hodisalar muallif tilidan aynan remarkalarda beriladi. Remarkalar timsollar harakatlari, nutqining taʼsirli va jonli ifodalanilishini taʼminlaydi, ayniqsa, har bir parda avvalida berilgan remarkalar asar sujetiga ishora qiladi, oʻqiguvchini ruhan tayyorlaydi. Dramatik asarlar tarkibida remarkalar muhim oʻrin tutadi. Shu nuqtai nazardan bunday tahlil jarayonida asardagi remarkalarning tuzilishi, hajm va mazmun jihatlari, dramaturgning remarka yaratish va uni joylashtirish, tartiblash mahoratiga eʼtibor qaratiladi.

7. Badiiy timsollar nutqining lingvopoetik tahlili. Dramaning til xususiyatlari ham oʻziga xos. Boshqa turlardan farqli oʻlaroq, unda personajlarni har tomonlama, batafsil xarakterlash imkoniyati yoʻq. Shu sababli muallif barcha gʻoyaviy niyatlarini personajlarning faoliyati orqali amalga oshiradi. Badiiy tasvir vositalarining xarakterni ochishdagi roli kattadir⁴³.

⁴² Абдусаматов Х. Драма назарияси. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 2000. – Б.16.

⁴³ Абдусаматов Х. Ўша китоб, – Б.13.

Drama yaratish muallifidan muayyan davrning dolzarb masalalarini ixcham shaklda mohirlik bilan ifodalash, timsollar harakatini butun asarda qizil ip kabi o'tkazish, qiziqarli, o'tkir voqealarni topish, kuchli konfliktlarni yaratish, puxta xarakterlar zaminida paydo bo'ladigan chuqur ichki kechinmalarni berish, monolog va dialoglarni bir-biriga mantiqan bog'laydigan uslubni topish talab qilinadi.

Dramaning asosiy tasvir predmeti – harakat, u, Arastuning ta'rificha, “barcha tasvirlanayotgan shaxslarni harakat qilayotgan, faoliyatdagi kishilar sifatida taqdim etadi”. Dramada obyektning plastik obrazi yaratiladi, unda subyekt – ijodkor shaxsi ham obyektga sindirib yuboriladi. Drama adabiyotga ham, teatr san'atiga ham birdek taalluqli: uni o'qib ham qabul qilish mumkin, ayni chog'da u teatr asari – sahna asosi. Boshdanoq sahnaga mo'ljallab yozilishi dramatik asarning qurilishi, poetik o'ziga xosligini belgilovchi eng muhim omildir. Chunki u sahna ijrosini ham ko'zda tutishi zarur. Bu narsa dramaning tashqi qurilishidayoq ko'rinadi (parda va ko'rinishlarga bo'linganlik, remarkalarning ijroni ko'zda tutgan holda berilishi). Ijroga mo'ljallanganlik dramaning ichki strukturasi ham belgilaydi. Jumladan, dramadagi harakat – sujet voqealari makon va zamonda cheklangan, ijro vaqtiga sig'ishi uchun sujetning keskin konflikt asosida shiddat bilan rivojlanishi taqozo etiladi⁴⁴. Shularni e'tiborga olgan holda, dramatik asarlarning lingvopoetik tahlilida asarning tashqi va ichki tuzilishi: parda va ko'rinishlarga bo'linishini, muallifning remarka berish mahoratini ham tahlil qilish lozim.

Dialog – ikki va undan ortiq personaj orasida bo'lgan suhbat, savol-javobdan iborat bo'ladi. Dialog, xususan, dramatik asarda obraz va xarakter yaratishning, dramatik holatning rivojlantirishning asosiy badiiy vositalaridan biri hisoblanadi⁴⁵.

Dramaning asosiy nutq shakli – dialog. Unda qo'llanuvchi monologik nutq ham shartlilikning bir ko'rinishidir. Dramadagi monologik nutq qurilishi o'ziga xos: u ko'proq personajning o'zi bilan o'zi yoki kim bilandir xayolidagi suhbat, bahsi, kimgadir murojaati tarzida quriladi, ya'ni bitta personaj tilidan aytilgan holda ham dramadagi monologik nutq dialogik asosga egadir⁴⁶.

Badiiy asar, jumladan, dramatik asarlar tili obrazlar bilan chambarchas bog'liq. Chunki til yozuvchining u yoki bu obrazni yaratish uchun leksik, intonatsion va nutqiy vositalarni nima maqsadda tanlaganini, poetik sintaksisdan qanchalik foydalanganini bildiradi. Shu ma'noda, obraz asar g'oyaviy mazmuniga shakl bo'lgani kabi, til obraz shakli hisoblanadi. Bu esa yozuvchining badiiy-adabiy uslubini, badiiy asar tilining o'ziga xos xususiyatini ko'rsatadi⁴⁷.

Qahramonlarning individual tilini yaratish juda mushkul va og'ir. Buning qiyinchiliklari shundaki, dramaturg har bir personajning fe'l-atvorini chuqur anglab va belgilab, uning tabiati va xarakteriga mos tushadigan gaplarni qidirib, topib berishi

⁴⁴ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 95. 400 б.

⁴⁵ Шукуров Ш., Ҳотамов Н., Холматов Ш., Махмудов М. Адабиётшуносликка кириш. – Тошкент: Ўқитувчи, 1984. – Б.122.

⁴⁶ Куронов Д., Мамажонов З., Шералиева М. Ўша луғат, 96-б.

⁴⁷ Шукуров Ш., Ҳотамов Н., Холматов Ш., Махмудов М. Ўша луғат, 119-б.

talab qilinadi. San'atkor har bir qahramonni shunday so'zlar bilan gapirtirsinki, bu so'zlar uni boshqa qahramonidan ajratib turishga asos bo'lsin⁴⁸.

Dramatik turda xarakterlar tasviri, boshqa adabiy tur va janrlardagidan farqli o'laroq, juda ham bo'rttirilgan bo'ladi⁴⁹. Shu nuqtayi nazardan badiiy timsollar tasviri va nutqidagi o'xshatish, mubolag'a kabi tasviriy vositalar tahlili ham muhim mohiyatga ega.

Mazkur bobning 2-bo'limida **“Maqsud Shayxzodaning o'zbek dramaturgiyasi va dramatik uslubi takomilidagi o'rni”** masalasi yoritildi.

Maqsud Shayxzodaning o'zbek dramaturgiyasi va dramatik uslubi, nutqi takomili hamda rivojidadagi o'rni quyidagilarda ko'rinadi:

1. Maqsud Shayxzoda o'zbek dramaturgiya maktabi asoschilaridan biridir.

Buyuk tragediyanavislar Exsil, Sofokl, Shekspir kabi ijodkorlarning qanday katta iste'dodga ega bo'lganligini bugungi adabiyotshunoslar tan oladilar. Ulardan o'rgangan Maqsud Shayxzoda ham tragediya janrida o'ziga xos maktab yaratdi. Buni o'zbek adabiyotida adibning “Mirzo Ulug'bek” va Fitratning “Abulfayzxon” tragediyalari mazkur janrning eng sara namunalari sifatida e'tirof etiladi. Buni G'.Gulom, Oybek, O.Sharafiddinov, U.Normatov, A.Oripov, Temur Ubaydullo kabi yirik adabiyotshunos, shayxzodashunos olimlar, mashhur adiblarning Maqsud Shayxzoda dramalari haqidagi fikrlari ham tasdiqlaydi⁵⁰.

O'zbek adabiyotida tarixiy mavzularda yaratilgan Oybekning “Navoiy”, Maqsud Shayxzodaning “Mirzo Ulug'bek”, Odil Yoqubovning “Ulug'bek xazinasi”, Pirmqul Qodirovning “Yulduzli tunlar”, “Avlodlar dovoni” asarlari o'zbekning o'zligini ko'rsatuvchi, o'zbekning dahosi, qaddi-bastini jahonga ko'z-ko'z qiluvchi mayoq vazifasini o'tadi⁵¹.

Temur Ubaydullo adib dramaturgiyasi xususida fikr yurititar ekan: “Shayxzoda dramaturgiyasi deganda manaman degan fojyanavislarning qalami bunyod etgan beadam zo'r shoh asarlar – alp tog'lariga husn bo'la oladigan bir juft azamat qoyani tasavvur qilaman. Zero, bu qoyalar bo'lmaganda edi, tog'lar ham g'arib bo'lib qolgan bo'lur edi”⁵², – deb yozadi.

O'zbekiston Qahramoni Ozod Sharafiddinov e'tirof etganidek, “Mirzo Ulug'bek” dramasi hech ikkilanmagan holda jahon adabiyotining eng yorqin namunalari bilan bir qatorga qo'ysa bo'ladi”⁵³.

2. Maqsud Shayxzoda o'zbek dramaturgiyasiga tarixiy mavzu va tarixiy qahramon timsolini olib kirdi hamda bu borada ibrat maktabini yaratdi.

Tragediyalarda qahramon sifatida, ko'proq, mifologik personajlar, shohlar, shahzodalar, malikalar-u sarkardalarning olingani bejiz emas, zero, o'zining fojia holatini idrok eta olish, qalbi-yu ongida ma'naviy-ruhiy iztiroblarni kechira olish,

⁴⁸ Абдусаматов Х. Драма назарияси. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 2000. – Б. 213.

⁴⁹ Султон, Иззат. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1980. – Б.278.

⁵⁰ Шарафиддинов О. Уч чўққининг бири // Танланган асарлар. – Тошкент: Sharq, 2019. – Б.133; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – Б.71; Оripov А. Шеър – заковат // Эҳтиёж фарзанди. Адабий мақолалар. Сухбатлар. Бадий публицистика. – Тошкент: Ёш гвардия, 1988. – Б. 126.

⁵¹ Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – Б.71. 112 б.

⁵² Ubaydullo, Temur. Sarqaymas saxifalar: (Suxbatlar, esselar). – Тошкент: Ўзбекистон, 1990. – Б. 70.

⁵³ Шарафиддинов О. Уч чўққининг бири // Танланган асарлар. – Тошкент: Sharq, 2019. – Б.133.

shunda-da sinmay maqsad tomon yurishlikka o'rtamiyona odamlarning chog'i kelmaydi. Shu sababli ham XX asr o'rtalarida yaratilgan adabiyotimizdagi tragediya janr talablariga to'la javob berishga yaroqli "Mirzo Ulug'bek", "Jaloliddin Manguberdi" asarlaridan birining markaziga shoh, ikkinchisining markaziga sarkarda chiqarilgan⁵⁴.

U o'zbek adabiyotiga Jaloliddin Manguberdi obrazini birinchi bo'lib olib kirdi. Mo'g'ul istilosi davrida Movarounnahrda katta jasorat ko'rsatgan Jaloliddin haqida Maqsud Shayxzodaga qadar birorta badiiy asar yaratilmagan, sho'ro tarixchilarining ilmiy asarlarida esa uning nomi ham, jangovar jasorati ham tilga olinmagan. Dastlab drama manbalarda "Jaloliddin" deb atalgan. Ko'p ta'kidlangani va e'tirof etilganidek, o'zining fikriy hamda badiiy to'laqonligi, yuksakligi jihatidan "Jaloliddin" bizning dramaturgiyamizda yuqori poyani ishg'ol etdi⁵⁵.

3. Maqsud Shayxzoda o'zbek dramatik uslubi va nutqini takomillashtirdi, rivojlantirdi. "Jaloliddin Manguberdi" va "Mirzo Ulug'bek" dramalari badiiy jihatdan teran asarlardir. Asarlarning monolog va dialoglari pishiq ishlangani, har bir qahramon xarakterining ham til boyligini, ham ruhiy dunyosidagi o'ziga xoslikni ifodalay oladigan yo'sinda ekani bilan ajralib turadi. Qahramonlararo konfliktlarda sun'iylik yo'q, ular voqealarning tabiiy oqimi va xarakterlar kurashidagi maqsadning hayotiyliigi va haqqoniyligidan kelib chiqadi⁵⁶.

O'zbek adabiyotida to'la ma'nodagi tragediya janri namunasini Maqsud Shayxzoda ijod etdi. Uning "Mirzo Ulug'bek" nomli tarixiy tragediyasida mazkur janrning Shekspir kashf qilgan namunalardagi eng kerakli xususiyatlar saqlab qolindi. Maqsud Shayxzoda to'laqonli tarixiy qahramon xarakterini hosil etish, uning ijtimoiy mohiyatiga jiddiy e'tibor berish, turli ijtimoiy guruhlar orasidagi ziddiyatlarni mufassal tasvirlash, hayajonli dramatik vaziyatlarni vujudga keltirish, ularni o'zaro uzviy bog'lash, o'zbek tili imkoniyatlaridan unumli foydalanish yo'li bilan buyuk olim va adolatli sohibqiron Mirzo Ulug'bek fojiasini haqqoniy, ishonarli va ta'sirchan holda ochib berdi⁵⁷.

O'zbek dramaturgiyasida tom ma'nodagi tragediyaning g'oyaviy-estetik prinsiplari Maqsud Shayxzodaning "Jaloliddin Manguberdi" she'riy pyesasida bekami-ko'st qaror topdi. Dramaturgiya sohasi nazariyotchilari e'tirof etganidek, "Jaloliddin Manguberdi" o'zbek dramaturgiyasida shu vaqtgacha tragizm g'oyalarini yuzaga chiqarishda erishilgan yutuqlarni rivojlantirgan, mujassam etgan hamda shu pafosni asarning bosh g'oyaviy-estetik negiziga aylantirgan chinakam qahramonlik tragediyasidir⁵⁸.

4. O'zbek adabiyoti va uslubiyaatiga xorij dramaturgiyasi yutuqlarini olib kirdi, uni o'zbek tilining milliy tabiati, uslubiy imkoniyatlari negizida takomillashtirdi. Shekspir tragediya tilini ishlash sohasida yuksak natijalarga erishgan edi. U ko'p tragediyalarini oq she'rda yozgan. Bu she'r asar tilining jonli

⁵⁴ Куронов Д. Адабиётшуносликка кириш. – Андижон: Хаёт, 2002. – Б. 183.

⁵⁵ Ойбек, Фафур Гулом. "Жалолитдин" драмаси хақида // Қизил Ўзбекистон, 1945, 18 февраль.

⁵⁶ Norova G. Maksud Shayxzoda adabiy merosining til xususiyatlari // O'zbekiston: til va madaniyat. Amaliy filologiya masalalari, 2023. – №1(5). – B.138-146.

⁵⁷ Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент: Шарк, 2008. – Б.303-304.

⁵⁸ Имомов Б., Жўраев К., Ҳақимова Ҳ. Ўзбек драматургияси тарихи. – Тошкент: Ўқитувчи, 1995. – Б. 173.

so‘zlashuv nutqiga ancha yaqinlashtirar, shuningdek, mazkur janrga xos tantanavorlik, ko‘tarinkilik ruhini saqlab qolishga imkon berar edi⁵⁹. Jahon dramaturgiyasini puxta o‘rgangan shoir va dramaturg Shayxzodaning “Mirzo Ulug‘bek” tragediyasi ham oq she‘rda yozilgan.

Adabiyotshunoslikka oid adabiyotlarda oq she‘r sillabik va sillabik-tonik she‘r tizimidagi misralari o‘zaro qofiyalanmagan she‘r turi: qofiyasiz she‘r sifatida izohlanadi. Oq she‘r shoirga o‘z fikri va hissiyotini to‘laroq ifodalash imkonini beradi va undagi ritmik izchillik esa she‘r g‘oyasiga kuchli ta‘sirchanlik bag‘ishlaydi.

Maqsud Shayxzoda o‘zbek tilida ham oq she‘rda dramalar yozish mumkinligini amalda isbotladi va bu she‘riy turning imkoniyatlarini ochib berishdan tashqari, shaklan va usluban boyitdi. Ta‘kidlash joiz, qofiyasiz she‘r sifatida qaraladigan bu turda Maqsud Shayxzoda qofiya san‘atidan ham o‘rinli va mahorat bilan foydalandi.

5. Maqsud Shayxzoda o‘zbek paremiologiyasini yangi hikmatli so‘zlar bilan boyitdi. Badiiy asar tili go‘zalligining aniq bir sharti bor: tasvir aniq va ravshan bo‘lishi, ya‘ni tasvir etilayotgan xulq, harakat yoki manzara til tufayli o‘quvchilarning ko‘z oldida yorqin namoyon bo‘lishi zarur. Shukur Burhon e‘tirof etganidek, Maqsud Shayxzoda “... dilkash, qadrdon o‘rtoq, istarasi issiq, hamisha dilga yaqin”, “Hamisha to‘g‘risini, ko‘pincha tagdor qilib, lekin samimiy gapirguvchi” inson bo‘lgan⁶⁰. Bizningcha, adibga xos ana shu insoniy fazilatlar uning asarlari, xususan, dramalaridagi badiiy timsollarda va ularning hikmatli so‘zlarida o‘z aksini, ifodasini topgan.

Xullas, Maqsud Shayxzoda “Mirzo Ulug‘bek”, “Jaloliddin Manguberdi” tragediyalari bilan o‘zbek tilining dramatik uslubi, nutqi takomiliga munosib nazariy va amaliy hissa qo‘shdi. Dramatik nutqning so‘zlashuv va badiiy uslublar negizida shakllanishini amalda ko‘rsatdi. Xorij dramaturgiyasi, xususan, shekspirona uslubni o‘zbek dramaturgiyasi va uslubiyatiga olib kirdi, ijodiy jihatdan takomillashtirdi, tarixiy mavzuni, real tarixiy qahramonlar timsolini dramada tasvirlash, yaratish, ularga xos tarixiy, milliy koloritni berish borasida ijodiy maktab yaratdi.

Dissertatsiyaning 2-bobida “**Maqsud Shayxzoda dramalaridagi onomastik, paremiologik va murojaat birliklarining lingvopoetik tahlili**” yoritilgan. Xususan, 1-bo‘limda Jaloliddin Manguberdi timsolining onomastik va lingvopoetik tahlili berilgan. Tragediyaga bosh timsol sifatida tanlangan tarixiy qahramon Jaloliddin tug‘ilganda bobosi Tekesh Xorazmshoh Najmiddin Kubrodan nabirasiga munosib ism topib berishni iltimos qiladi. Alloma bolaning kelajagi xususida bashorat qilib, qilich bobida mashhur va jahongashta bo‘lishini aytib *Jaloliddin* ismini bergan. *Jaloliddin* antroponimining lug‘aviy asosi arabcha bo‘lib, *dinning ulug‘vorligi, shavkati, shukuhi; dinning buyukligi, mukammalligi yoki dinning ulug‘, shavkatli farzandi* ma‘nolarini anglatadi⁶¹.

Jaloliddinning laqabi manbalarda turlicha berilgan va izohlangan. Ensiklopedik lug‘atda izohlanishicha, Jaloliddinning burnida xoli (mank) bo‘lgani uchun

⁵⁹ Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент: Шарк, 2008. – Б. 303.

⁶⁰ Шукур Бурхон хикояси // Каримов Н. Мақсуд Шайхзода. Маърифий-биографик роман. – Тошкент: Шарк, 2010. – Б.118.

⁶¹ Бегматов Э.А. Ўзбек исмлари изоҳи. – Тошкент: Ўзбекистон миллий энциклопедияси, 2016. – Б.132.

Mankburni laqabi bilan atalgan. Keyinchalik bu nomning talaffuzi o'zgarib "*Manguberdi*" shaklini olgan⁶². Bizningcha, *Mankburni* laqabining *Manguberdi* variantiga o'zgarishi ancha ishonarsiz.

Maqsud Shayxzodaning shogirdi M. Zokirovning aytishicha, dramaning nomlanishi xususida muallif quyidagicha fikr bildirgan: "As-Nasaviy "Mengburni – *burnida xoli bor, xoldor* debdi, men esa uning xalqimizning qahramonona kurashi tarixida abadiy qolishini umid qilib "Jaloliddin Manguberdi" deb nom qo'ydim. Menimcha, tomoshabinlarga ma'qul kelsa kerak".

Demak, Maqsud Shayxzoda *Mengburni* laqabini tarjima qilmagan, balki yaratilajak asarning g'oyaviy mazmuni, o'z maqsadi, bosh timsolning xarakteriga mutanosib tarzda ezgu maqsadlar bilan *Manguberdi* deb atagan va ta'kidlash joiz, bu maqsadga erishgan. Tarixiy qahramon asrlar davomida *Manguberdi* nomi bilan yashab kelmoqda va yashaydi. Maqsud Shayxzodaning Manguberdi nomining abadiylashishida hissasi salmoqlikdir. Ijodkor drama orqali Jaloliddin Manguberdi timsolini qayta jonlantirdi, badiiylashtirdi.

Dramaturg timsolning ezgu maqsadlarini quyidagicha ifodalaydi:

*Bir bo'lsaydi saltanat, el-urug'lar bir,
Daxshat sochib bo'lardik jangda olamgir.
Mangulikdan joy olgan – yashar abadiy,
Men-ku, Manguberdiman, olam biladi.*[J.M, 417-b.]

Muallif Jaloliddin nutqida uning o'z nomi va jismiga ishora etadi. Kontekstda "*vatan hurriyati, birligi yo'lida jangda mardonavor, sobit turuvchi askar nomi mangulikka muhrlanadi, Jaloliddin Manguberdi nomi ham vatan bilan yonma-yon tillarda doston bo'lajak, avlodlar meni yod etajak*" mazmuni anglashiladi. Muallif timsol nutqi orqali *Manguberdi* antroponimga taalluqli lug'aviy asos semasini badiiy-bo'yoqdor, zalvorli, emotsional ifodalagan.

Maqsud Shayxzodaning shayxona uslub sohibi ekanligi dramaning so'nggi satrlarini ham Jaloliddin Manguberdi nomi, jismi va hayot falsafasiga xos mantiqiy-badiiy mushohada bilan yakunlaganligida ham seziladi:

Kim yurtdan yovni quvsa – mendurman o'shal. [J.M, 417-b.]

Adib har bir siyosiy jarayonda yurt ozodligi yo'lida mardona turuvchi asl yurt o'g'lonlarini Jaloliddin timsolida tasvirlaydi.

Dramaturg *Temur Malik, Elbors pahlavon* kabi timsollarni ham asar sujetiga mahorat bilan olib kiradi. Temur Malik antroponimi tarixiy, adabiy manbalarda "Rustami doston" deya ulug'langan. Xorazmshohlar saltanati armiyasida lashkarboshi, qo'mondon lavozimlarida faoliyat olib borgan. Bu ismga "*temirdek mustahkam, chidamli, qattiqqo'l, qaddi-qomatli*" ma'nolarini anglatuvchi *temur; podshoh, hukmdor*" ma'nosidagi arabcha *malik* so'zlari lug'aviy asos bo'lib, *qat'iyatli hukmdor* semasini anglatadi. Asarda ismiga mutanosib tarzda Vatan uchun jonini fido qilguvchi sarkarda sifatida tasvirlanadi:

*Gunohkorlar gunohdan tonar,
Men sardorman, tig' surmak hunar!*

⁶² Ўзбекистон миллий энциклопедияси. – Тошкент: Ўзбекистон миллий энциклопедияси, 2002. – 3-ж. – Б. 436.

*Guvoh bo'lar yer birla osmon
Yanchganimda sizni qurtsimon –
Guvohliging ko'r shayton, bekor!
Ha, mendurman, bil Temur sardor,
Shunday javob xonga ham tayyor!* [J.M,387-b.]

Ayniqsa, *Elbors pahlavon* antroponimi fojiada badiiy, uslubiy ahamiyatga ega. Mazkur *ism + unvon* modelidagi antroponim *el – xalq, bors – bo'ri, pahlavon – bahodir, bahodir yurt himoyachisi* degan ma'noni anglatadi. Ismga xos talqinlar uning nutqida ham o'xshatish bilan ta'sirchan ifodalangan:

Elbors

*Badahshonning ko'ppagiday bo'lib men yovuz,
Yirtib, bo'g'ib tashlayman yovni ayovsiz!* [J.M, 312-b.]

Bobning 2-bo'limida “**Mirzo Ulug'bek**” tragediyasidagi **poetonimlarning lingvopoetik tahlili**” berilgan.

Maqsud Shayxzoda “**Mirzo Ulug'bek**” tragediyasida ham badiiy timsollar ismi va laqablarining funksional-semantik, uslubiy jihatlariga alohida e'tibor qaratgan. Bosh va hatto, epizodik timsollarning ism hamda laqablari leksik-semantik, nominativ-motivatsion, vazifaviy jihatdan uslubiy, lisoniy-badiiy mohiyatga ega. Dramaturgning badiiy mahorati shundaki, asardagi har bir timsol asosiy g'oyani ochish, bosh timsol sifatlarini har tomonlama yorqin ko'rsatish va tasvirlashga yordam beradi, “gapirib turadi”. Maqsud Shayxzodaning asosiy maqsadi tragediyada bosh timsol Ulug'bekni ilm-ma'rifat kishisi, yulduzlar sirini ochishga butun qalbi bilan berilgan olim sifatida ko'rsatish edi. Muallif o'z oldiga kengroq va qiyinroq vazifa qo'ygan: Ulug'bek degan yorqin yulduzni badiiy kashf qilish ishtiyoqi, uning hamma qirralari va jilvalari, nurlari va dog'larini namoyish etish orzusi shoir qalamiga rahnamo bo'lgan. Adibning mahorati shundaki, *mirzo* so'zini, ya'ni epitetini noan'anaviy tarzda ismdan oldin qo'llab, tragediyani “*Mirzo Ulug'bek*” deb atagan. Bu nomga o'zgacha joziba va mazmun, boshqacha aytganda, lisoniy-badiiy ruh baxsh etgan va natijada jarangdor, ohangdor, o'quvchi diqqatini tortuvchi, shakl va mazmun uyg'unligi tamoyilida sayqal topgan shayxona orginal sarlavha yaratilgan. tragediyadagi har bir timsol, xususan, *Firuz*, *Bobo Kayfi*, *Piri Zindoniy* kabi personajlarning ismi va laqablari muayyan lingvopoetik vazifa bajargan.

Maqsud Shayxzoda *Bobo Kayfi*da afandi timsoli unsurlarini mahorat bilan mujassamlashtirgan⁶³. Bu uning yurish-turishi, adolatni va haqiqatni ro'y-i rost aytishida yorqin ko'rinadi. Shoirning mahorati shundaki, *Bobo Kayfi*ni takror va alliteratsiyalar vositasida sodda, ravon, xalqona uslubda so'zlatadi:

*Bilsam bildim, bilmam bildim, bilmasam bilmam.
Bilganim shu; haq barhaqdir, bilmaganimchi;
Haq nohaqdir, nohaq haqdir, haqiqat yo'qdir.
Haqqu nohaq, nohaqqu haq... Bay-bay-bay... boy...
Bobo Kayfi kallasining tarozulari*

⁶³ Алиев М. Драматургия ва ҳаёт. – Тошкент, 1966. – Б. 35.

Shuncha yukni torta olmas, chirsillab sinar. [M.U, 237-b.]

Kontekstda muallif timsol nutqidagi “*Haq nohaqdir, nohaq haqdir*” birikmasida tarixiy davr, saroy va jamiyatdagi boshboshdoqliklarni xalqona uslubda tasvirlagan. “*Bobo Kayfi kallasining tarozulari*” tag ma’noli iborasida esa Afandi obraziga xos yumor bilan “*Sotsial jamiyatdagi nohaqliklarni boshim, yelkalarim ko’tarolmaydi, bardoshim yetmaydi*” mazmunidagi haqiqatni kinoyali ifodalaydi.

Tragediyadagi *Xo’ja Ahror, Shayxulislom Burxoniddin, Bek Arslon, Farmonshoh Qo’rchi, Sayyid Obid* kabi timsollar va ularning ism hamda laqablarida tasvirlanayotgan makon va zamon bilan bog’liq tarixiy, milliy, xalqona kolorit yorqin tasvirlangan.

Bobning “**Timsollar nutqiga xos hikmatlarning lingvopoetik xususiyatlari**” nomli 3-bo’limida tragediyadagi hikmatli so’zlarning semantik, uslubiy qirralari yoritilgan.

Dramatik asarlarda voqea-hodisalar badiiy timsollarning harakati va nutqi vositasida yoritiladi. Boshqacha aytganda, qahramonlarning tashqi qiyofasi, ichki dunyosi, dunyoqarashi, xarakteri, xislatlari, orzu-umidlari ularning so’zida namoyon bo’ladi. Shu boisdan dramaturg bosh timsollardan tortib, oddiy personaj nutqiga ham jiddiy e’tibor qaratadi, ularning xarakteri, kasb-kori, martabasiga ko’ra so’zlatadi. Adib dramalarida har bir timsol falsafa bilan hikmatli so’zlatilgan. Birgina “Mirzo Ulug’bek” tragediyasida 30 yaqin timsollar nutqida ularning butun boricha ko’rasiz, tasavvur qilasiz. Boshqacha aytganda, fojiadagi posbon posboncha, navkar navkarcha, sipohiy sipohiycha, ijod, ilm ahli falsafiy, ijodiy, bosh timsol Mirzo Ulug’bek esa shoh sifatida shohona, olim sifatida olimona fikrlaydi va so’zlaydi. Buni biz Ulug’bek timsoli nutqiga xos hikmatlar misolida ham yorqin kuzatamiz. Fojiada Mirzo Ulug’bek nafaqat adolatli shoh, mehribon ota, balki ziyoli, ilm fidoyisi, olim sifatida namoyon bo’ladi. Bu uning ilm, ma’rifat, ilmning o’rni haqidagi Piri Zindoniya qaratilgan quyidagi hikmatli fikrlarida ham ifodalangan:

Mamlakatga urfon kerak, ilmu ma’rifat,

Boshboshdoqlik emas, idrok, nizom, farosat. [M.U,164-b.]

Ulug’bek Jomiy bilan suhbatda:

Ilm inson ko’zin ochar, qulog’in ochar,

Fan miyaga idrok bilan yorug’in sochar. [MU,185-b.]

Shoirning mahorati bilan xalq maqollariga monand yaratilgan hikmatli so’zlarning har biriga ta’zod, o’xshatish, ironiya, sarkazm kabi tasviriv vositalar asosida uslubiy-badiiy sayqal berilgan.

Dissertatsiyaning 2.4-bo’limida “**Murojaat birliklarining semantik-funksional va lingvopoetik tahlili**” berilgan.

Tilning asosiy funksiyalaridan biri shaxslararo kommunikatsiyaga xizmat qilishidir. Kishilik jamiyatida shaxslarning ma’lum bir voqelikka turli ijtimoiy-sotsial munosabatlari murojaat birliklari orqali ifodalanadi. Adresatning adresantga ijtimoiy-ruhiy holatidagi turli his-tuyg’ulari: *xursand bo’lish, xafa bo’lish, rozilik, norozilik, taajjub, yalinish, hayratlanish, kinoya, zaharhanda, masxara, olqish, so’roq, ta’kid, istak, qo’llab-quvvatlash* kabi kommunikativ mazmuni ifodalashda murojaat

birliklarining turli ko‘rinishlaridan foydalaniladi⁶⁴. Dramatik asarlarning asosini monologik va dialogik nutq tashkil etishi bois timsollar muloqotida murojaat birliklarining turli ko‘rinishlaridan faol foydalaniladi.

Bunday birliklarda so‘zlovchi va tinglovchi o‘rtasidagi yaqinlik, hurmat, ishonch, hurmatsizlik, ishonchsizlik kabi baho semalari ham ifodalanadi. Shu nuqtayi nazardan murojaatlarning barida salbiy yoki ijobiy fikr mavjud. Jumladan, *Abdullatif* – padarkush, jamiyat va tarix la‘natiga uchragan xiyonatkor o‘g‘il timsoli. Tragediyaning fojiaiy nuqtasi ham shoh, olimning shu o‘g‘li tomonidan o‘ldirilishidadir. Muallif ana shu xiyonatkor, padarkush o‘g‘il obrazining murojaatlarida otasiga nisbatan *hasad, nafrat, g‘araz va tubanlik* semalarini mahorat bilan ifoda etadi:

Ulug‘bek

Movarounnahr hukmdori kim ekan hozir?

Abdullatif

Shahriyori falakviqor hazrat Ulug‘bek! [M.U,180-b.]

Bu *shahriyori falakviqor hazrat Ulug‘bek* murojaatida saroy kishisiga xos shohona ijobiy sema ustuvor. Muallif Abdullatif nutqida bu murojaat shaklini qo‘llash orqali uning konnotativ semasiga urg‘u beradi. Murojaat shaklida Abdullatifning o‘z otasiga salbiy munosabati *kinoyali, piching, zaharhanda* ohangida anglashiladi.

“Mirzo Ulug‘bek” tragediyasi timsollari nutqida Ulug‘bekka nisbatan qo‘llangan murojaat birliklarining har biri semantik-funksional, uslubiy jihatdan alohida mohiyatga ega (Qarang. 2.4-jadval).

Asar matnidagi har bir murojaat shakli orqali timsollarning Ulug‘bekka nisbatan turli subyektiv munosabati, ya‘ni baho semasi ifodalangan. Jumladan, saroy a‘yonlari nutqiga xos murojaat birliklarida *ehtrom, faxr, maqtov, xursandlik, mamnunlik* kabi ekspressiv munosabatlar ifoda etilganligini kuzatamiz.

Dramalarda birgina Ulug‘bek va Jaloliddinga nisbatan qo‘llangan murojaat shakllari tarixiy koloritni ifodalash barobarida bosh timsol falsafasi va ruhiy olamini oydinlashtirgan. Shayxona uslubda “kashf” etilgan murojaat shakllari adresant va adresat o‘rtasidagi turli ijtimoiy-siyosiy, ekspressiv munosabatlarni ochib berishga, badiiylik va obrazlilikni oshirishga xizmat qilgan.

Dissertatsiyaning 3-bobida “**Dramalardagi tasviriy va uslubiy vositalarning lingvopoetik tahlili**” dalillar asosida ochib berilgan.

Mazkur bobning “**Dramalardagi tasviriy vositalarning lingvopoetik tahlili**” nomli 1-bo‘limida badiiylik va obrazlilik ifodalovchi vositalarning tahlili berilgan. Bunday birliklar ilmiy manbalarda *badiiy tasvir vositalari, ko‘chimlar, troplar, uslubiy figuralar // stilistik figuralar, sintaktik-stilistik figuralar, she‘riy san‘atlar*⁶⁵ kabi turli terminlar bilan ataladi va ular semantik-funksional jihatdan bir necha turlarga bo‘linadi. Maqsud Shayxzodaning “Jaloliddin Manguberdi” va “Mirzo

⁶⁴ Акбарова З. Ўзбек тилида мурожаат шакллари. – Тошкент: Академ нашр, 2015. – Б. 15.

⁶⁵ Бу haqda qarang: Шомаксов А., Расулов И. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983; Мамажонов М., Махмудов У. Услубий воситалар. – Фарғона, 1994; Бобоев Т. Шеър илими таълими. – Тошкент: Ўқитувчи, 1996; Йўлдошев М. Бадий матн ва унинг лингвопоетик таҳлили асослари. – Тошкент: Фан, 2007; Мамажонов А., Addupatoyev М. О‘zbek matnining semantik, sintaktik va stilistik aspekti. – Farg‘ona: Classic, 2021.

Ulug‘bek” tragediyalarida *metafora, o‘xshatish, jonlantirish, epitet, tanosib, tadrij, perifrasi, mubolag‘a, ironiya, sarkazm* kabi 20 dan ortiq badiiy tasvir vositalaridan o‘rinli va unumli foydalanilgan.

“Jaloliddin Manguberdi” va “Mirzo Ulug‘bek” dramalarining sujeti ziddiyat hamda kurashlarga yo‘g‘rilgan. Bu ziddiyatlar vatanparvar, jangchi – Jaloliddin va shoh, olim – Ulug‘bekning qonli fojialariga asoslanadi. Asarlarning qizil chizig‘ida *Jaloliddin – saroy ahli, Jaloliddin – Xorazmshoh, Jaloliddin – Chingizxon*; “Mirzo Ulug‘bek” tragediyasida esa *shoh – olim, ota – o‘g‘il, o‘g‘il (Ulug‘bek) – ona (Gavharshod), shoh – sardadorlar (Piri Zindoniy), olim – Amir Temur, shoh – saroy ahli* ziddiyatlarining fojiali yakuni mujassam. Shu boisdan muallif badiiy matnda timsollar o‘rtasidagi tragedik ziddiyatni yoritishda *antiteza, kinoya, ironiya, sarkazm* kabi badiiy tasvir vositalaridan o‘rinli foydalangan. Bu vositalar dramatik matnda timsollarning jamiyatga va o‘zaro salbiy subyektiv munosabatlarini yorqin tasvirlash imkonini bergan va mazmun muxtasar, ta’sirchan ifodalangan.

Kinoya, ironiya, sarkazm uslubiy-semantik, ekspressivlik nuqtayi nazaridan bir-biridan farqlanadi. Bu uch turli figura fojiviy asarlarda tadrijiy tartibida gradatsiya bilan beriladi.

“Jaloliddin Manguberdi” va “Mirzo Ulug‘bek” dramalarining tahlilida muallif 50 dan ortiq o‘rinlarda timsollar nutqida sarkazm tasviriy vositasidan foydalanganligini kuzatdik. Har ikki dramada adib sarkazm orqali timsollar o‘rtasidagi qarama-qarshilikning fojiali nuqtalarini tasvirlaydi. Sarkazmda ko‘chma ma’no, pardalanganlik xususiyati yemiriladi, nazarda tutilgan obyekt bilan ifodaning aloqasi ancha ochiq bo‘ladi⁶⁶.

Adib o‘xshatish badiiy tasviriy vositasini faol qo‘llagan. Muallif bosh timsol Mirzo Ulug‘bek bilan bog‘liq tarzda tabiat tasvirini – samovot manzarasini o‘xshatishlar vositasida takrorlanmas badiiyat bilan ifodalaydi.

Maqsud Shayxzoda tragediyaning 1-pardasiga samo tasvirini III posbon nutqida quyidagicha tasvirlaydi:

Shu zangori ko‘kni degin yalanglik o‘tloq.

Mana senga misol uchun, bir to‘da yulduz,

Fahming yetsa, uni bilgin bir suruv qo‘y deb.

Mana deylik o‘sha bulut...

Lekin asli-chi,

Yaylovdagi tog‘ tizmasin qorli sirtlari,

Fahming yetsa, sen chaqmoqni hassa deb bilgin.

Qo‘ychivon oy – o‘dag‘aylab urar tog‘larga.

Yomg‘ir – osmon qo‘ylarining tabarruk suti.

Qorlar esa qo‘ylardan to‘kilgan junlar. [M.U, 7-8-b.]

Odatda, tashbeh san’ati to‘rt juzv orqali yuzaga keladi: *mushabbih (o‘xshatilayotgan narsa), mushabbihun bih (o‘xshayotgan narsa), vajhi shabih (o‘xshatish sababi), vositai tashbih (o‘xshatish vositasi)*. Shu unsurlarning qo‘llanishiga ko‘ra, tashbehning bir necha turlari farqlanadi. Tarkibida mushabbih va

⁶⁶ Куронов Д., Мамажонов З. Ўша луғат. – Б. 272.

mushabbihun bih ishtirok etgan o‘xshatish *tashbehi muyaqqad* (noaniq o‘xshatish) hisoblanadi. Yuqoridagi o‘xshatishlar aynan *tashbehi muyaqqad*dir.

Adibning mahorati shundaki, samoni betakror o‘xshatishlar bilan posbonning kasbi, dunyoqarashi, tafakkur olamiga hamohang tasvirlaydi. Posbon saroyni, podshohni qo‘riqlovchi, samoviy ilmga ega bo‘lmagan shaxs, ammo shoh, olim Ulug‘bek haqida tasavvurga ega. Shu bois muallif posbonni munajjim, olim Ulug‘bek shaxsiyatiga xos so‘zlatadi, osmonni *bahoriy o‘tloqqa*, yulduzlarni *qo‘y to‘dasiga*, bulutni *tog‘ning qorli cho‘qqilariga*, chaqmoqni *cho‘pon hassasiga*, oyni esa *to‘da boshi qo‘ychivonga* o‘xshatadi va tashbeh san‘ati asosida *samo va o‘tloq* manzarasini uyg‘unlikda chizadi: *go‘yo cho‘pon qo‘ylarni, qo‘ychivon oy esa yulduzlarni bir maqsad tomon yetaklagandek*. Kontekstdan anglashiladiki, oy bu – *Ulug‘bek*, yulduzlar esa *shogirdlaridir*.

Bu o‘xshatishlar paradigmasini quyidagicha ifodalash mumkin:

samo → *o‘tloq* → *saroy*;

cho‘pon → *oy* → *Ulug‘bek*;

chaqmoq → *hassa* → *adolat hassasi*;

bulut → *qorli cho‘qqi* → *shoh Ulug‘bekka xos viqor*;

yomg‘ir → *sut* → *mo‘l-ko‘llik*;

qor → *jun* → *yorug‘ kelajak*.

Dramaturg Ulug‘bekning saroy va samo ilmining sohibi, shohi ekanligini ham posbon nutqi orqali o‘xshatish san‘ati bilan xalqona milliy uslubda tasvirlaydi. Ko‘rinadiki, tabiat va jamiyatni uyg‘unlikda tasvirlash orqali falsafa, mantiq yaratish adib Shayxzodaga xos bo‘lgan xususiyatdir.

Maqsud Shayxzoda dramalarda taassurotni kuchaytirish, ta‘sirchan ifodalash, obrazli bo‘rttirish maqsadida mubolag‘a va uning turlarini ham fojialar sujetiga xos o‘rinli qo‘llaydi. “Jaloliddin Manguberdi” tragediyasining bosh g‘oyasi vatan va xalqning hurligi uchun kurashligi bois undagi mubolag‘alarda ham shu mazmun ifodalangan. Masalan, adib Temur Malikning mard, jasur va yurt raqiblariga qarshi nafratini mubolag‘aning g‘ulu turi orqali obrazli tasvirlagan:

Boray desa kim yurtga tirik,

Yovni qirib yasasin ko‘prik. [J.M, 345-b.]

Adib dramatik asarlar yaratishda o‘ziga xos, ya‘ni shayxona mahorat sohibidir. U Ulug‘bek timsoliga nisbatan betakror epitetlardan foydalanadi. Masalan, Abdurazzoq nutqida:

Ammo hazrat Ulug‘bekday olim bir sulton

Iskandardan keyin taxtda o‘tirgan emas.

Fanning shohi, fazilatning podshohi erur. [M.U, 15-b.]

Kontekstdan anglashiladiki, Ulug‘bek nafaqat saroy mirzosi, balki fan, ahli donishlarning ham sultoni – *fanning shohidir*. *Hazrat, fazilatning podshohi* kabi epitetlarda uning oliynasab, hammaga birdek hush yoquvchi muhtaram zot ekanligi ifodalangan.

Muallif Ali Qushchi tarixiy timsolini ham epitet vositasida badiiy, obrazli tasvirlaydi:

Bu – shogirdim, Ali Qushchi, mahramim do‘stim,

Sizlar uchun olib kelgan esdalik – tuhfa. [M.U, 24-b.]

Adib Ali Qushchi timsolini, avvalo, Ulug‘bekning olim, falakkiyot ilmining shohi va arbobi ekanligini badiiy ifodalash uchun tragediya sujetiga olib kiradi va Ulug‘bek nutqidagi *shogirdim, mahramim do‘stim* kabi epitetlar vositasida esa ularning yaqinligini ta’sirchan tasvirlagan.

Maqsud Shayxzoda dramalarda salbiy bo‘yoqdor epitetlarni ham timsollar xarakteri va sajjiyasiga xos o‘rinli qo‘llaydi. Xususan, Chingizxon timsoliga nisbatan *qonli Chingiz* [J.M, 302-b.], *behayo bir gado* [J.M, 303-b.], *yalmog‘iz mo‘g‘ul* [J.M, 304-b.], *odamxo‘r nomard* [J.M,342-b.] kabi sifatlashlar, shuningdek, jangda yengilgan lashkarlar ruhini tasvirlovchi *pajmurda sarbozlar* [J.M, 314-b.], *uyqusiz Xo‘jand* [J.M, 317-b.] kabi badiiy sifatlashlar drama ta’sirchanligini oshirgan.

Bobning 2-bo‘limida **“Dramalardagi uslubiy vositalarning lingvopoetik tahlili”** yoritilgan. Muallif *takror bilan bog‘liq assonans, alliteratsiya, epifora va ellipsis, ritorik so‘roq, gradatsiya* kabi uslubiy vositalardan ham badiiy maqsadlarda mahorat bilan foydalangan.

Muallif ritorik so‘roq vositasida timsollar xarakteri, turli hissiy kommunikativ munosabatlarini ochiq, ta’sirchan ifodalashga erishgan:

Jaloliddin

Bu dunyoda onasiz tug‘ilgan kim bor?

Jon berganga jon bermoq mardlarga darkor!

Onamizning onasi bo‘lsa shu Vatan –

Ko‘rlik afzal bu yurtni asir ko‘rmoqdan. [J.M, 348-b.]

Muallif kontekstda *ona* va *vatan* leksemalarini bir xil mazmunda qo‘llaydi va *“Bu dunyoda onasiz tug‘ilgan kim bor?”* ritorik so‘rog‘i vositasida barcha insonni ona dunyoga keltirishini, ona, Vatan yagona va muqaddasligini, ular uchun qon to‘kish mardlar ishi ekanligini ta’sirchan ifodalaydi.

Muallif *“Mirzo Ulug‘bek”* tragediyasida Piri Zindoniy nutqida ritorik so‘roq namunalarini faol qo‘llash bilan uning o‘tmishini ta’sirchan ifodalashga erishgan:

Nega darkor? Sarguzashtlar, sarguzashtlarmish!

Men ularni aytgan bilan yoriydimi kun?

Yo la’nati zindon qulab kelarmi erklik?

Yo qaytadan men yosharib, jo‘ralar bilan –

Jumalikda yallaxonlik qilamanmi-a?

Podshohga insonlarni o‘ldirmoq oson!

Ammo, qani, ular kimni tiriltirgan? Hayhot! [M.U,160-b.]

Bobning **“Remarkalarning lingvopoetik xususiyatlari”** nomli 3-bo‘limida adibning remarka yaratish mahorati tahlil qilingan.

F.Babadjanov dramalarning lisoniy xususiyatlarini tahlilga tortar ekan, dramatik nutqni struktur jihatdan *muallif nutqi (remarka) va personajlar nutqi* ko‘rinishida ikki turga ajratadi⁶⁷.

Muallif nutqi – remarka yozuvchi mahoratining oynasi bo‘lib, asarda qiyofalar, ularning portretlari, ichki dunyosi, tabiat manzaralari, hammasini yozuvchining tili va

⁶⁷ Бабаджанов Ф. Ўзбек жаҳид драмаларининг лисоний хусусиятлари: Филол. фан. бўйича фалсафа док-ри (PhD) ... дисс. – Тошкент, 2002. – Б.93.

dilidan bayon qilinuvchi “hokimlikka” ega nutq⁶⁸. Remarkada asar ishtirokchilarining tashqi qiyofasi, yoshi, xulqi, xatti-harakati, qiliqlari, intonatsiyasi, sahna manzarasi va hokazolar yoritiladi. G.Ikromova remarkalarni strukturaviy jihatdan *so‘z, birikma, gap, supersintaktik butunlik* kabi turlarga ajratgan⁶⁹.

Maqsud Shayxzoda “Mirzo Ulug‘bek” tragediyasidagi remarkalarda, ayniqsa, ramziy timsollarni yuksak mahorat bilan yaratdi. Asarda bir necha o‘rinda Amir Temur qo‘lida qilich bilan tasvirlanadi. Bunday qilich timsoli *kuch-qudrat, zo‘ravonlik, toj-u taxt* ramzi sifatida namoyon bo‘ladi: *Uning qiyofasi haybatli. Qo‘lidagi qilichini havoda o‘ynatib, qahqaha urib yuboradi.* [M.U, 211-b.] Qilich ramzi Amir Temur timsoliga viqor, dabdaba, haybat baxsh etgan.

Dramaning 5-parda 2-sahnasida esa shunday remarka beriladi: *Temur qilichin o‘ynatib, haybatli qahqahalar qo‘yib yuboradi. Shu payt birdan Temur qiyofasi yonida to‘satdan boshqa bir inson jussasi paydo bo‘lib qoladi. U qo‘lidagi bolg‘ani baland ko‘tarib Temur qilichiga uradi. Qilich Temurning qo‘lidan tushib ketadi. Shu asnoda birdan sahna orqasi yorishib ketishi bilan Temur yer tagiga cho‘kib ketadi. Tepalikda qo‘lida bolg‘a ko‘targan Piri Zindoniy turgani ko‘rinadi.* [M.U, 212-b.]

Demak, Amir Temur va Piri Zindoniyning xayoli bir-biri bilan to‘qnashadi. Bu to‘qnashuvda Piri Zindoniy qo‘lidagi bolg‘a bilan Amir Temurning qo‘liga uradi. Jahongirning qilichi qo‘lidan tushib ketadi, borliqni qoplab turgan qorong‘ilik tarqab, atrof yorishib ketadi, Temur yer tagiga cho‘kib ketadi, ya‘ni qabriga qaytadi.

Bunga Shuayib Qoraqosh quyidagicha xulosa beradi: “... sovet mafkurasining simvoli sifatida qo‘llanilgan bolg‘aning qilichni mag‘lub etishi va oxirgi pardadagi manzara, milliy tarix va milliy qahramonlarga yuklangan kuchli zarbadir”⁷⁰. M.Qo‘chqorova e‘tirof etganidek, “Haqiqatan ham tragediyada qilich – zo‘ravonlik, toj-taxt ramzi bo‘lsa, bolg‘a ishchi-dehqonlar, oddiy xalq ramzi sifatida aks ettirilgan”⁷¹.

Adibning mahorati shundaki, u asarda tabiat va jamiyatni, ya‘ni Ulug‘bek va saroy hayotini uyg‘unlikda tasvirlaydi. Bunda Ulug‘bekning shohligi va olimligiga mutanosib tarzda *fonus, oy, yulduz, osmon, qilich* ramzlaridan ham unumli foydalanadi: *Bir necha sipohi fonusni urib tushiradilar. O‘rtaga qorong‘ilik cho‘kadi.* [M.U, 250-b.]

Takrorlanmas tasviriy, uslubiy vositalar asarlarga obrazlilik, badiiylik, ekspressivlik va xalqona milliy ruh baxsh etgan hamda g‘oyani shakliy-mazmuniy jihatdan shayxona o‘ziga xos jilo va talqin etilishini ta‘minlagan.

⁶⁸ Имомова Г. Тирик миллий характерлар яратишда бадий нутқнинг роли: Фил. фан. номз. ... дис. – Тошкент, 1993. – Б.68.

⁶⁹ Ikromova G. Sharof Boshbekov dramalarining lisoniy tadqiqi: Filol. fan. bo‘yicha falsafa dok-ri (PhD) ... diss. avtoref. – Farg‘ona, 2023. – B.26.

⁷⁰ Şuayip Karakaş. Maksud Şeyxzase ve Mirza Ulug‘bek piyesi. Türkiyat türklük bilimi araştırmaları dergisi, Güz, 2010 sayı. 7. – S.47.

⁷¹ Қўчқорова М. Мақсуд Шайхзода ижодининг Туркияда ўрганилиши // Бадий сўз ва руҳият манзаралари. – Тошкент: Мухаррир, 2011. – Б. 208. Б. 203-210.

XULOSA

1. Badiiy asarlar, jumladan, dramalar lingvopoetik tahlilida ularning janri bilan bog‘liq shakliy va mazmuniy xususiyatlarini e‘tiborga olish samaradorlikni ta‘minlaydi. Shu jihatdan dramatik asarlarda dramatism, fojiviylilik va yumor-hajv ruhini, badiiy timsollar xarakterini ifodalovchi poetik aktuallashtirilgan tilning tasviriy, sintaktik-uslubiy vositalarni tilshunoslik hamda adabiyotshunoslik fanlari integratsiyasiga asoslangan shakl va mazmun, makon va zamon, nom va shaxs uyg‘unligi tamoyillarida tahlil qilish lozim.

2. Maqsud Shayxzodaning “Jaloliddin Manguberdi” va “Mirzo Ulug‘bek” tragediyalari mavzuiy, g‘oyaviy-badiiy, til, uslub jihatdan o‘zbek dramaturgiyasining eng sara namunalari.

3. Adib jahon dramaturgiyasining an‘anaviy va ilg‘or tajribasini o‘zbek adabiyotiga olib kirdi. O‘zbek tili va adabiyotida ham til, mavzu, uslub jihatidan sara fojiviylilik asarlar yaratish mumkinligini isbotladi.

4. Maqsud Shayxzoda tarixiy fojialar yaratishda o‘ziga xos va betakror shayxona uslub sohibidir. Adib o‘zbek dramaturgiyasining sara namunalari “Mirzo Ulug‘bek”, “Jaloliddin Manguberdi” tragediyalarini yaratishda har bir til birligidan, jumladan, antroponimik birliklar: ism va laqablardan ham mavzu, ham g‘oya va tasvirga olingan davrga mutanosib tarzda yuksak mahorat bilan foydalangan. Bu, albatta, asarning lingvopoetik mukammalligini ta‘minlagan.

5. Dramalarda Maqsud Shayxzodaning o‘ziga xos uslubi yaqqol sezilib turadi. Asarlar jo‘shqinlik va harorat bilan bitilgan, badiiy timsollar nutqida Shayxzodaga xos falsafiy teranlik, obrazlilik kuzatiladi.

6. Maqsud Shayxzoda yaratgan timsollar ismi, laqabida sohibining portreti namoyon. Har bir poetonim yuksak mahorat bilan shakl va ma‘no, nom va shaxs uyg‘unligida yaratilgan, badiiy-uslubiy sayqal topgan.

7. “Mirzo Ulug‘bek” tragediyasidagi bosh timsoldan tortib oddiy personajlarning nutqida ularning barchasini butun boricha ko‘rasiz, tasavvur qilasiz. Asardagi har bir timsol o‘ziga mos va xos, ya‘ni posbon posboncha, navkar navkarcha, sipohiy sipohiycha, ijod, ilm ahli falsafiy va ijodiy, bosh timsol Ulug‘bek esa shoh sifatida shohona, olim sifatida olimona fikrlaydi hamda so‘zlaydi. Bu asarga mazmunan sayqal bergan hikmatlarda ham yorqin ko‘rinadi.

8. Dramadagi badiiy timsollarga xos aforizmlar zamirida o‘ziga xos badiiy hukm, falsafiy xulosa yotadi. Shoir tomonidan “kashf etilgan” xalq maqollariga monand hikmatli so‘zlar asar ta‘sirchanligini, poetik salmoqdorligini ta‘minlagan.

9. Maqsud Shayxzoda til birliklari takroriga asoslangan alliteratsiya, assonans, anafora, epifora, rifma (qofiya) kabi uslubiy vositalardan va oq she‘r imkoniyatlaridan shayxona mahorat bilan unumli, o‘rinli foydalangan hamda uning lisoniy-badiiy imkoniyatlarini boyitgan.

10. Muallif ritorik so‘roq, ritorik xitob, murojaat shakli, inversiya, ellipsis, parallelizm kabi sintaktik vositalarning uslubiy, semantik-funksional imkoniyatlaridan mavzuga xos dramatism va fojiviylilikni yorqin ifodalashda samarali foydalangan.

Ilava2.4-jadval. Mirzo Ulug‘bekka nisbatan qo‘llangan murojaat shakllari.

№	Timsollar nutqida	Murojaat shakllari	Dramadagi sahifasi	Asardagi semantik xususiyati
1	Firuza	<i>valine'mat</i>	75; 42; 137; 246; 83; 86	<i>oliyhimmat, tirikligim sababchisi</i>
		<i>ustoz</i>	135	<i>hayot yo'lidagi ustoz</i>
			245	<i>ilm yo'lidagi ustoz</i>
			256	<i>sevimli yor, pir.</i>
2	Ali Qushchi	<i>A'lohazrat</i>	40	<i>oliy va ulug' zot; hurmatli zot</i>
		<i>Janob shahriyor</i>	40	<i>yuksak martabali podshoh</i>
		<i>valine'mat</i>	207	<i>oliyhimmat</i>
		<i>ustoz</i>	207	<i>pir; ota</i>
		<i>aziz muallim</i>	255	<i>barcha uchun sevimli, hurmatli ustoz</i>
		<i>davlatpanoh</i>	38	<i>xalq panohgohi</i>
3	Gavharshodbegim	<i>ulug' Mirzo</i>	119; 121	<i>ulug' hukmdorlar vorisi</i>
		<i>Mirzo</i>	120	<i>oliy martabali shoh va olim</i>
4	Abdullatif	<i>qiblagohim</i>	69; 76; 77	<i>panohgoh (ayyorlik mazmunida)</i>
		<i>buzrukvorim</i>	70; 92	<i>yagona yupanch</i>
		<i>shahriyori falakviqor hazrat</i>	180.	<i>oliy martabali shoh</i>
5	Piri Zindoni	<i>Mirzo Ulug'bek</i>	161	<i>ulug' hukmdor (kinoyali)</i>
		<i>Mirzo</i>	165	<i>hukmdor (zaharhanda)</i>
		<i>ulug' munajjim</i>	166	<i>astronom olim</i>
		<i>buyuk qabli inson</i>	166	<i>sahovatpesha, samimiy</i>
		<i>sohibi toj</i>	166	<i>saltanat egasi</i>
6	Hudaychi	<i>Shahriyori juvonbaxt, sulton Ulug'bek ibni sulton</i>	54	<i>toj-u taxt ko'rki tolesi baland sulton Ulug'bek</i>
		Devonbegi	<i>sulton</i>	12
	<i>hazrat shahriyor</i>		91	<i>ulug' hukmdor</i>
	Chin elchisi	<i>uy egasi</i>	19	<i>saltanat podshohi</i>
		Hind elchisi	<i>janob sulton</i>	19
	<i>shavkatmaob hukmdor</i>		19	<i>qudratli podshoh</i>
	Qozi Miskin	<i>hazrat shahriyor</i>	25	<i>Yuksak hukmdor</i>
		<i>janob sulton</i>	81	<i>hurmatli sulton (kinoyali)</i>
	Sayid Obid	<i>mavlon</i>	31	<i>hurmatli olim</i>
		<i>sulton</i>	130	<i>podshoh (kinoyali)</i>
Shayxulislom	<i>jahonpanoh</i>	138	<i>dunyo himoyachisi</i>	
7	Ota Murod	<i>qiblayi olam</i>	58	<i>yetti jahon qiblagohi</i>
		<i>hazrat</i>	59	<i>marhamatli zot</i>
		<i>davlatpanoh</i>	60	<i>panohgohim</i>
	Bobo Kayfi	<i>shafqatpanoh</i>	61; 154	<i>rahm-shafqatli himoyachi</i>

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NAMANGAN STATE UNIVERSITY

IKRAMOVA MUHTARAM BOTIRJON KIZI

**LINGUOPOETHIC FEATURES OF MAQSUD SHAYKHZODA'S
DRAMAS**

10.00.01 – Uzbek Language

ABSTRACT

**of Dissertation of the Doctor of Philosophy (PhD) in PHILOLOGICAL
SCIENCES**

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INTRODUCTION

(doctoral (PhD) dissertation abstract)

The relevance and actuality of the dissertation topic. In recent years, modern linguistics such as cognitive linguistics, sociolinguistics, psycholinguistics, ethnolinguistics, linguoculturology and linguopoetics have been rapidly developing in world linguistics based on an anthropocentric approach to language research. Special attention was paid to the study of the text and its types, including the linguopoetic aspects of artistic texts. Research on linguopoetics, which is one of the important areas of text linguistics, focuses on the specific linguistic features of literary genres, the ability of creators to use the phonetic, lexical, morphemic, morphological, syntactic and methodological possibilities of the language, the development and improvement of the literary language, in particular, the artistic style. It has important scientific and practical value in studying issues such as contribution.

In world linguistics, artistic texts are considered an important object of the field of linguopoetics, because any artistic text is a linguistic, artistic landscape of the world, artistic speech, the linguistic uniqueness of its prose and poetic forms, the possibilities of poetic actualized language units and tools, and the stylistic skills of writers and poets. is an important source for drawing conclusions.

In the conditions of the new Uzbekistan, the development of the science of linguistics, the improvement of research in this direction, and the education of young people in the spirit of love for their mother tongue and motherland, national traditions and values, have become a priority. Therefore, as part of the measures to further improve the Uzbek language in our country, it is necessary to "initiate the study of modern methods of scientific schools of the Uzbek language in the higher education system, to identify and research scientific problems related to the development prospects of the language" such tasks are defined. Development and improvement of Uzbek linguopoetics is one of these tasks. Indeed, the further development of our national language, which is the basis of our spirituality, the restoration of the national-spiritual values of our people formed over the centuries, and the study of the spiritual heritage created by our ancestors are relevant for today.

Although there are some studies in Uzbek linguistics dedicated to the linguopoetic study of the language and style of the works of certain artists, the dramas of Maksud Shaykhzada have not been studied linguistically.

In the development of Uzbek literature and our literary language, Maksud Shaykhzada's creative path has a special place. Shaykhzada's poems and dramas on various topics vividly reflect the hidden possibilities of the Uzbek language, the unique linguopoetic features of language units, charm, colorfulness, expressiveness, emotional-expressiveness. From this point of view, the linguopoetic study of Maksud Shaykhzada's dramas is also of great scientific and practical importance.

The Law of the Republic of Uzbekistan No. 177-1 of December 21, 1995 adopted in a new version "On the State Language" and the Law of the Cabinet of Ministers No. 311 of September 10, 1996 "On the State Language of the Republic of Uzbekistan" requirements of the Decision On making relevant changes to the state program aimed at increasing No. PF-4947 dated February 7, 2017 "On the

strategy of actions for the further development of the Republic of Uzbekistan”, 2019

No. PF-5850 dated October 21 “On measures to radically increase the prestige and status of the Uzbek language as a state language”, as well as No. PF-6084 dated October 20, 2020 “Promoting the Uzbek language in our country on measures to improve development and language policy”, No. PF-60 dated January 28, 2022 Decrees “On the development and strategy of New Uzbekistan for 2022-2026”, PQ-4479 dated October 4, 2019, “On the adoption of the Law of the Republic of Uzbekistan “On the State Language” On the wide celebration of the thirtieth anniversary of thesis works to a certain extent.

Compliance of the dissertation with the priorities of science and technology development of the Republic of Uzbekistan. The research was carried out in accordance with the priority direction of the development of science and technology of the republic I. “Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy”.

Level of study of the research problem. In linguistics, studies devoted to the study of text and its nature began to appear in the middle of the 20th century. Since the last quarter of the last century, linguopoetics has developed as an independent direction in Uzbek linguistics, and researches have appeared. In particular, N. Mahmudov, I.K. Mirzayev, S. Karimov, G. Imomova, G. Muhammadjonova, M. Yakubbekova, D. Shadiyeva, G. Jumanazarova, D. Jamoliddinova, M. Yuldashev, R. Normurodov, Sh. Toshkhojayeva , M. Kurbanova researched the linguopoetic features of artistic texts, dissertations and monographs were created.

The creative and literary activity of Maksud Shaykhzada was researched monographically by M.Zokirov, translation skills by K.Tojiyev. In particular, the life and creative work of Maksud Shaykhzada was studied by fellow Azerbaijani and Turkish literary experts and linguists, and many of his poems were analyzed linguistically. As examples of dramatic genres, the dramas “Mirzo Ulugbek” and “Jalaluddin Manguberdi” by Maksud Shaykhzada have been adequately studied in the literary process, but they have not been studied in terms of linguopoetics. Also, no monographic studies on the linguopoetic study of dramatic works have been created.

The connection of the research with the research plans of the higher educational institution where the dissertation was completed. The dissertation was completed within the framework of the topic “The anthropocentric study of Uzbek onomastics” for 2021-2025 of the Uzbek language and literature department of Namangan State University.

The aim of the research is to investigate the linguopoetic characteristics of Maksud Shaykhzada's historical dramas “Mirzo Ulugbek” and “Jaloliddin Manguberdi”.

Tasks of the research:

elucidate the specific linguistic features of dramatic works and issues of linguopoetic analysis;

To provide a linguopoetic analysis of language units representing historical and national color in the dramas of Maksud Shaykhzada;

linguopoetic analysis of the author's ability to choose and use linguistic units and methodological tools, create occasionalisms in dramas;

highlighting the linguopoetic aspects of dialogues and monologues typical of dramatic speech in tragedies;

provide semantic-functional and linguopoetic analysis and description of paremiological, reference units in dramas;

to reveal the nominative and artistic-stylistic features of anthroponyms in dramas.

The historical tragedies “Mirzo Ulugbek” and “Jalaluddin Manguberdi” by Maksud Shaykhzada were taken as the object of research.

The subject of the research is the linguopoetic aspects of the phonetic-phonological, lexical-semantic, onomastic, artistic-stylistic language units used in the historical tragedies of “Mirzo Ulugbek” and “Jaloliddin Manguberdi”.

Research methods. Comparative, phonopoetic description, lexical-semantic, semantic-stylistic, onomastic and linguopoetic methods of analysis are used to illuminate the research topic.

The scientific novelty of the research is as follows:

Linguistic features and methods of linguopoetic research related to the unique genre nature of dramatic works, in particular, tragedies, are determined;

Maksud Shaykhzada's artistic skills in using figurative tools such as alliteration, anaphora, epiphora, rhyme (rhyme), assonance based on the repetition of language units and the linguopoetic aspects of such tools are revealed;

the dramaturgical skill of the writer in illuminating the historical reality is highlighted in the linguopoetic analysis of visual tools such as simile, metaphor, epithet, antithesis, irony, sarcasm, which were actively used in the tragedies “Jalaliddin Manguberdi”, “Mirzo Ulugbek”;

the dramatist's individual skill in using the stylistic and artistic possibilities of syntactic tools such as rhetorical question, rhetorical address, form of address, and the semantic-functional function and linguopoetic features of such tools are revealed.

The practical results of the research are as follows:

The progress and stages of development of the linguopoetics of the Uzbek language are scientifically based;

The conclusions drawn as a result of the linguopoetic study of Maksud Shaykhzada's dramas provide the necessary information for current Uzbek linguistics and their importance in creating research on linguopoetics;

proved to be a practical resource in teaching lexicology, methodology and linguopoetics branches of linguistics.

Research results of the linguopoetic study of Maksud Shaykhzada's dramas provide the necessary information for current Uzbek linguistics and their importance in creating research on linguopoetics;

it has been proven that it can serve as a practical resource in the teaching of lexicology and methodology departments of linguistics.

The reliability of the research results is explained by the validity of the analyzed linguistic materials, the use of analytical methods of linguopoetics, the introduction of theoretical ideas and conclusions into practice, and the confirmation of the obtained results by competent structures.

Scientific and practical significance of research results. Uzbek linguistics, in particular, serves as an important theoretical source in enriching linguopoetics with scientific views and interpretations of the linguopoetic research of dramatic works. It serves as a material for writing textbooks and training manuals on Uzbek linguopoetics, teaching specialties such as “Method”, “Text Linguistics”, “Fundamentals of Artistic Analysis”, “Linguopoetics” elective subjects in higher educational institutions.

Implementation of research results. Based on the scientific results obtained in the study of the linguopoetic features of Maksud Shaykhzoda's dramas:

information on the linguopoetic analysis of language units expressing historical and national color in dramatic works; materials on the selection and use of linguistic units in the language of dramas, as well as the model of formation, morphological composition and features of use of derivational occasionalisms; The analysis and conclusions on the semantic-functional function of syntactic means such as rhetorical question, rhetorical exclamation, form of address, inversion, ellipsis, parallelism were used to create a database of the morpholexicon and morphological analyzer of the Uzbek language in the innovative grant project IL-402104209 “Creation of a software tool for the morpholexicon and morphological analyzer of the Uzbek language - an automatic processing tool for information search systems (Google, Yandex, Google translate)” implemented at the Alisher Navoi Tashkent State University of Uzbek Language and Literature within the framework of the State Scientific and Technical Programs (reference book of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated November 23, 2024 No. 04/1-3351). As a result, the morphological analyzer database was enriched with theoretical information on the morphological, semantic-functional characteristics of language units;

– The mastery of the Shaikhzoda in the use of figurative means such as alliteration, anaphora, epiphora, rhyme, assonance based on the repetition of language units in the dramatic works of Maqsud Shaikhzoda and the interpretations of the linguopoetic aspects of such means were used in the project “OT-F1-18. Development of methods and methodology for the formation of mass linguistic culture” carried out at Andijan State University in 2017-2020 (Reference of Andijan State University No. 39-01-539 dated May 11, 2024). As a result, the methods and methodology for the formation of mass linguistic culture were enriched with certain new theoretical views;

– Maksud Shaykhzoda's dramatic skills in illuminating historical reality in the tragedies “Jaloliddin Manguberdi” and “Mirzo Ulugbek”, his scientific views and conclusions on the Shaykhzoda’s style in using figurative means such as repetition-based alliteration, anaphora, epiphora, rhyme (rhyme), assonance, and simile, metaphor, epithet, antithesis, irony, and sarcasm were used in writing the scripts and enriching the content of the broadcasts “Bedorlik”, “Ijod zavqi”, “Ta’lim va

taraqqiyot”, “Millat va ma’naviyat” of the National TV and Radio Channel “O‘zbekiston” in 2023-2024. (Reference No. 26-36-922 of the National Television and Radio Company of Uzbekistan State Institution of the Uzbek Television and Radio Channel dated November 14, 2024). As a result, the audience's imagination and knowledge about Uzbek dramaturgy, Maksud Shaykhzada's unique dramatic skills, his unique shaikhona style, and the tragedies “Jaloliddin Manguberdi” and “Mirzo Ulugbek” were enriched.

Approval of research results. The results of the research were publicly discussed at 2 international and 6 national scientific-practical conferences.

Publication of research results. A total of 21 scientific works were published on the subject of the dissertation, including 7 articles (in 4 republican and 2 foreign journals) in scientific publications recommended to be published by the Higher Attestation Commission of the Republic of Uzbekistan.

Structure and scope of the research. Structure and size of the dissertation. The dissertation consists of an introduction, 3 main chapters, a conclusion, a list of references, and an “Explanatory Dictionary of Maqsud Saykhzadeh’s Tragedies”. The total volume of the work is 146 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the conducted research is based, the purpose, tasks, object and subject of the research are described, the scientific innovation, practical results of the research are described, the scientific and practical significance of the obtained results is disclosed, the implementation of research results into practice, published works and dissertation information on the structure is presented.

The 1st chapter of the dissertation entitled “**Linguopoetic analysis of dramatic works and the dramaturgy of Maqsud Shaikhzoda**” describes the specific linguistic features of dramatic works, issues of linguopoetic analysis, the role of Maqsud Shaikhzoda in the development of Uzbek dramaturgy and dramatic style.

The field of linguopoetics is also rapidly developing and improving in the era of globalization, integration of cultures, integration of sciences, including the cooperation and connection of linguistics with other social, natural, concrete sciences. In foreign linguistics, the works of scientists such as Y. Stepanov, L. V. Sherba, R. Yakobson, A. A. Potebnya, V. V. Vinogradov, V. M. Zhirmunsky, V. Y. Zadornova, G. O. Vinokur laid the foundation for the formation and scientific improvement of the field of linguopoetics. Theoretical issues of linguopoetics in Russian linguistics were first studied by scientists such as A.T.Gryaznova, L.V.Krasnikova, A.A.Lippgart.

Research methods and methodology, theoretical foundations and scientific terminology of the field B.V. Tomashevskiy, L.V. Sherba, D.N. Shmelev, V.V. Vinogradov, G. V. Stepanov, O. S. Akhmanova, V. Y. Zadornova, A. A. Lipgart,

It was created by scientists such as O.I. Moskalskaya. Nevertheless, in scientific literature, the term linguopoetics, the subject and object of the field are defined differently. In our opinion, the subject, purpose and problems of the field of linguopoetics are fully revealed in the scientific researches of V. Y. Zadornova.

According to the scientist's interpretation, "The subject of linguopoetics, which is a separate branch of philology, is a set of language tools that provide an aesthetic effect necessary for the realization of the writer's ideological and artistic goal in a work of art". As A.A. Lipgart noted, the study of linguopoetics and related phenomena creates complex situations. This is because the concepts expressed by this term require the use of two different research methods. The purpose of one of them is to show as fully as possible the general situation in which the thematic-stylistic description of a certain style used in a certain work is expressed, and the second one is to convey a certain ideological-artistic content and the role of formal language elements in creating a certain aesthetic effect. is the study of a literary text aimed at determining. However, since both approaches include the principle of simultaneous consideration of the formal and substantive aspects of the text, they can be combined with the term *linguopoetics*.

From the middle of the 20th century, under the influence of Russian linguistics, the issues of the language of artistic works in Uzbek philology A. Gulomov, Sh. It was examined in the linguistic aspect by scientists such as I. Sul'tonov, S. Mamajonov, O. Sharafiddinov, N. Shukurov, Y. Solijonov have been studied from the point of view of literary studies.

The first studies in the field of linguopoetics in Uzbek linguistics appeared in the 80s of the 20th century. N. Mahmudov's scientific articles on Oybek's prose and A. Qahhor's stories on linguopoetics were the first examples of this field.

A.A. Lipgart, explaining the object and methods of linguopoetics, emphasizes that artistic discourse is a reflection of the writer's ideostyle, and if the exact methodology of language phenomena is predicted in advance, the artistic style is based on one-sidedness.

The issues of linguopoetics of artistic text in Uzbek linguistics were extensively researched by M. Yoldoshev. The scientist notes the following as the main principles of linguopoetic analysis of artistic text: unity of form and content; text and its genre characteristics; unity of space and time; the status of language units in the national language and literary language; artistic language - national language - literary language history relations; literary studies - its connection with linguistics; principles of identifying poetic actualized language tools; determining the ratio of explicitness and implicitness in the artistic text; to determine linguistic and semantic features of intertextuality mechanisms.

In the linguopoetic analysis of dramatic works, following the above principles, based on their specific genre characteristics, it is necessary to pay attention to the following:

1. Linguopoetic analysis of titles (biblionyms). Linguopoetic analysis should begin with the title of the work. A lexical-semantic, nominative-motivational, structural, compositional and methodological analysis of the title will give good results. In this, the proportionality of the title to the theme and idea and plot of the work, stylistic and artistic aspects, structural models, nominative-motivational and lexical basis, the author's ability to create a title are revealed.

2. Linguopoetic analysis of names and nicknames of artistic symbols (poetonyms). A work of art, including the name and nickname of each character in dramas, performs a specific semantic, stylistic and artistic task. Names and nicknames of main characters and characters carry and express certain information about their owner as “speaking names”. Therefore, the lexical-semantic, nominative-motivational, stylistic features of the poetonyms of the dramatic work are analyzed in terms of chronological (historical and contemporary), real and textual, on the basis of the harmony of form and meaning, that is, name and person. In this process, the linguistic and artistic skills of the author in creating artistic symbols and naming them are highlighted.

3. Linguopoetic analysis of the characteristics of laconism (brevity) characteristic of dramatic works. The reason why drama is called a difficult type of fiction is that it should show the events in such a way that they are concisely presented, the character of the characters should be clearly and completely revealed in harmony with words and actions, explanation, description, explanation. requires complete freedom from giving, mastering the art of avoiding unnecessary details. In this respect, laconism occupies a special place in dramatic works. Wise words, proverbs, sayings, phraseology and slogans used in the work in connection with the requirement of brevity and conciseness are examples of laconism. Laconism is especially important in dramatic works. In this regard, special attention should be paid to the analysis of such units.

4. Linguopoetic analysis of the expression of national, historical and local color in dramatic works. Such an analysis of the dramatic work is based on the principle of harmony of space and time.

The dramatic work describes the events that happened in a certain period and region. This is related to the expression of national, historical and local color in the text of the work. In the course of the analysis, the linguistic and stylistic expression of these colors, i.e., the author's dramatic and linguistic skill in using the phonetic, lexical, morphemic, stylistic units and tools of the language, is highlighted.

5. Linguopoetic analysis of stylistic and formal features of dramatic works.

Any dramatic work is created in prose or poetry. In dramatic works, language units appear in the form of speech characteristic of a certain style. The form of language units used in dramatic works is called dramatic speech.

Artistic descriptive and stylistic tools in the language are important in enriching the language of the work and increasing the effectiveness of expression. The linguopoetic research of the pictorial means in this dramatic text lays the groundwork for revealing the unique possibilities of the artistic text. In this process, visual tools such as antithesis, epithet, simile, irony, sarcasm, exaggeration and their artistic and stylistic features, as well as the author's ability to create such tools, are analyzed.

6. Linguopoetic analysis of Remarks. Since dramatic works are the object of theater art, they are based on stage actions. Explanations related to stage actions and events are given in the remarks of the author. Remarks provide an effective and vivid expression of characters' actions and speech, especially the remarks given at the

beginning of each act point to the subject of the work and prepare the reader spiritually. Remarks play an important role in dramatic works. From this point of view, in the process of such an analysis, attention is paid to the structure, volume and content aspects of remarks in the work, the playwright's skill in creating remarks and arranging them.

7. Linguopoetic analysis of the speech of artistic symbols. Language features of the drama are also unique. Unlike other types, it does not have the possibility of comprehensive, detailed characterization of the characters. Therefore, the author realizes all his ideological intentions through the activities of the characters. The role of the means of artistic representation in revealing the character is great.

The author of the drama is required to skillfully express the current issues of a certain period in a concise form, to pass the movement of the characters like a red thread throughout the work, to find interesting and sharp events, to create strong conflicts, to give deep inner experiences that appear on the ground of elaborate characters, monologue and it is required to find a way to connect the dialogues logically.

The main image subject of the drama is movement, which, according to Aristotle, "presents all depicted persons as people in action". In the drama, a plastic image of the object is created, in which the subject - the creator's personality is also broken into the object. Drama applies equally to literature and theater art: it can be read and accepted, and at the same time it is a theatrical work - the basis of the scene. The fact that it was written for the stage from the beginning is the most important factor that determines the construction and poetic uniqueness of a dramatic work. Because it is necessary to take into account stage performance. This can be seen in the external construction of the drama (the division into scenes and scenes, the delivery of remarks with a view to performance). The intended performance also determines the internal structure of the drama. In particular, the action in drama - the events of the subject are limited in space and time, and in order to fit into the performance time, the subject must develop rapidly on the basis of a sharp conflict.

Taking this into account, in the linguopoetic analysis of dramatic works, it is necessary to analyze the external and internal structure of the work: the division into scenes and appearances, and the author's ability to give remarks.

Dialogue is a conversation between two or more characters, consisting of questions and answers. Dialogue, in particular, is one of the main artistic means of creating an image and character, developing a dramatic situation in a dramatic work.

The main speech form of the drama is dialogue. The monologic speech used in it is also a form of conditionality. The construction of a monologic speech in a drama is unique: it is built mostly in the form of a character's conversation, argument, or appeal to someone in his mind, that is, even if it is spoken from the language of one character, the monologic speech in the drama has a dialogical basis.

The language of a work of art, including dramatic works, is closely related to images. Because the language indicates the purpose for which the writer chose lexical, intonation and speech tools to create this or that image, and how much he

used poetic syntax. In this sense, language is a form of image, just as an image is a form for the ideological content of a work. This shows the artistic-literary style of the writer, the unique feature of the language of the artistic work.

It is very difficult and difficult to create an individual language of the characters. The difficulty of this is that the playwright needs to deeply understand and define the character of each character, search for and find words that match his nature and character. Let the artist make each character speak in such words that these words will be the basis for distinguishing him from other characters.

In the dramatic genre, the portrayal of characters, unlike in other literary genres and genres, is very exaggerated. From this point of view, the analysis of figurative tools such as simile and exaggeration in the image of artistic symbols and speech is also important.

In the **2nd** section of this chapter, the issue of **“Maksud Shakhzada's place in the development of Uzbek dramaturgy and dramatic style”** was covered.

Maksud Shakhzada's role in Uzbek dramaturgy and dramatic style, perfection and development of speech can be seen in the following:

1. Maksud Shaykhzada is one of the founders of the Uzbek drama school.

This is recognized by major literary critics, sheikhzada scholars, and famous writers. Literary experts today recognize the great talent of the great tragedians Exile, Sophocles, and Shakespeare. Maksud Shaykhzada also created a unique school in the genre of tragedy. In Uzbek literature, the tragedies “Mirzo Ulugbek” and Fitrat's “Abulfayzkhan” are recognized as the best examples of this genre. This is also confirmed by the opinions of scientists and artists such as G. Gulom, Oybek, O. Sharafiddinov, U. Normatov, A. Oripov, Temur Ubaidullo, about the dramas of Maksud Shaykhzada.

In Uzbek literature, the works “Navoi” by Oybek, “Mirzo Ulugbek” by Maksud Shaykhzada, “Treasure of Ulugbek” by Odil Yaqubov, “Starry Nights” by Primkul Kadyrov, “Avlodlar Dovani” by Uzbek literature show the identity of Uzbek. the showman, the genius of the Uzbek, serves as a beacon showing off his stature to the world.

Temur Ubaydullo, while thinking about the dramaturgy of the writer: “When I think of the dramaturgy of the Shaykhzada, I think of the majestic masterpieces created by the pen of such tragic writers - a pair of magnificent rocks that can be admired in the Alps. After all, if it were not for these rocks, the mountains would also have become strange,” he writes.

As the Hero of Uzbekistan Ozod Sharafiddinov admitted, the drama “Mirzo Ulugbek” can without hesitation be compared to the brightest examples of world literature.

2. Maqsud Shaykhzada introduced the historical theme and historical character to Uzbek dramaturgy and created a school of examples in this regard.

It is not for nothing that mythological characters, kings, princes, princesses and generals are used as tragic heroes in tragedies, because being able to perceive one's own tragic situation, being able to forgive spiritual and spiritual suffering in one's

heart and mind, then- mediocre people do not have time to walk towards the goal without breaking. For this reason, one of the works “Mirzo Ulugbek” and “Jalaliddin Manguberdi”, which meet the requirements of the tragedy genre in our literature created in the middle of the 20th century, has a king in the center, and a warlord in the center of the other.

He was the first to introduce the image of Jalaliddin Manguberdi to Uzbek literature. Not a single artistic work was created about Jalaluddin, who showed great bravery in Movarounnahr during the Mongol invasion, until Maksud Shaykhzada, and neither his name nor his military courage were mentioned in the scientific works of Shura historians. Initially, the drama was called “Jalaliddin” in the sources. As it is often emphasized and recognized, “Jalaliddin” occupied a high position in our dramaturgy in terms of its intellectual and artistic perfection and height.

3.Maksud Shaykhzada improved and developed the Uzbek dramatic style and speech. The dramas “Jalaliddin Manguberdi” and “Mirzo Ulugbek” are artistically profound works. The monologues and dialogues of the works are distinguished by the fact that each hero's character is able to express both the richness of language and the uniqueness of their spiritual world. There is no artificiality in the conflicts between the characters, they arise from the natural flow of events and the vitality and truthfulness of the goal in the struggle of characters.

In Uzbek literature, Maksud Shaykhzada created the example of the genre of tragedy in the full sense. In his historical tragedy “Mirzo Ulugbek”, the most desirable features of the examples of this genre discovered by Shakespeare have been preserved. Creating a full-fledged historical hero character in Maksud Shaykhzada, paying serious attention to his social essence, describing in detail the conflicts between different social groups, creating exciting dramatic situations, linking them together, effectively using the possibilities of the Uzbek language The great scientist and fair entrepreneur revealed the tragedy of Mirzo Ulugbek truthfully, believably and impressively.

In the Uzbek dramaturgy, the ideological and aesthetic principles of literal tragedy were perfectly resolved in the poetic play “Jalaliddin Manguberdi” by Maksud Shaykhzada. As the theoreticians of the field of dramaturgy have recognized, “Jalaliddin Manguberdi” is a truly heroic tragedy that developed and embodied the achievements achieved in bringing out the ideas of tragedy in Uzbek drama and turned this pathos into the main ideological and aesthetic basis of the work.

4.He introduced the achievements of foreign dramaturgy into Uzbek literature and methodology, and improved it on the basis of the national nature of the Uzbek language and methodological possibilities. Shakespeare achieved a certain innovation in the field of working with the language of tragedy. He wrote most tragedies in white poetry. This poem brought the language of the work much closer to the lively conversational speech, and also allowed to preserve the spirit of solemnity and elation typical of this genre.

The tragedy “Mirzo Ulugbek” by the poet and dramatist Shaykhzada, who thoroughly studied world dramaturgy, was also written in white verse.

In the literature of literary studies, white poetry is interpreted as a type of poetry in which the lines of the syllabic and syllabic-tonic poetry system do not rhyme with each other: non-rhymed poetry. A white poem allows the poet to fully express his thoughts and feelings, and the rhythmic consistency in it gives a strong impact to the idea of the poem.

Maksud Shaykhzada practically proved that it is possible to write dramas in white verse in Uzbek language, and in addition to revealing the possibilities of this poetic genre, it enriched it in form and style. It should be noted that Maksud Shakhzada skillfully used the art of rhyme in this type, which is considered as a poem without rhyme.

5. Maksud Shaykhzada enriched Uzbek paremiology with new words of wisdom. There is a clear condition for the beauty of the language of a work of art: the image must be clear and vivid, that is, the behavior, action or scene being depicted must be clearly and vividly displayed in front of the eyes of the readers due to the language. As Shukur Burhan admitted, Maksud Shaykhzade was "... a warm, dear friend, warm-hearted, always close to the heart", "always speaking the truth, often with a hint, but sincerely". In our opinion, these human qualities characteristic of the writer are reflected in his works, especially in his dramas, artistic symbols and wise words.

So, with the tragedies "**Mirzo Ulugbek**" and "**Jalaliddin Manguberdi**", Maksud Shaykhzoda made a worthy theoretical and practical contribution to the improvement of the dramatic speech of the Uzbek language. He practically demonstrated the formation of dramatic speech on the basis of colloquial and artistic styles. Foreign dramaturgy, in particular, introduced the Shakespearean style into Uzbek dramaturgy and methodology, creatively improved it, created a creative school in depicting and creating historical themes, real historical characters in drama, and giving them a unique historical and national color.

The **2nd** chapter of the dissertation describes the "**linguopoetic analysis of the onomastic, paremiological and reference units in the dramas of Maksud Shaykhzada**". In particular, the onomastic and linguopoetic analysis of the image of Jaloliddin Manguberdi is given in the 1st section. When the historical hero Jalaluddin, chosen as the protagonist of the tragedy, was born, his grandfather Tekesh Khorazmshah asked Najmuddin Kubro to find a suitable name for his grandson. Alloma prophesied about the child's future and gave him the name Jalaluddin, saying that he would be famous in swordsmanship and world-class. The lexical basis of Jalaluddin's anthroponym is Arabic, meaning the glory of religion, passion, happiness; means the greatness, perfection of religion, or the great, passionate child of religion.

Jalaliddin's nickname is given and interpreted in different sources. According to the encyclopedic dictionary, Jalaliddin was nicknamed Mankburni because he had a hole (mank) on his nose. Later, the pronunciation of this name changed to "Manguberdi". In our opinion, the change of the Mankburni nickname to the

Manguberdi variant is quite implausible. M. Zakirov, a student of Maksud Shaykhzada, said that the author expressed the following opinion about the name of

the drama: “As-Nasawi called Mengburni – a man with a hole in his nose, and I named him “Jalaliddin Manguberdi”, hoping that he will remain forever in the history of the heroic struggle of our people. I think the audience will like it”.

So, Maksud Shaykhzada did not translate Mengbur's nickname, but called it Manguberdi with noble goals in proportion to the ideological content of the work to be created, its purpose, the character of the protagonist, and it should be noted that he achieved this goal. The historical hero has lived and lives under the name of Manguberdi for centuries. Maksud Shakhzade's contribution to the perpetuation of Manguberdi's name is significant. Through drama, the artist revived and artisticized the character of Jalaliddin Manguberdi. The dramatist expresses the noble goals of the character as follows:

*Bir bo'lsaydi saltanat, el-urug'lar bir,
Daxshat sochib bo'lardik jangda olamgir.
Mangulikdan joy olgan – yashar abadiy,
Men-ku, Manguberdiman, olam biladi.* [J.M, 417-p.]

The author Jalaliddin refers to his name and body in his speech. In the context, the meaning of “the name of a valiant and steadfast soldier in the fight for the freedom and unity of the country will be forever imprinted, the name of Jalaluddin Manguberdi will become an epic in languages side by side with the country, generations will remember me”. Through symbolic speech, the author expressed artistically, vividly, and emotionally the basic lexical scheme related to Manguberdi anthroponym. The fact that Maksud Shaykhzadeh is the owner of the theater style can be felt in the fact that he ended the last lines of the drama with a logical-artistic observation specific to the name, body, and philosophy of life of Jalaluddin Manguberdi:

Kim yurtdan yovni quvsa – mendurman o'shal. [J.M, 417-p.]

In every political process, Adib portrays the real boys of Ukraine, who bravely stand for the freedom of Ukraine, in the person of Jalaluddin.

Playwright Temur Malik skillfully brings characters like Elbors Pahlavon into the subject of the work. The anthroponym of Temur Malik is glorified as "Rustami epic" in historical and literary sources. He worked in the army of the Khorezmshahs in the positions of chief of staff and commander. This name means “strong as iron, strong, tough, tall”; The Arabic word Malik, meaning “king, ruler”, is the lexical basis and means a firm ruler. In the play, in proportion to his name, he is described as a general who sacrificed his life for the Motherland:

*Gunohkorlar gunohdan tonar,
Men sardorman, tig' surmak hunar!
Guvoh bo'lar yer birla osmon
Yanchganimda sizni qurtsimon –
Guvohliging ko'r shayton, bekor!
Ha, mendurman, bil Temur sardor,
Shunday javob xonga ham tayyor!* [J.M, 387-p.]

Especially, the anthroponym of Elbors Pahlavan has an artistic and stylistic significance in the tragedy. The anthroponym in this name + title model means el -

people, bors – wolf, pahlavon – price, price, defender of the country. The interpretations specific to the name are also impressively expressed in his speech with similes:

Elbors

*Badahshonning ko 'ppagiday bo 'lib men yovuz,
Yirtib, bo 'g 'ib tashlayman yovni ayovsiz!* [J.M, 312-p.]

In the 2nd section of the chapter, “**Linguopoetic analysis of poetonyms in the tragedy of Mirzo Ulugbek**” is given. In the tragedy “Mirzo Ulugbek”, Maksud Shaykhzada paid special attention to the functional-semantic and stylistic aspects of the names and nicknames of artistic characters. The names and nicknames of the main and even episodic characters have lexical-semantic, nominative-motivational, functionally stylistic, linguistic-artistic essence. The artistic skill of the dramatist is that each symbol in the work helps to reveal the main idea, to clearly show and describe the main character's qualities in every way, “speaks”. The main goal of Maksud Shakhzada was to show Ulugbek, the main character in the tragedy, as a man of knowledge, a scientist devoted to uncovering the secrets of the stars with all his heart. The author has set himself a wider and more difficult task: the desire to artistically discover the bright star called Ulugbek, the desire to show all its facets and colors, rays and spots, led the poet's pen. The skill of the writer is that he used the word mirza, that is, the epithet before the name in an unconventional way, and called the tragedy “Mirzo Ulugbek”. This title was given a special charm and meaning, in other words, a linguistic-artistic spirit, and as a result, a sonorous, melodious, attention-grabbing, well-polished original title was created based on the principle of harmony of form and content. Each symbol in the tragedy, in particular, the names and nicknames of characters such as Firuza, Bobo Kaifi, Piri Zindani, performed a specific linguopoetic task.

Maksud Shaykhzada skillfully embodied the elements of the character of Bobo Kayfida Effendi. This is clearly seen in his behavior and truthfulness of justice and truth. The skill of the poet is that Bobo Kayfi speaks in a simple, fluent, popular style through repetition and alliteration.

*Bilsam bildim, bilmam bildim, bilmasam bilmam.
Bilganim shu; haq barhaqdir, bilmaganimchi;
Haq nohaqdir, nohaq haqdir, haqiqat yo 'qdir.
Haqqu nohaq, nohaqu haq... Bay-bay-bay... boy...
Bobo Kayfi kallasining tarozulari
Shuncha yukni torta olmas, chirsillab sinar.* [M.U, 237-p.]

In the context, the author described the historical period, palace and society in folk style in the combination “Right is wrong, wrong is right” in the figurative speech. In the catchphrase “The scales of Grandfather Kayfi's head” he sarcastically expresses the truth of “I can't bear the injustices in the social society on my head and shoulders” with the humor characteristic of Efandi.

Historical, national, and folk colors related to the space and time depicted in the tragedy are such characters as Khoja Ahror, Shaykhulislam Burkhaniddin, Bek Arslan, Farmanshah Korchi, Sayyid Obid and their names and nicknames.

The 3rd section of the chapter entitled “**Linguopoetic features of the proverbs characteristic of the speech of symbols**” describes the semantic and stylistic aspects of the proverbs in the tragedy.

In Maksud Shaykhzada, the wisdom of every symbol in the dramas with philosophy and the linguistic-semantic interpretations of these wisdoms are highlighted. In dramatic works, events are explained through the movement and speech of artistic characters. In other words, characters' appearance, inner world, worldview, character, qualities, dreams are reflected in their words. Therefore, the playwright pays serious attention to the speech of ordinary characters, starting from the protagonists, speaking according to their character, profession, and career. Of course, it is considered a great achievement to succeed in this. In “Mirzo Ulugbek” tragedy alone, you can see and imagine about 30 symbols in their speech. In other words, the watchman in the tragedy is a watchman, a servant is a servant, a soldier is a soldier, a man of creativity, a man of knowledge, a philosopher, creative, and the main character Mirzo Ulugbek, as a king, thinks and speaks like a king, and as a scientist, like a scientist. We clearly observe this in the example of proverbs characteristic of the speech of Ulugbek. In the tragedy, Mirza Ulugbek appears not only as a just king, a loving father, but also as an intellectual, a devotee of knowledge, and a scientist. This is also expressed in the following wise thoughts addressed to Piri Zindani about science, enlightenment, and the role of science:

Mamlakatga urfon kerak, ilmu ma'rifat,

Boshboshdoqlik emas, idrok, nizom, farosat. [M.U, 164-p.]

In conversation with Ulugbek Jami:

Ilm inson ko'zin ochar, qulog'in ochar,

Fan miyaga idrok bilan yorug'in sochar. [M.U, 185-p.]

Each of the wise words, which were created similar to folk proverbs with the skill of the poet, was given stylistic and artistic polish based on descriptive tools such as simile, simile, irony, and sarcasm.

Section 2.4 of the dissertation provides “**Semantic-functional and linguopoetic analysis of speech units**”.

One of the main functions of language is interpersonal communication. In human society, various socio-social relations of individuals to a certain reality are expressed through units of reference. Different emotions of the addressee in the social and mental state of the addressee: happiness, sadness, approval, displeasure, surprise, begging, surprise, sarcasm, sarcasm, mockery, applause, questioning, emphasis, desire, when expressing communicative content such as support, different forms of reference units are used. Since monologic and dialogic speech is the basis of dramatic works, different forms of reference units are actively used in the communication of symbols.

In such units, the closeness, respect, trust, disrespect, distrust between the speaker and the listener are expressed. From this point of view, there is a negative or positive opinion in all the appeals. In particular, Abdullatif is the symbol of Padarkush, a treacherous son cursed by society and history. The tragic point of the tragedy is that the king was killed by the scientist's son. The author skillfully

expresses the feelings of envy, hatred, malice and humiliation towards his father in the appeals of this treacherous, prodigal son:

Ulugbek

Movarounnahr hukmdori kim ekan hozir?

Abdullatif

Shahriyori falakviqor hazrat Ulug'bek! [M.U, 180-P.]

In the address of Hazrat Ulugbek, this city-dweller, the kingly positive tone typical of a courtier prevails. By using this form of address in Abdullatif's speech, the author emphasizes its connotative meaning. In the form of address, Abdullatif's negative attitude towards his father is understood in a sarcastic, pithy, bitter tone.

Each of the reference units used for Ulugbek in the speech of the symbols of the tragedy "Mirzo Ulugbek" has a semantic-functional, methodologically separate essence (see Table 2.3).

Through each form of reference in the text of the work, the different subjective attitude of the symbols towards Ulugbek, that is, the evaluation scheme, is expressed. In particular, we observe that expressive relationships such as respect, pride, praise, joy, and satisfaction are expressed in the address units typical of courtiers' speech.

In the dramas, the forms of reference used only for Ulugbek and Jalaliddin clarified the philosophy and spiritual world of the main character, while expressing the historical color. The forms of address "discovered" in the Shaikhona style served to reveal various socio-political, expressive relations between the addresser and the addressee, and to increase the artistry and imagery.

Chapter 3 of the dissertation "**Linguopoetic analysis of pictorial and methodological tools in dramas**" is revealed on the basis of evidence.

Section 1 of this chapter entitled "Linguopoetic analysis of visual means in dramas" provides an analysis of artistic and figurative means of expression. In scientific sources, such units are called by different terms, such as artistic image tools, movements, tropes, stylistic figures // stylistic figures, syntactic-stylistic figures, poetic arts, and they are semantically and functionally divided into several types. In the tragedies "Jalaliddin Manguberdi" and "Mirzo Ulugbek" by Maksud Shaykhzada, more than 20 artistic tools such as metaphor, simile, revitalization, epithet, analogy, simile, periphrasis, exaggeration, irony, sarcasm are appropriately and effectively used.

The plot of the dramas "Jalaliddin Manguberdi" and "Mirzo Ulugbek" is devoted to conflicts and struggles. These conflicts are based on the bloody tragedies of the patriot, warrior - Jalaliddin and the king, scientist - Ulugbek. In the red line of the works, Jalaluddin - courtiers, Jalaluddin - Khorazmshah, Jalaluddin - Genghis Khan; In the tragedy "Mirzo Ulugbek" the king is a scientist, the father is the son, the son (Ulugbek) is the mother (Gavharshad), the king is the generals (Piri Zindani), the scientist is Amir Temur, the king - the tragic end of the conflicts of the courtiers. For this reason, the author appropriately used antithesis, irony, irony, and sarcasm tools to highlight the tragic conflict between symbols in the artistic text. These tools made it possible to vividly describe the negative subjective relations of the characters to the

society and to each other in the dramatic text, and the content was concisely and impressively expressed.

Irony, allegory, sarcasm differ from each other in terms of stylistic-semantic, expressiveness. These three different figures are presented in a gradual order in tragic works with gradation.

In the analysis of the dramas “Jalaliddin Manguberdi” and “Mirzo Ulugbek”, we observed that the author used the figurative tool of sarcasm in the speech of symbols in more than 50 places. In both dramas, the writer uses sarcasm to describe the tragic points of conflict between characters. In sarcasm, the characteristic of figurativeness and veiling is destroyed, the connection between the intended object and the expression becomes more open.

Adib actively used the figurative tool of simile. In connection with the main character Mirzo Ulugbek, the author expresses the image of nature - the landscape of the sky with an unrepeatable artistry through similes.

Maksud Shaykhzada describes the image of the sky in the 1st act of the tragedy in the III guard's speech as follows:

*Shu zangori ko'kni degin yalanglik o'tloq.
Mana senga misol uchun, bir to'da yulduz,
Fahming yetsa, uni bilgin bir suruv qo'y deb.
Mana deylik o'sha bulut...
Lekin asli-chi,
Yaylovdagi tog' tizmasin qorli sirtlari,
Fahming yetsa, sen chaqmoqni hassa deb bilgin.
Qo'ychivon oy – o'dag'aylab urar tog'larga.
Yomg'ir – osmon qo'ylarining tabarruk suti.
Qorlar esa qo'ylardan to'kilgan junlar. [M.U, 7-8 p.]*

The art of “tashbeh” occurs through four “juzv”: mushabbih (the thing being compared), mushabbihun bih (the thing being compared), wajhi shabih (the cause of the simile), and the means of tashbih (the means of the simile). According to the use of this element, several types of tashbeh are distinguished. A simile that includes mushabbih and mushabbihun bih is a muyaqqad (indeterminate simile). The above similes are exactly the same.

The skill of the writer is that he describes the sky with unique similes in harmony with the keeper's profession, outlook, and world of thought. The guardian of the homeland, a person who does not have heavenly knowledge, but has an image of a king, a scientist, Ulugbek. That is why the author describes the watchman as typical of Ulug'bek, an astrologer and scientist. He describes the sky as a spring meadow, the stars as a flock of sheep, a cloud as a snowy mountain peak, a lightning as a shepherd's staff, a moon as a shepherd's staff. and the head of the herd looks like a shepherd and draws the landscape of the sky and meadow in harmony based on the art of tashbeh. as if the shepherd leads the sheep, and the shepherd moon leads the stars towards one goal. From the context, it is understood that the moon is Ulugbek, and the stars are his disciples.

These analogies can be summarized as follows:

samo → *o'tloq* → *saroy*
cho'pon → *oy* → *Ulug'bek*
chaqmoq → *hassa* → *adolat hassasi*
bulut → *gorli cho'qqi* → *shoh Ulug'bekka xos viqor*
yomg'ir → *sut* → *mo'l-ko'llik*
qor → *jun* → *yorug'kelajak*.

The dramatist describes Ulugbek's mastery of palace and sky knowledge, the king, using the speech of the guard in a popular national style. It seems that creating philosophy and logic by depicting nature and society in harmony is a characteristic of the writer Sheikhzadeh.

Maksud Shaykhzada uses visual means in dramas, including exaggeration and its types, appropriately and figuratively for the subject of tragedies. The poet uses exaggeration in order to intensify the impression, increase the excitement, and exaggerate the image.

The main idea of the two dramas is the praise of the motherland and the struggle for freedom, and the exaggerations also express this content. For example, Temur portrayed Malik's bravery, courage and hatred against his country's rivals through the use of exaggeration:

Boray desa kim yurtga tirik,
Yovni qirib yasin ko'prik. [J.M, 345-p.]

The dramatist has a unique skill in creating dramatic works. He uses unique epithets about Ulugbek. For example, in Abdurazzaq's speech:

Ammo hazrat Ulug'bekday olim bir sulton
Iskandardan keyin taxtda o'tirgan emas.
Fanning shohi, fazilatning podshohi erur. [M.U, 15-p.]

From the context, it is understood that Ulugbek is not only a palace mirza, but also the king of science, the king of science. Epithets such as Hazrat, the king of virtue, express that he is a noble, honorable person who likes everyone equally. The author, Ali Kushchi, describes the historical figure artistically and figuratively by means of epithets:

Bu – shogirdim, Ali Qushchi, mahramim do'stim,
Sizlar uchun olib kelgan esdalik – tuhfa. [M.U, 24-p.]

The dramatist Ali brings the image of Kushchi into the subject of tragedy to artistically express that Ulugbek is a scientist, the king and figure of the science of astronomy, and through the epithets of Ulugbek's speech, such as my student and friend, he impressively describes their closeness.

Maksud Shaykhzada uses negative epithets in dramas, which are appropriate for the character and character of the characters. In particular, in relation to the image of Genghis Khan, the bloody Genghis [J.M, p. 302], a lewd bastard [J.M, p. 303], the sly Mongolian [J.M, p. 304], the cannibalistic bastard [J.M, p. 342], as well as soldiers in pajmur depicting the spirit of defeated armies in battle [J.M, 314-p.], the sleepless Khojand [J.M, 317-p.] artistic descriptions increased the effectiveness of the drama.

By means of rhetorical questioning, the author achieved an open and effective expression of the characters' character and various emotional communicative relations:

Jalaluddin

Bu dunyoda onasiz tug'ilgan kim bor?

Jon berganga jon bermoq mardlarga darkor!

Onamizning onasi bo'lsa shu Vatan –

Ko'rlik afzal bu yurtni asir ko'rmoqdan. [J.M, 348-p.]

In the context, the author uses the lexemes of mother and homeland in the same context and says, "Who is born without a mother in this world?" through rhetorical questioning, he impressively expresses that the mother gives birth to all people, that the mother and the Motherland are one and holy, and that shedding blood for them is the work of the brave.

In the tragedy "Mirzo Ulugbek", the author achieved an effective expression of his past by actively using examples of rhetorical questioning in Piri Zindani's speech.

Nega darkor? Sarguzashtlar, sarguzashtlarmish!

Men ularni aytgan bilan yoriydimi kun?

Yo la'nati zindon qulab kelarmi erklik?

Yo qaytadan men yosharib, jo'ralar bilan –

Jumalikda yallaxonlik qilamanmi-a?

Podshohga insonlarni o'ldirmoq oson!

Ammo, qani, ular kimni tiriltirgan? Hayhot! [M.U,160-p.]

The 3rd section of the chapter entitled "**Linguopoetic features of remarks**" analyzes the writer's ability to create remarks.

Analyzing the linguistic features of dramas, F. Babadjanov structurally divides dramatic speech into two types: author's speech (remark) and characters' speech.

The author's speech is a mirror of the writer's skill, and it is a speech with "dominion" in which the characters, their portraits, their inner world, natural scenes are described in the writer's language. The appearance, age, behavior, behavior, mannerisms, intonation, stage scenery, etc. of the participants of the work are highlighted in the remark. G. Ikromova structurally divided remarks into such types as word, compound, sentence, supersyntactic whole.

Maqsud Shaykhzade created symbolic symbols in the remarks of the tragedy "Mirzo Ulugbek" with great skill. In several places in the work, Amir Temur is depicted with a sword in his hand. The symbol of the sword is shown as a symbol of power, violence, crown and throne: His image is impressive. He laughs, waving his sword in the air. [M.U, p. 211] The symbol of the sword gave dignity, luxury, and awe to the image of Amir Temur.

In the 2nd scene of the 5th act of the drama, the following remark is made: Temur plays with his sword and lets out a great laugh. At that moment, another human figure suddenly appeared next to Temur's image. He raised the hammer in his hand and struck it on Temur's sword. The sword falls from Temur's hand. At the same time, as soon as the back of the stage suddenly lights up, Temur sinks to the

ground. Piri Zindani can be seen standing on the hill with a hammer in his hand. [M.U, p. 212]

So, the thoughts of Amir Temur and Piri Zindani collide with each other. In this conflict, Piri Zindani hit Amir Temur's hand with a hammer in his hand. Jahangir's sword falls from his hand, the darkness covering the existence dissipates, the surroundings become bright, Temur sinks to the ground, i.e. returns to his grave.

Shuayib Karakosh gives the following conclusion: "... the hammer defeating the sword, used as a symbol of Soviet ideology, and the scene in the last scene is a powerful blow to national history and national heroes". As M. Kochkarova admitted, "Truly, in the tragedy, the sword is a symbol of violence and the throne, while the hammer is a symbol of workers and peasants, ordinary people".

The skill of the writer is that he describes nature and society in harmony, that is, the life of Ulugbek and the palace. In this way, Ulugbek's kingship and scholarship also use the symbols of the lantern, moon, star, sky, and sword effectively: Several soldiers knock down the lantern. Darkness descends. [M.U, p. 250]

Unique pictorial and stylistic tools gave the works figurativeness, artistry, expressiveness and folk national spirit, and provided a unique polish and interpretation of the idea in terms of form and content.

CONCLUSION

1. In the linguopoetic analysis of works of art, including dramas, consideration of their genre-related formal and substantive features ensures effectiveness. In this regard, it is necessary to analyze the descriptive, syntactic and stylistic tools of the poetic actualized language, which express the spirit of drama, tragedy and humor, the character of artistic symbols in dramatic works, based on the integration of the sciences of linguistics and literary studies, in the principles of harmony of form and content, space and time, name and personality. .

2. The tragedies "Jalaliddin Manguberdi" and "Mirzo Ulugbek" by Maksud Shaykhzada are the best examples of Uzbek dramaturgy in terms of thematic, ideological-artistic, language, and style.

3. The dramatist brought the traditional and advanced experience of world dramaturgy to Uzbek literature. Uzbek language and literature also proved that it is possible to create tragic works in terms of language, theme, and style.

4. Maqsud Shaykhzada has a unique and unique shaikhana style in creating historical tragedies. In creating the tragedies "Mirzo Ulug'bek", "Jalaliddin Manguberdi", the best examples of Uzbek dramaturgy, the writer skillfully used every language unit, including anthroponymic units: names and nicknames, in a manner proportionate to the theme, idea, and the period in which the picture was taken. . This, of course, ensured the linguopoetic perfection of the work.

5. The unique style of Maksud Shaykhzada is clearly visible in the dramas. The works are finished with enthusiasm and warmth, the philosophical depth and imagery characteristic of Sheikhzade can be observed in the speech of artistic symbols.

6. The name of the symbols created by Maksud Shaykhzada, the portrait of the owner is shown in the nickname. Each poetonym was created with high skill in the harmony of form and meaning, name and personality, polished artistically and stylistically.

7. From the protagonist in the tragedy “Mirzo Ulugbek”, you can see and imagine all of them in the speech of ordinary characters. Each character in the work is appropriate and unique, i.e. the guard is like a guard, a servant is like a servant, a soldier is a soldier, a person of knowledge is philosophical and creative, and the main character Ulugbek thinks and speaks like a king, like a scientist, like a scientist. This is also evident in the words of wisdom that enrich the work.

8. At the heart of the aphorisms characteristic of artistic symbols in the drama lies a unique artistic judgment, a philosophical conclusion. Wise words similar to folk proverbs “discovered” by the poet ensured the impressiveness and poetic weight of the work.

9. In Maksud Shaykhzada, alliteration, anaphora, epiphora, rhyme (rhyme), assonance, based on the repetition of language units, and the possibilities of white poetry, were skillfully and appropriately used by Shaikhana, and enriched his linguistic and artistic possibilities.

10. The author effectively used the stylistic, semantic-functional possibilities of syntactic tools such as rhetorical question, rhetorical address, form of reference, inversion, ellipsis, parallelism to vividly express the drama and tragedy characteristic of the subject.

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ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ИКРАМОВА МУХТАРАМ БОТИРЖОН КИЗИ

**ЛИНГВОПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ДРАМ МАКСУДА
ШАЙХЗОДЫ**

10.00.01 – Узбекский язык

**АВТОРЕФЕРАТ диссертации доктора философии (PhD) по
ФИЛОЛОГИЧЕСКИМ наукам**

Наманган – 2025

УО‘К: 821.512.133-2:81’42

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Защита диссертации состоится «__» _____ 2025 года в ____ часов на заседании Ученого совета PhD.03/04.06.202.Fil.76.04 при Наманганском государственном университете.

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ВВЕДЕНИЕ (Аннотация диссертации доктора философии (PhD))

Актуальность и необходимость темы диссертации. В последние годы в мировой лингвистике на основе антропоцентрического подхода к исследованию языка бурно развиваются такие направления современной лингвистики, как когнитивная лингвистика, социолингвистика, психолингвистика, этнолингвистика, лингвокультурология и лингвопоэтика.

Особое внимание уделялось изучению текста и его типов, в том числе лингвопоэтическим аспектам художественных текстов. Исследования по лингвопоэтике, которая является одним из важных направлений лингвистики текста, сосредоточены на специфических языковых особенностях литературных жанров, умении создателей использовать фонетические, лексические, морфемные, морфологические, синтаксические и методологические возможности языка, развитие и совершенствование литературного языка, в частности, художественного стиля, имеет важное научное и практическое значение при изучении таких вопросов, как вклад.

В мировой лингвистике художественные тексты считаются важным объектом области лингвопоэтики, поскольку любой художественный текст – это языковой, художественный ландшафт мира, художественная речь, языковое своеобразие ее прозаических и поэтических форм, возможности поэтически актуализированного языка, инструменты языка, а стилистическое мастерство писателей и поэтов является важным источником для выводов.

В условиях Нового Узбекистана развитие науки языкознания, совершенствование исследований в этом направлении, воспитание молодежи в духе любви к родному языку и Родине, национальным традициям и ценностям стали приоритетными. Поэтому в рамках мер по дальнейшему совершенствованию узбекского языка в нашей стране определена задача «инициировать изучение современных методов научных школ узбекского языка в системе высшего образования, выявить и исследовать научные проблемы, связанные с перспективы развития языка». Развитие и совершенствование узбекской лингвопоэтики является одной из таких задач. Действительно, дальнейшее развитие нашего национального языка, являющегося основой нашей духовности, восстановление формировавшихся веками национально-духовных ценностей нашего народа, изучение духовного наследия, созданного нашими предками, сегодня актуальны для нашей страны.

В развитии узбекской литературы и нашего литературного языка творческий путь Максуда Шайхзоды занимает особое место. Стихи и драмы Произведения писателя Шайхзоды на различные темы ярко отражают скрытые возможности узбекского языка, уникальные лингвопоэтические особенности языковых единиц, очарование, красочность, экспрессивность, эмоциональную выразительность.

Хотя в узбекском языкознании имеются исследования, посвященные лингвопоэтическому изучению языка и стиля произведений отдельных художников, драмы Максуда Шайхзоды лингвистически не изучены. С этой

точки зрения лингвопоэтическое исследование драматургии Максуда Шайхзоды также имеет большое научное и практическое значение.

Диссертация в определенной степени служит выполнению задач Закона Республики Узбекистан от 21 декабря 1995 года № 177-1, принятый в новой редакции «О государственном языке», Постановления Кабинета Министров Республики Узбекистан от 10 сентября 1996 года № 311 «О внесении изменений и дополнений в закон «О государственном языке Республики Узбекистан», Указов Президента Республики Узбекистан № ПФ-4947 от 7 февраля 2017 года «О Стратегии действий по дальнейшему развитию Республики Узбекистан», № УП-5850 от 21 октября 2019 года «О мерах по кардинальному повышению роли и авторитета узбекского языка в качестве государственного языка», а также № УП-6084 от 20 октября 2020 года «О мерах по дальнейшему развитию узбекского языка и совершенствованию языковой политики в стране», № УП-60 от 28 января 2022 г. «О Стратегии развития Нового Узбекистана на 2022-2026 годы», Постановление Президента Республики Узбекистан ПП-4479 от 4 октября 2019 года «О широком праздновании тридцатилетия принятия Закона Республики Узбекистан «О государственном языке».

Соответствие диссертации приоритетам развития науки и технологий Республики Узбекистан. Исследование выполнено в соответствии с приоритетным направлением республиканского научно-технического развития I. «Социально-правовое, экономическое, культурное, духовно-образовательное развитие информационного общества и демократического государства, развитие инновационной экономики».

Уровень изученности проблемы. В языкознании исследования, посвященные изучению текста и его природы, начали появляться в середине XX века. С последней четверти прошлого века лингвопоэтика сложилась как самостоятельное направление в узбекском языкознании, появились исследования. В частности, Махмудов Н., Мирзаев И.К., Каримов С., Имомова Г., Мухаммаджонова Г., Якуббекова М., Шадиева Д., Джуманазарова Д., Джамолиддинова Д., Юлдашев М., Нормуродов Р., Тошходжаева, М. Гурбанова исследовала лингвопоэтические особенности художественных текстов, создала диссертации и монографии.

Творческую и литературную деятельность Максуда Шайхзоды монографически исследовал М.Зокиров, переводческое мастерство - К.Тоджиев. В частности, жизнь и творчество Максуда Шайхзоды изучались коллегами-азербайджанскими и турецкими литературоведами и лингвистами, многие его стихи подвергались лингвистическому анализу.

В качестве примеров драматических жанров драмы Максуда Шайхзоды «Мирзо Улугбек» и «Джалалиддин Мангуберды» достаточно изучены в литературном процессе, но не изучены с точки зрения лингвопоэтики. Также не созданы монографические исследования по лингвопоэтическому изучению драматических произведений.

Связь исследования с научными планами вуза, в котором выполнена диссертация. Диссертация выполнена в рамках темы «Антропоцентрическое исследование ономастики узбекского языка» на 2021-2025 годы кафедры узбекского языка и литературы Наманганского государственного университета.

Цель исследования – изучение лингвопоэтических особенностей исторических драм «Мирзо Улугбек» и «Джалалуддин Мангуберди» Максуда Шайхзоды.

Задачи исследования:

освещение специфических языковых особенностей драматических произведений и вопросов лингвопоэтического анализа;

проведение лингвопоэтического анализа языковых единиц, репрезентирующих исторический и национальный колорит в драмах Максуда Шайхзоды;

лингвопоэтический анализ умения автора выбирать и использовать языковые единицы и методические средства, создавать окказионализмы в драмах;

выделение лингвопоэтических аспектов диалогов и монологов, свойственных драматической речи трагедий;

обеспечение семантико-функционального и лингвопоэтический анализ и описание паремиологических, референтных единиц в драмах;

раскрытие номинативные и художественно-стилистические особенности антропоэтонимов в драмах.

Объектом исследования обозначены исторические трагедии Максуда Шайхзады «Мирзо Улугбек» и «Джалалиддин Мангуберды».

Предметом исследования являются лингвопоэтические аспекты фонетико-фонологических, лексико-семантических, ономастических, художественно-стилистических единиц языка, используемых в исторических трагедиях «Мирзо Улугбек» и «Джалалиддин Мангуберди».

Методы исследования. Для освещения темы исследования используются сопоставительный, фонопоэтический метод описания, лексико-семантический, семантико-стилистический, ономастический и лингвопоэтический методы анализа.

Научная новизна исследования заключается в следующем:

Определены лингвистические особенности и методы лингвопоэтического исследования, связанные с уникальной жанровой природой драматических произведений, в частности трагедий;

Раскрыты художественные умения Максуда Шейхзаде в использовании таких изобразительных средств, как аллитерация, анафора, эпифора, рифма (рифма), ассонанс, основанные на повторении языковых единиц, а также лингвопоэтические аспекты таких средств;

отмечено драматургическое мастерство писателя в освещении исторической действительности в лингвопоэтическом анализе таких изобразительных средств, как сравнение, метафора, эпитет, антитеза, ирония,

сарказм, которые активно использовались в трагедиях «Джалалиддин Мангуберды», «Мирзо Улугбек» ;

выявлено индивидуальное мастерство драматурга в использовании стилистических и художественных возможностей таких синтаксических средств, как риторический вопрос, риторическое обращение, форма обращения, а также семантико-функциональная функция и лингвопоэтические особенности таких средств.

Практические результаты исследования заключаются в следующем:

Научно обоснованы развитие и этапы развития лингвопоэтики узбекского языка;

Выводы, сделанные в результате лингвопоэтического исследования драм Максуда Шайхзоды, дают необходимую информацию для современного узбекского языкознания и их значение в создании исследований по лингвопоэтике;

доказано, что он может служить практическим пособием при преподавании лексикологии и методических факультетов языкознания.

Достоверность результатов исследования объясняется достоверностью анализируемого лингвистического материала, использованием аналитических методов лингвопоэтики, внедрением теоретических идей и выводов в практику, подтверждением полученных результатов компетентными структурами.

Научная и практическая значимость результатов исследования.

Узбекское языкознание, в частности, служит важным теоретическим источником в обогащении лингвопоэтики научными взглядами и интерпретациями лингвопоэтических исследований драматических произведений.

Он служит материалом для написания учебников и учебных пособий по узбекской лингвопоэтике, преподаванию таких специальностей, как «Методика», «Лингвистика текста», «Основы художественного анализа», «Лингвопоэтика» по выбору предметов в высших учебных заведениях.

Внедрение результатов исследований. На основе научных результатов изучения лингвопоэтических особенностей драматургии Максуда Шейхзаде:

заклучения о лингвопоэтическом анализе языковых единиц, репрезентирующих исторический и национальный колорит в драматических произведениях; материалы, связанные с выделением и употреблением языковых единиц в языке драмы и моделью образования, морфологической структурой и особенностями употребления словообразовательных окказионализмов; анализ и выводы о семантико-функциональной функции таких синтаксических средств, как риторический вопрос, риторическое обращение, форма обращения, инверсия, многоточие, параллелизм, использованы в проекте, проведенном в Ташкентском государственном университете узбекского языка и литературы им. Алишер Навои номер ПЛ-402104209 «Средство автоматической обработки информации для поисковых систем (Google, Яндекс, Google Translate) в инновационном грантовом проекте по теме «Создание программного средства анализатора» использовано создание

базы данных морфолексикон и морфологического анализатора узбекского языка (грант №04/1-3351 от 23 ноября 2024 года Ташкентского государственного Справка Университета узбекского языка и литературы имени Алишера Навои). В результате база данных морфологического анализатора обогатилась теоретической информацией о морфологических, семантико-функциональных свойствах языковых единиц;

научные заключены о раскрытии художественных умений Максуда Шейхзаде в использовании таких изобразительных средств, как аллитерация, анафора, эпифора, рифма (рифма), ассонанс, основанные на повторении языковых единиц, а также лингвопоэтические аспекты таких средств «ОТ-Ф1-18. Он использовался в проекте «Разработка методов и методики формирования массовой лингвокультуры» в рамках государственных программ фундаментальных исследований (справка Андижанского государственного университета от 11 мая 2024 года № 39-01-539). В результате метод и методология формирования массовой лингвокультуры обогащаются некоторыми новыми теоретическими взглядами;

результаты по драматургическому мастерству Максуда Шейхзоды в освещении исторической действительности в трагедиях «Джалалуддин Мангуберди», «Мирзо Улугбек», повторная аллитерация, анафора, эпифора, рифма (рифма), созвучие и сравнение, метафора, эпитет, антитеза, ирония, сарказм и т.д. из научных взглядов и выводов о стиле театра с точки зрения использования визуальных медиа в 2023-2024 гг. был использован при написании сценария и обогащении содержания передач «Бедорлик», «Иджод завки», «Образование и развитие», «Нация и духовность» Национального телерадиоканала «Узбекистан». (Обращение Национальной телерадиокомпании Узбекистана «Государственное учреждение телевидения и радио Узбекистана» от 14 ноября 2024 года № 26-36-922). В результате обогатились воображение и знания узбекской драматургии, уникальное драматургическое мастерство Максуда Шайхзоды, неповторимый стиль театра, трагедии «Джалалуддин Мангуберди», «Мирзо Улугбек».

Утверждение результатов исследования. Результаты исследования публично обсуждались на 2 международных и 6 национальных научно-практических конференциях.

Публикация результатов исследования. Всего по теме диссертации опубликована 21 научная работа, в том числе 7 статей (в 4 республиканских и 2 зарубежных журналах) в научных изданиях, рекомендованных к публикации ВАК Республики Узбекистан.

Структура и объем исследования. Диссертация состоит из введения, 3 основных глав, заключения и списка использованной литературы, Приложения в виде «Толкового словаря трагедий Максуда Шайхзоды». Общий объем работы 146 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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