ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT UNIVERSITETI HUZURIDAGI ILMIY DARAJA BERUVCHI PhD.03/30.12.2019.Fil.55.02 RAQAMLI ILMIY KENGASH

ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT UNIVERSITETI

OTAJONOVA FAROG'AT G'AFURJONOVNA

HOFIZ XORAZMIY DEVONI LINGVOPOETIKASI

10.00.01 – O'zbek tili

FILOLOGIYA FANLARI BO'YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI AVTOREFERATI

Urganch – 2025

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Mavzuning dolzarbligi va zarurati. Jahon tilshunosligida til tabiati va uning mohiyatini chuqurroq anglash jarayonida boshqa ijtimoiy fanlar, shuningdek, tabiiy va aniq fanlar metod va yondashuvlaridan foydalanish zarurati tobora ko'proq e'tirof etilmoqda. Ana shu ijobiy vaziyat til masalalari tadqiqiga yondashuvlarning bir qadar o'zgarib, tilshunoslikka oid keng ko'lamdagi tadqiqotlarning bir qismini nutq vaziyati, til muhiti, madaniyat, etnos, ijtimoiy holat, jug'rofiy joylashuv, tamaddunlar muloqoti kabi omillar bilan uzviylikda olib borishga yo'naltirdi. Bu esa o'z navbatida antroposentrik tilshunoslikning qator yo'nalishlari shakllanib, mustaqil rivojlanishiga zamin hozirladi. Xususan, ikki va undan ortiq fanlar kesimida yuzaga kelgan lingvokulturologiya, kognitiv tilshunoslik, lingvopoetika, etnolingvistika, sotsiolingvistika kabi qator yo'nalishlar tilshunoslikning tadqiqot obyektlari doirasi ijtimoiy-siyosiy, madaniy va ma'rifiy hayotning barcha jabhalarini barobar qamrab olishini ko'rsatib bera oldi.

Dunyo tilshunosligida lingvistik tadqiqotlarning adabiyotshunoslik bilan o'zaro uyg'unlashuvi fanlararo integratsiyaning tabiiy va zaruriy ko'rinishi sifatida namoyon bo'lmoqda. Bunday yaqinlashuv, avvalo, til va adabiyotning umumiy asoslari, fikr ifodasi, estetik yuklamasi hamda diskursiv xususiyatlarida o'z aksini topmoqda. Lekin dastlab mana shu yovuqlik mahsuli sanalgan lingvopoetika "bizda tilshunos faqat tilshunos, adabiyotshunos faqat adabiyotshunos" (N.Mahmudov) bo'lishi lozim, degan qarash bois e'tirof etilishi oson kechmadi. Lingvopoetika o'zining tabiati va mohiyatiga ko'ra filologiyaning bir qancha sohalarini qamrab olishga va uning izchilligini saqlashga intiladi. Lingvopoetik tahlil jarayoni nafaqat ijodkorning tili va uslubini, balki asar yaratilgan davrning til xususiyatlarining o'ziga xosligini, muallifning lug'at boyligini, qo'llanilgan ekspressiv usullarni, badiiy obrazlarni lingvistik elementlar orqali aks ettirishni, tilni uning barcha darajalari bo'yicha har tomonlama tekshirishni ham qamrab oladi. Ijodkorlikni kafolatlovchi lingvistik jihatlar va ularning yozuvchi niyatini bildirishdagi vazifasi ilmiy ekspertizadan o'tkaziladi.

O'zbek tilshunosligida zamonaviy filologiyaning dolzarb vazifasi lingvopoetikaning nazariy asoslarini o'rnatish, xususan, uni tizimlashtirish, metodologiyasi va tadqiqot vositalarini tadqiq etishdan iboratdir. Tadqiqotda o'zbek mumtoz adabiyotida katta ahamiyatga ega bo'lgan Hofiz Xorazmiy devonining lingvopoetik xususiyatlarini o'rganish, mumtoz til elementlariga baho berish bilan birga ularning o'ziga xos xususiyatlarini ta'kidlab o'tish zarurdir.

O'zbekiston Respublikasi Prezidentining 2019-yil 22-oktabrdagi "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeini oshirish haqida"gi hamda 2019-yil 8-oktabrdagi PF-5847-son O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida Farmonlari, 2017-yil 24-maydagi PQ-2995-sonli "Qadimiy yozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 28-iyuldagi "Ma'naviy-ma'rifiy ishlar samaradorligini oshirish va sohani

rivojlantirishni yangi bosqichga ko'tarish to'g'risida"gi hamda 2022-yil 10-fevraldagi "Qadimiy yozma manbalarni saqlash va tadqiq etish tizimini takomillashtirishga doir qo'shimcha chora-tadbirlar to'g'risida"gi qarorlari va ushbu faoliyat bilan bog'liq boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga mazkur dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining asosiy ustuvor yo'nalishlariga mosligi. Ushbu tadqiqot ishi respublika fan va texnologiyalar taraqqiyotining "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Jahon tilshunosligida lingvopoetika sohasining nazariy asoslari, asosiy tushuncha va tamoyillari V.V.Vinogradov, B.A.Larin, V.P.Grigoryev, N.M.Shanskiy, M.E.Konurbayev[1] kabi olimlarning muayyan asarlarida yoritib berilgan. Turk olimi Rejep To'pralining ushbu sohadagi ayrim ishlari hamyurtimiz bo'lgan betakror iste'dod sohibi "Hofiz Xorazmiy hayoti va ijodini o'rganishga bag'ishlangan"[2]. Nashr uchun qo'lyozma fotonusxasi va Hamid Sulaymon nashri asos qilib olingan. Devonning qo'lyozma faksimilesini butun turkiy xalqlarning ma'naviy hayotida muhim voqea sifatida baholashimiz mumkin.

O'zbek tilshunosligida lingvopoetika sohasida bajarilgan[3] salmoqli ishlar

[1] Виноградов В.В. Стилистика, теория поэтической речи. Поэтика. – Москва, 1969. – 256 с.; Shu muallif. Проблемы русской стилистики. – Москва: Высшая школа, 1981. – 320 с.; Ларин Б.А. Эстетика слова и язык писателя. – Ленинград: Художественная литература, 1974. – 288 с.; Григорьев В.П. Поэтика слова. – Москва: Наука, 1979. – 343 с.; Кожин И., и др. Структура и функционирование поэтического текста. Очерки лингвистической поэтики. – Москва: Наука, 1985. – 221 с.; Шанский Н.М. Лингвистический анализ художественного текста. – Ленинград: Просвещение, 1990, – 425 с.; Конурбаев М.Э. Библия Короля Иакова в лингвопоэтическом освещении. – Москва: Диалог – МГУ, 1998. – 69 с.

[2] Toparli. Dr. Reecep, Cagatay Sairi. Hafiz Harezmi. Turk Dunyasi Arastirmalari Degresi, Subat 1984, S. 1-32.; Toparli. Dr. Reecep, Harezmli Hafiz Divanindan Secmeler. Ankara. 1994. Kultur Bakanligi yayinlari 1600, Turk Klasikleri Dizisi 31. X+317 s.№ Toparli. Dr. Reecep, Hafiz Harezmi'nin Sultan Ibrahim"in Olumu Uzerine Yazdigi Mersiye (Trakya Universitesi Fen-Adebiyat Fakultesi Dergisi Prof. Necmettin Hacieminoglu Ozel Sayisi'nda yayimlanacak)

[3] Маҳмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – №6. – Б. 48-51.; Shu muallif. А.Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – Б. 34-36.; Мирзаев И. К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992. – 43 с.; Yo'ldoshev B., Shodiyeva Z. "Ufq" trilogiyasining lingvopoetik tahlili masalalari. – Samarqand: SamDU, 2006. – 62 b.; Муҳаммаджонова Г. 80-йиллар охири 90- йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. ном. ... дисс. автореф. –Тошкент, 2004. – 25 б.; Якуббекова М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари. – Тошкент: Фан, 2005. – 21 б.; Шадиева Д.Ш. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол. фан. номз. … дисс. автореф. – Тошкент, 2007. – 48 б.; Йўлдошев М. Бадиий матн лингвопоэтикаси. – Тошкент: Фан, 2008. – 160 б.; Shu muallif. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2009. – 40 б.; Жуманазарова Г.У. "Ширин билан Шакар" достонининг луғавий ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008. – 26 б.; Shu muallif. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси: Филол. фан. д-ри. ... дисс. автореф. – Тошкент, 2017. – 76 б.; Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси. Филология фанлари буйича фалсафа доктори (Phd) дисс. – Тошкент, 2017; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Фарғона, 2017. – 49; Умирова С. Ўзбек шеъриятида лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърияти мисолида): Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Самарқанд, 2019. – 49 б.; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Қарши, 2020. – 45 б.;

mavjud. Xususan, mumtoz merosimiz sanalgan asarlar lingvopoetikasi borasidagi ishlarning kamligi ajablanarli. Ogahiyning tarixiy asarlari lingvopoetikasi va Mutrib Xonaxarobiy devoni lingvopoetikasiga bagʻishlangan ishlar jarayonda ekanidan xabarimiz bor. Adabiyotshunos Jaloliddin Joʻrayev shoir ijodi, shuningdek, biografiyasiga oid muhim maqolalar nashr qildirgan[4]. Hofiz ijodiga oid ayrim izlanishlar M.Inogʻomxoʻjayeva tomonidan amalga oshirilgan boʻlib, olimaning ayrim maqolalari bilan tanishmiz[5]. Shuningdek, M.Sulaymonov Hofiz Xorazmiy hayoti va ijodiga oid tahliliy maqolalar nashr qildirgan[6].

Tadqiqotning dissertatsiya bajarilgan oliy taʼlim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bogʻliqligi. Dissertatsiya ishi Urganch davlat universiteti "Oʻzbek tilishunosligi" kafedrasida olib borilayotgan ilmiy tadqiqotlar doirasida amalga oshirildi.

Tadqiqotning maqsadi Hofiz Xorazmiy devoniga kirgan sheʼrlarni lingvopoetik xususiyatlarini tadqiq etishdan iborat.

Tadqiqot vazifalari:

Hofiz Xorazmiy "Devon"idagi poetik namunalarning mumtoz matn lingvopoetikasi nuqtayi nazaridan asosiy qirralarini yoritib berish;

mumtoz matn lingvopoetikasining nazariy xususiyatlari va tadqiqot obʼekti doirasida Hofiz Xorazmiy "Devon"ini lingvopoetikaning muhim manbasi sifatida asoslab berish;

Hofiz Xorazmiy "Devon"i poetikasini til birliklari kesimida tahlil qilish asosida fonetik, grafik va grammatik vositalar lingvopoetikasiga oid masalalarni umumlashtirish;

Hofiz Xorazmiy sheʼriyatidagi onomastik birliklarning (antroponim, toponim, etnonim) oʻziga xos lingvopoetik xususiyatlarini tahlil qilish;

leksik birliklarning (omonim, sinonim, antonim) mumtoz matn lingvopoetikasidagi alohida oʻrni va poetik funksiyalarini shoir ijodi misolida koʻrsatib berish.

Tadqiqot obyekti sifatida "Hofiz Xorazmiy devonining Hindistonning Haydarobod shahridagi Salorjang kutubxonasidan topilgan yagona nusxasi faksimilesi tanlangan"[7]. Zarur oʻrinlarda Hamid Sulaymon nashriga murojaat qilinadi.

Tadqiqotning predmeti Hofiz Xorazmiy devoniga kirgan sheʼrlarining

Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Тошкент, 2020. – 51 б.; Матназаров Ж.К. Матназар Абдулҳаким шеърияти лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри ... дисс. Автореф. – Урганч, 2021. – 165 б.; Erkinova N.E. Eshqobil Shukur sheʼrlarining lingvopoetik tadqiqi: Filol... fanlari...fals.dok... (PhD) diss...avtoref... – Toshkent, 2004. – 66 b.; Akbarova M.Sh. Badiiy matndagi gʻayriodatiy birikmalarning lingvopoetik xususiyatlari: Filol... fanlari...fals.dok... (PhD) diss...avtoref... – Toshkent, 2004. – 63 b.

[4] Жўраев Ж. Ҳофиз Хоразмийнинг Иброҳим Султонга марсияси.// Sharqshunoslik. 2015. №3-4. – Б. 216-226.; Шу муаллиф. Ўзбек адабиётидаги илк марсия.// "Шарқ юлдузи" журнали. 2015. №6. – Б. 10-21.

[5] Иноғомхўжаева М. Ҳофиз Хоразмий девонида ирсоли масал санъатининг берилишн/ / Адабий мерос /Ўзбекистон ФА Ҳ.С.Сулаймонов номидаги Қўлёзмалар институти. – 1987. – № 1 (39). – Б. 30-35.; Иноғомхўжаева М. Шоир Ҳофиз Хоразмийиинг ҳаёти ҳақида баъзи мулоҳазалар/ / Адабий мерос/ Ўзбекистон ФА, Ҳ.С.Сулаймонов номидаги Қўлёзмалар институти. – 1989. №3 (49). – Б. 15-18.

[6] Сулаймонов М. Ҳофиз Хоразмий ижодининг Туркияда ўрганилиши //Жаҳон адабиёти, №8. 2018. – Б. 182-186.

[7] Toparlı R. Harezmli Hafiz'in divani. – Ankara: Turk Dil Kurumu, 1998. – 1082 s.

lingvopoetik xususiyatlari tashkil qiladi.

Tadqiqotning usullari. Dissertatsiyada tavsiflash, zidlash, funksional-stilistik, lingvopoetik, kontekstual-matniy tahlil usullari qo'llanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Hofiz Xorazmiy she'riyatida fonetik, grafik va onomastik birliklarning badiiy matn lingvopoetik tuzilmasining shakllanishidagi roli va ahamiyati tizimli asosda tahlil etilib, shoir ijodidagi tovush va harf vositalarining badiiy matn yaratishdagi chuqur o'rnini ochib beruvchi hamda semantik qamrovini kengaytirishdagi funksional vazifalari ilmiy dalillar bilan asoslangan;

mumtoz badiy matn lingvopoetikasi doirasida leksik birliklarning, xususan, shakldosh (omonim), ma'nodosh (sinonim), zid ma'noli (antonim) va uyadosh (giponim) so'zlarning poetik funksiyalari, shuningdek, ularning matnda ekspressiv-emotsional, estetik hamda tasviriy imkoniyatlarini boyitishdagi roli Hofiz Xorazmiy "Devon"i asosida kompleks tarzda dalillangan;

Hofiz Xorazmiy she'riyatida qo'llangan lisoniy vositalarning lingvopoetik tahlili asosida shoirning individual uslubining shakllanish jarayoni hamda uning badiiy-estetik tafakkurini ifodalovchi asosiy tamoyillar va uslubiy mexanizmlar aniqlangan;

tadqiqot natijasida Hofiz Xorazmiy "Devon"i o'zbek mumtoz matni lingvopoetikasini o'rganishda qimmatli manba sifatida kompleks tahlil obyektiga aylantirilganligi, shoir ijodi lingvopoetik aspektda ilk bor ilmiy jihatdan ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

tadqiqot natijalaridan oliy o'quv yurtlari filologiya fakultetlarida "O'zbek tili tarixi", "Badiiy matnning lingvistik tahlili", "Badiiy matn stilistikasi", "Badiiy matnning lingvopoetik tahlili" fanlari bo'yicha maxsus kurs va seminarlarni tashkil etishda, ushbu fanlar bo'yicha darslik, o'quv qo'llanmalarini yaratishda amaliy jihatdan foydalanish mumkinligi asoslangan;

badiiy matnda mumtoz adiblarimizning teran tafakkuri, til imkoniyatlaridan o'ta hassoslik bilan foydalanish imkoniyatlari lingvopoetik tahlili orqali ochib berilgan;

badiiy matnni o'rganishda lingvopoetik tahlil metodining imkoniyatlari mumtoz matn misolida amaliy jihatdan asoslangan.

Tadqiqot natijalarining ishonchliligi dissertatsiyada ko'tarilgan muammoning to'g'ri qo'yilganligi, uning mumtoz poetik matnlardan olingan daliliy misollar asosida yoritishda ushbu sohada dunyo tilshunosligida erishilgan yutuqlarga asoslanganligi, mumtoz nazmiy matnni lingvopoetik jihatdan tahlil qilish asoslari Hofiz Xorazmiy devoniga kirgan she'rlar tahlili misolida aniq yechim topganligi, umumlashma xulosalar chiqarishda tilshunoslikka oid muhim ilmiy-nazariy ma'lumotlarga tayanilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati nazariy xulosalarning o'zbek lingvopoetikasi sohasida erishilgan yutuqlarni boyitishi, mukammallashtirishi, shuningdek, badiiy matnda estetiklikni hosil qilishda muallifning xos yondashuviga oid yangi ilmiy

xulosalarni taqdim etishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati poetik matnlarda til vositalarining lingvopoetik xususiyatlarini o'rganishda muhim ilmiy manba vazifasini o'tashi bilan asoslanadi. Ulardan oliy o'quv yurtlari o'zbek filologiyasi fakultetlarida "Mumtoz matnning lingvopoetik xususiyatlari", "Poetik tafakkur va poetik shakl", "Mumtoz meros va badiiyat" mavzularida tanlov fanlarini tashkil qilishda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Hofiz Xorazmiy devoniga kirgan she'rlarining lingvopoetik tadqiqi bo'yicha olingan ilmiy natijalar asosida:

Dissertatsiyaning mumtoz matn lingvopoetikasining asosiy xususiyatlarini obyekt manbaga tatbiq etish orqali o'zbek mumtoz adiblari merosidagi asosiy lingvopoetik tushunchalarga oid xulosalaridan O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2017 – 2020-yillarda bajarilgan FA-F1-G003-raqamli "Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish" mavzusidagi fundamental ilmiy loyihani bajarishda foydalanildi (O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutining 2024-yil 26-iyundagi 249/1-sonli ma'lumotnomasi). Natijada tarixiy lingvopoetika tadqiqida o'tmish olim va ijodkorlarining nasr va nazmga bo'lgan munosabatlarni aniqlash – surat va ma'no munosabati masalasi, o'z navbatida, matbu, jazolat, salosat, sahli mumtani tushunchalari haqida nazariy mulohazalar bildirishda asos vazifasini bajardi. H.Xorazmiyning fasihligi va balig'ligi xususida keltirilgan misollar yordamida balog'at va fasohat tushunchalariga qo'yiladigan talablar o'rganilishiga erishildi. Shuningdek, Hofiz Xorazmiy she'riyatida grafik vositalarning qamrovi ham ancha keng. Ular orqali alifbo xususiyatlari, mumtoz adabiyot an'analari hamda shoirning xos mahorati kabi omillar bilan bog'liq ravishda mumtoz nazmiy matnlarda fonetik vositalarining o'rni masalasida chiqarilgan xulosalardan unumli foydalanildi.

Hofiz Xorazmiy devoni poetikasining til birliklari kesimida tahlili, xususan, fonetik vositalar, grafik vositalar lingvopoetikasi, onomastik birliklar lingvopoetikasi tadqiqi natijalaridan Xorazm Ma'mun akademiyasida faoliyat olib borayotgan A-FA-2019-9 shifrli "Qadimiy yozma noyob qo'lyozma va manbalarni tadqiq qilish, ularning raqamlashtirilgan bibliotekasini yaratish" amaliy loyihasida keng foydalanildi. (O'zbekiston Respublikasi Fanlar akademiyasi Xorazm Ma'mun akademiyasining 2024-yil 12-iyundagi 105/2-24-sonli ma'lumotnomasi). Natijada dissertatsiya materiallari Hofiz Xorazmiy she'riyati tilining eski o'zbek tili davriga xos manbalarning til xususiyatlarini aniqlashda, shuningdek, Xiva adabiy muhiti vakillari tili va uslubini belgilashda muhim manba bo'lib xizmat qiladi.

Tarixiy asarlar matnida uchraydigan so'zlarni to'g'ri tabdil qilish, izohlashda foydalanildi. Jumladan, Hofiz Xorazmiy she'riyatida qo'llangan *jazilat, takalluf, tobanda, matbu, dame, kufr, zulf, rashki pariy, she'ri hasan, Non do'st* kabi birliklar Otajonova Farog'at G'afurjonovnaning "Hofiz Xorazmiy devoni lingvopoetikasi" mavzusidagi dissertatsiyasi materiallari asosida talqin qilindi.

Xorazm adabiy muhiti, bu muhitning yorqin vakillari hayoti va ijodini yoritishda, asarlari tiliga xos xususiyatlarni belgilashda xonliklar davridagi ijodkorlar ijodi ham alohida ahamiyatga ega ekanligini hisobga olgan holda tadqiqot materiallaridan keng foydalanildi.

Dissertatsiyadagi leksik birliklarning mumtoz matn lingvopoetikasida alohida o'rnini, jumladan, shakldosh so'zlarning mumtoz matn lingvopoetikasidagi o'rni, ma'nodosh so'zlarning mumtoz matn lingvopoetikasidagi o'rni, zid ma'noli va o'zakdosh so'zlarning mumtoz matn lingvopoetikasidagi o'rni tadqiqi yuzasidan olingan natijalardan Xorazm viloyati teleradiokompaniyasi tomonidan 2023-yil 21-oktabr kuni efirga uzatilgan "Assalom Xorazm!" dasturida hamda 2024-yil 3-iyun kuni Xorazm viloyati teleradiokompaniyasining "Tilimizni o'rganamiz" radioeshittirishida foydalanilgan. (Xorazm viloyati teleradiokompaniyasining 2024-yil 5-iyundagi 527-sonli va 2024-yil 5-iyundagi 518-sonli ma'lumotnomasi). Natijada mazkur manbalar ko'rsatuvlarni ma'rifiy va amaliy jihatdan boyitishga hissa qo'shgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya natijalari 3 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 12 ta ilmiy ish, jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta (4 ta respublika hamda 5 ta xorijiy jurnallarda) maqola nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, shuningdek, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Ishning umumiy hajmi 145 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, dissertatsiyaning maqsadi hamda vazifalari, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning **Mumtoz matn lingvopoetikasining asosiy xususiyatlari va obyekt manba** deb nomlangan birinchi bobi uch paragrafdan tashkil topgan. Birinchi bobning dastlabki fasli **"O'zbek mumtoz adiblari merosida asosiy lingvopoetik tushunchalar"** tarzida nomlangan. Ushbu paragrafda Hofiz Xorazmiy hayoti, ijodiy faoliyati va ilmiy merosi hamda eski o'zbek adabiy tili takomilida shoir she'riyati tilining o'rni yuzasidan mulohazalar bildirilgan.

O'zbek mumtoz adabiyotidagi nazmiy matnlar lingvopoetik tahlilida A.Rustamovning fikricha, "Shoirning badiiy mahoratini va ijodiy muvaffaqiyatini to'liq anglash uchun uning estetik prinsiplarini aniqlash kerak. Buni bilish uchun esa san'atkorning borliq, jumladan, inson haqidagi fikrlarining falsafiy asoslarini

bilish zarur"[8]. Haqiqatan, bu mulohazalar Hofiz Xorazmiy she'riyati lingvopoetik tadqiqi misolida ham o'z isbotini topadi. E'tiborlisi ayni ma'no va surat masalasi xususida ayrim mulohazalarni Hofiz Xorazmiy she'riyatida ham uchratamiz. Masalan,

> Erur ul shoh voloqadr ham *ma'no-yu suratda*,
> Kim aning qaddina kelsa, libosi faqr bas zebo. (10-g'.)

Shoir ushbu baytda tazod va tanosub orqali ma'no va surat tengligini asllik, mumtozlik, umrboqiylik kabi fazilatlar belgisi sifatida talqin qiladi.

She'r uchun so'z qo'llash va tarkib (bayt qurilmasi va uning qanday birliklardan iboratligi) juda muhim bo'lgani bois uni alohida istiloh bilan nomlaganlar. Bu *jazolat* istilohidir. Atoulloh Husayniy yozganidek, "Jazolat uldurkim, she'rning alfozu tarkibi mustahkamu kuchlug bo'lur, Zahiru Anvariyu Kamoli Ismoil va hokazolarning qasidalari yanglig'. Bu qasida va uzun qit'alarning uslubidur. Alfozu tarkibi kuchlugu mustahkam bo'lg'an she'rni jazl derlar. Jazolatning ofati takalluf depturlar. Jazolat lug'atta kuchlug bo'lmoqtur"[9]. Shunday xususiyatga ega she'rlar esa *jazil* deyiladi[10]. Shu o'rinda *matn* so'zining o'zi ham mustahkamlik (*matonat*)[11] ma'nosi bilan bog'liqligini e'tiborga olishimiz kerak. Hofiz Xorazmiyning barcha she'rlarida jazolatga dalil qiluvchi jihatlarni ko'ramiz.

Masalan,

> Mehrsizin javr etar jong'a bu mahporasi,
> Oshiqining ushbudur toli'i istorasi. (961-g'.),

ya'ni "bu mohpora – oyparcha yor mening jonimga mehrsizlik bilan javr qiladi. Bu oshiqning peshonasiga bitgani shu ekan". Baytda mehrsiz (quyoshsiz, taftsiz ma'nosi bilan), mohpora, tole' (porlab chiquvchi), istora (sitora – yulduz) so'zlari orqali tanosubning go'zal ifodasi yuzaga kelgan.

Mumtoz filologiyamizda shu bilan birga *salosat* tushunchasi ham nazmiy matn lingvopoetikasiga oid istilohlardan sanaladi. Atoulloh Husayniy yozadi: "Salosat uldurkim, she'rning alfozi nozuk tarkibi ravonu yoqimlig' bo'lur... Alfozu tarkibi nozuku ravonu yoqimlig' bo'lg'an she'rni salis derlar. Salosatning ofati bo'shluktur. Salosat lug'atta yumshamoqtur va atash vajhi zohirdur"[12].

Mumtoz nazmiy matn lingvopoetikasiga oid yana bir istiloh bu *sahli mumtani*dir. "Sahli mumtani deb andoq she'rni ayturlarkim, ani aytmoq oson-u yengil ko'runur, ammo aningdek qilib aytmoq mumkin bo'lmas yo qiyin bo'lur". Sahli mumtani o'z nomi bilan tushunish ham yengil bo'lgan, lekin shunday yozish qiyin bo'lgan she'r. Shu munosabat bilan shoirnig quyidagi g'azali ayni sahli mumtani bo'la olishiga shubha qilmaymiz:

> Saning hajring elinda mubtaloman,
> Topa olman bu dard uchun davo man. (734-g'.)

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[8] O'sha manba(7-iqtibos). – S. 7.
[9] Атоуллоҳ Ҳусайний. Бадодойиъу-с-санойиъ. Форс тилидан А.Рустамов таржимаси. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1981. – Б. 273-274.
[10] O'sha manba(9-iqtibos). – Б. 274.
[11] http://arabus.ru/search/متن
[12] O'sha manba(9-iqtibos). – Б. 274.

Bobning ikkinchi fasli "Mumtoz matn lingvopoetikasining asosiy qirralari" deb nomlanadi. Hofiz Xorazmiy devoni lingvopoetikasi tadqiqi asnosida o'zbek mumtoz adabiy matnlari lingvopoetikasining asosiy qirralari sifatida quyidagilarni ko'rsatish mumkin.

1) O'zbek adabiy matnlari lingvopoetik xususiyatlarini o'rganishda nazmiy va nasriy matn o'rni. O'zbek mumtoz yodnomalari lingvopoetkasi tadqiqida birinchi bosqich, nazarimizda, mumtoz adiblarimizning til va badiiyat masalalariga munosabati aniqlashtirib olishdir. Hofiz Xorazmiy bilan zamondosh shayx Ahmad Taroziyning "Funun ul-balog'a" asarida dastlab inson uchun nutq nima ekani haqida, so'ngra nasr-u nazm o'rtasidagi farq xususida quyidagilar yozilgan: "Va har odamekim, aning ko'ngli nutqpazir va nutqi dilpazir ermas, insoniyat doirasindin tashqaridur. Va ulamo qoshinda nutq ikki nav'dur: *nasr* va *nazm*. Onikim, istisvob (to'g'rilik) bobida murattab ko'rdilar, "nazm" atadilar. Va onikim, avroq visoqinda parishon topdilar, "nasr" dedilar... Agarchi kalomi izidiy va ahodisi nabaviy vositasindin nasrning sharafi nazmg'a (nisbatan) sobitdur, ammo hakimi alimg'a nazmda hikmattur, zerokim, har johili laim anga yo'l topmas"[13]. Alisher Navoiyning so'z va uning fazilati borasida bildirgan fikrlari bir tomondan salaf mutafakkirlar mulohazalariga hamohang bo'lsa, ikkinchi tomondan o'zining orginalligi bilan ham farqlanadi. Jumladan, Alisher Navoiy "Xazoyin ul-ma'oniy"ning birinchi devoni "G'aroyib us-sig'ar" debochasini "insonga(gina) nutq qobiliyatining berilishi uning boshqa maxluqotdan mumtozligi, Yaratganning nazdida o'ziga xos buyuk martabasini anglatsa, ana shu nutq ahli aro nazm aytish salohiyatiga ega bo'lish bundan-da katta sharaf, mumtozlar ichra sarafroz bo'lishdir" jumlalari bilan boshlaydi:

> Ulkim, chu jahon xilqatini og'oz etti,
> Sun'i kilkini naqshpardoz etti,
> Inson xaylini nutq ila mumtoz etti,
> Nutq ahlini nazm ila sarafroz etti.

2)Nazmiy matnda fasohat va balog'atga intilish. Mumtoz she'riy matn lingvopoetikasini fasohat va balog'at tushunchalarisiz tahlil va tadqiq qilish imkoni yo'q. Shoirning fasihligi va balig'ligi xususida balog'at va fasohatga qo'yilgan talablarga qay darajada javob berishi asosida so'z ochish mumkin bo'ladi.

Bugungi kunda ko'proq adabiyotshunoslikka oid ishlarda ishlatiladigan *fasohat* va *balog'at* tushunchalari ayni bugungi kundagi lingvopoetika terminlari sanaladi. Arabiyatda *fasohat* الفصاحة grammatik qoidalarni va so'zlarni ma'nolarini buzmay to'g'ri so'zlash va yozishdir.

Hofiz Xorazmiy fasohatini to'laroq tasavvur qilish uchun uning bir qarashda sodda tuyulgan she'rlariga bir nigoh tashlash ham kifoya qiladi. Masalan,

> Noz qilg'ilki, nozanindursan,
> Ofati sabr-u aql-u dindursan. (710-g'.)

Birinchi baytning o'zida *noz* va *nozanin* so'zlari ham tovushdoshlik, ham tazodni hosil qilmoqda.

Balog'at بلاغة to'g'ri va o'z o'rnida gapirish va yozishdir. Bu darajaga

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[13] Шайх Аҳмад Тарозий. Фунун ул-балоға// Ўзбек тили ва адабиёти, 2002. №1. – Б. 74.

yetganlar بليغ(yetuk, kamolga yetgan) deb ataladilar[14].

Fasohat va balog'at o'rtasidagi farqlar quyidagilardan iborat:
Fasohat ilmi faqat nutq bilan bog'liq bo'ladi. Balog'at ilmi esa ham nutq, ham ma'noga e'tibor qaratadi;

3)Mumtoz matn lingvopoetikasining matnshunoslik bilan uzviyligi. Mumtoz matn lingvopoetikasining asosiy xususiyatlaridan biri matnshunoslik bilan uzviyligidadir. Qo'lyozma (faksimile) yuzasidan olib borilayotgan tadqiqot tilshunosdan matnshunos sifatida ham yondashishni talab qiladi. Chunki "matnshunos qo'lyozma nusxadagi xattotlar uslubini diqqat bilan o'rganishi, harflarning "bejirim tasvirlari" o'rtasidagi bog'liqlikka, ularning o'ziga xos bezak-unsurlariga e'tibor berib, xatolik nima sababdan sodir bo'lganini aniqlashi lozim. Ba'zi hollarda, xattotlar so'zni o'qiy olmasalar, kontekstdan kelib chiqib, o'zlaricha matnni tuzatib yoki to'ldirib ketganlar. Matnshunos tomonidan xolis aniqlangan xato qiyosiy tahlil orqali asosiy matnda tuzatib boriladi"[15].

Hofiz Xorazmiy devonini nashrga tayyorlagan o'zbek olimi Hamid Sulaymon xizmatlariga chuqur ehtirom bilan yondashuvchi turkiyalik olim Rejep To'parli Hofiz Xorazmiy devonini "nihoyatda go'zal she'rlarni o'zida mujassam etgan bu devon til tarixi nuqtayi nazaridan katta ahamiyatga ega" – deb baholar ekan, ayrim mulohazalarini ham bayon etgan.

Bobning uchinchi fasli "Hofiz Xorazmiy devoni – lingvopoetika manbasi sifatida" deb nomlangan bo'lib, Hofiz Xorazmiy o'zbek mumtoz adabiyotining yirik vakili sifatida har bir misrasi, har bir bayti poetik jihatdan diqqat bilan o'rganilishga loyiq. Fikrimizning isboti uchun ayni badiiyati puxta asarlar tanlanmaganini ko'rsatish maqsadida devondagi dastlabgi ikki g'azalga to'xtalamiz.

Shoirning g'azaliyoti devondan qasida, tarkibband, tarji'band kabi janrlardan keyin qo'lyozmaning 60-sahifasidan boshlanadi. E'tiborli tomoni, shoir g'azallari ichida birinchi g'azal hamd g'azal bo'lishi bilan birgalikda, aynan Yaratgan nomi bilan boshlanadi:

Yaratgan bor qilg'ali jahonni yo'qdin paydo,
Jamoling husnina barchani qildi oshiqu shaydo.

Bu masalani Alisher Navoiy hazratlari butun borliq Yaratgan husnining mir'oti, ya'ni ko'zgusi ekanligini ta'kidlagan holda "Hayrat-ul abror"da

Mazhar olub husninga mirot-i g'ayb,
Jilva qilib anda hayoloti g'ayb.

deydi va mazkur dostonda yuqoridagi misralarga hamohang ravishda juda katta va chuqur falsafiy masala yuzasida gap ketadi:

Xoliqi ashyoki jahon ayladi,
Charxni paydovu nihon ayladi.

Bu boradagi buyuklarning fikrlari bir-biriga yaqin ekanini Ogahiy qalamiga mansub quyidagi "Taviz-ul oshiqin"ning hamd g'azalidagi bayti ham ko'rsatadi:

"Chu mazhar aylading olamni husni bemisolingg'a,

[14] حفني باصف. قواعد اللغة العربية "البلاغة".- مصر: مكتبة الايمان – المنصورة.2009. – ص.11.
[15] Сирожиддинов Ш. Адабий манбашунослик ва матншунослик. –Тошкент: 2018. – Б. 67.

Bu ko‘zgu ichra bo‘ldi necha naqshi bul ajab paydo”[16].

Ma’nosi: “Butun olamni tengsiz husninga mazhar ya’ni namoyishgoh aylaganing sababli mana shu ko‘zgu ichra bizga Sening qudratingni namoyon qiluvchi borliqdagi qanchadan-qancha ajablanarli naqshlar, kishi aqlini lol qoldiradigan ajoyibotlar paydo bo‘ldi”.

G‘azal davomida:

Ne gabr-u ne musulmon-u ne tarso, ne yahudiylar,
Ne mo‘min, ne muvahhidkim, anga quldur bari haqqo. –

der ekan shoir bir necha din vakillarini sanaydi: gabr ham, musulmon ham, otashparast va yahudiylar ham barchasi Yaratganning qulidir. Baytda qo‘llangan *gabr* so‘zini oladigan bo‘lsak, bu so‘z xususida mashhur avestoshunos olim Ibrohim Purdovud oromiy so‘zlardan bo‘lib, arabcha *kofir* so‘zi bilan o‘zakdosh deb aytgan. Ya’ni *gabr* so‘zi arabcha *kofir* so‘zining fonetik o‘zgarishidir.

“Tarso”[17] so‘zi lug‘atlarda nasroniy yoki otashparast degan ma’noni anglatadi. Ushbu so‘z etimologiyasi forsiy “tarsidan” - “qo‘rqmoq” ma’noli so‘z bilan bog‘lanadi. Birinchidan, “Xudodan qo‘rquvchi”, ikkinchidan, nasroniylar yoki otashparastlarga nisbatan qo‘llanilishi. E’tibor qaratadigan bo‘lsak, atalish tamoyillari ya’ni nominatsiya prinsiplariga ko‘ra, arab tilidagi rahb so‘zi ham aynan shu ma’noni bildiradi. Pahlaviy tilida *tarso tarsaq* shaklida qo‘llanilgan va aytish muhimki, *tars* – qo‘rqmoq so‘zi bilan bog‘langan va rus tilidagi qo‘rqoq ma’nosidagi *mpyc* so‘zi bilan o‘zakdoshdir.

Muvahhid so‘zi o‘zbek tilining izohli lug‘atida ham Alisher Navoiy asarlari lug‘atlarida ham o‘z aksini topmagan, “Farhangi zaboni tojiki” va uning yangi nashri “Farhange tafsirii zaboni tojiki”[18]da bu so‘z izohlanib, “Xudoga ishonuvchi va Xudoni yakka-yu yagona deb biluvchi” – deyilgan. Bu so‘z o‘zagida *vohid* – yagona so‘zi yotibdi.

Tarso so‘ziga kelganda “Lison-ut tayr”dagi tarso qiz obrazi juda mashhur:

Shayx ashk aylab ravon ruxsorig‘a,
Arzi iymon etti *tarso* yorig‘a, – deyiladi.

G‘azal mutolaasida davom etamiz:

Behisht ichra agar bo‘lmasa yodi, qa’r-i do‘zaxdur,
Aning yodi bila do‘zax erur chun jannat-i a’lo.

Hayratlanarlisi, bizda Hofiz Xorazmiy ijodidan Navoiy hazratlarining boxabar bo‘lganligi yoki bo‘lmaganligi haqida faktlar yo‘q, lekin buyuk mutafakkirlar fikrlash tarzi, bayon uslubida bir-biriga naqadar yaqin bo‘lishini ushbu baytlar ko‘rsatib turibdi. Bayt mazmunidan anglashilishicha Haq taolo yodi bilan jannatga kirgan odam uchun do‘zax ham jannat kabi bo‘ladi.

Dissertatsiyaning ikkinchi bobi **Hofiz Xorazmiy devoni poetikasining til birliklari kesimida tahlili** deb nomlanib, ushbu bobning birinchi faslida **fonetik vositalar lingvopoetikasi** yoritilgan. Lingvopoetikada fonetik vositalar tilning fonetik tizimi, ohang va urg‘u orqali badiiyat yaratishni nazarda tutadi. Bular

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[16] Муҳаммад Ризо Огаҳий. Тўла асарлар тўплами. 1-жилд: Девон. Нашрга тайрловчилар Д.Ғойипов, С.Сариев, Б.Умрзоқов. – Тошкент: Mumtoz so‘z. 2014. – Б. 26.

[17] ‫قاطع‬ ‫برهان‬ . ‫تبريزی‬ ‫خلف‬ ‫بن‬ ‫محمد‬ ‫الدين‬ ‫شمس‬ 484 ‫کبير‬ ‫امير‬ ‫تهران‬ ‫معين‬ ‫محمد‬ ‫دکتر‬ ‫اهتمام‬ ‫با‬ . ١٣٨٦ .

[18] Sayfiddin Nazarzoda tahriri asosidagi “Farhangi tafsiriyi zaboni tojiki”. – Dushanbe , 2008.

ichida, albatta, birinchi navbatda, shoirning tovushlar ohangdoshligi orqali kishi ruhiyatiga ta'sir koʻrsata oladigan darajada san'atkorona foydalana bilishi koʻz olidimizga keladi. Nazarda tutilgan holat mumtoz filologiyada *tavzi* tushunachasi bilan ifodalangan.

"Tavzi" soʻzining lugʻaviy ma'nosi ulashish, tarqatishdir. Mazkur san'atda bir xil tovushni barcha soʻzlarga ulashib chiqishni nazarda tutib, "tavzi" deb ataganlar[19]. Shuning uchun tavzi faqat bir xil tovushlar bilan boshlanadigan soʻzlardan foydalanish deb ham tushunish toʻgʻri emas. Alliteratsiya (tavzi) — she'rda, jumladan, bandda va qisman nasriy asarlarda ham bir xil undosh tovushlarning takrorlanishidir. Tovushlar ohangdorligi, asosan bir xil tovushlarning takrorlanishidan hosil boʻlgan ohangdorlik alliteratsiya deb yuritiladi.

> Qaro qoshing, qalam qoshing,
> Qiyiq qayrilma qoshing, qiz.
> Qilur qatlimga qasd, qayrab,
> Qilich qotil qaroshing, qiz... (E.Vohidov)

Tavzining oʻzbek mumtoz adabiyotida Alisher Navoiygacha boʻlgan eng sara namunalarini Hofiz Xorazmiy qalamiga mansub desak, xato boʻlmaydi. Masalan,

> Ushbu soʻzga quloq tutar erdi,
> Hofizo, boʻlsa *loʻlu-yi lolo.* (57-gʻ.)

Baytda *loʻlu-yi lolo* birikmasi orqali tavzi hosil qilingan. *Loʻlu-yi lolo* birikmasidagi *loʻlu* yaltiroq (gavhar) degan ma'noni bildiradi. *Lolo*ning ham yaltiroq ma'nosi hamisha *loʻlu* soʻzining sifatlovchisi boʻlib keladi (Aliakbar Dehxudo). Hofiz Xorazmiyda ham *lolo* soʻzi yaltiroq ma'nosida kelganda *loʻli* soʻzi bilan izofiy birikma hosil qilgan. Jumladan,

> Shirin tudoqu soʻzunga quldur
> La'lu javohir *loʻlu-yi lolo.* (64-gʻ.)
> Etsam la'li labining sifatin goʻsh tutub,
> Bandalik xush soʻzuma *loʻlu-yi lolo* qilisar. (340-gʻ.)
> Vafoyi jon talab qilsang ka'bayi tanni pok ayla,
> Sadafing ichra kun topmadi qiymat *loʻlu-yi lolo*. (1-gʻ.)

Lola va *lolo* soʻzlarining ham fonetik, ham grafik (ularning yozilishi bir harf bilan farqlanadi) vosita sifatida shoirning boshqa she'rlarida ham koʻzga tashlanadi. Masalan,

> *Lola* boʻstonda aning orazinikim koʻrdi,
> Dogʻ bosdi yuzina toki boʻla *lolosi*. (929-gʻ.)

Mazmuni: "Lola boʻstonda uning yuzini koʻrgach, uning enagasi boʻlay deb yuzini dogʻ bosdi".

Bu baytda ham shoir aksar she'rlarida boʻlgani kabi bir necha vositalardan barobar foydalanadi. Jumladan, lola yuzida dogʻ boʻlishi va mahbubaning boʻstonga chiqishi oʻrtasida aloqaning badiiy dalolatlanishi husni ta'lilni, *dogʻ*

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[19] Рустамов А. Навоийнинг бадиий маҳорати. –Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979. – Б. 35.

so'zining ikki ma'nosi ham nazarda tutilishi iyhomni yuzaga keltirgan. Bunda *dog'*ning hozirgi o'zbek tilidagi *dog'* so'zidagi ma'nosidan tashqari *issiqlik, harorat; alomat, belgi, nishon, g'am, anduh*[20] ma'nolarining barchasi nazarda tutilgan.

> Qachonki, tushsam o'shul sarvi sarafroz bila,
> Tilarman anda base *nozini niyoz* bila. (21-g'.)

Shoirning quyidagi bayti uning o'z ona tilini nihoyatda ardoqlaganiga loyiq darajada tilimiz taraqqiyoti, ichki nizom va qonuniyatlarini yaxshi bilganini ko'rsatadi:

> Boshini dari muhabbatga osmag'uncha kishi,
> Sog'inmasunkim, ani song'a sonsalar sonda. (49-g'.)

Bayt mazmuni anglash uchun birinchi navbatda *sog'inmoq* fe'li ma'no qirralariga e'tibor qaratamiz. Eski o'zbek tilida "ko'rishni istab g'amgin bo'lmoq", "sog'inch his etmoq" mazmunidagi *sog'in-* (*sag'ın-*) fe'li ushbu mazmundan tashqari "hisoblamoq", "tushunmoq", "gumon qilmoq", "o'ylamoq" ma'nolarini beradi. Shuningdek, *sag'ınturmoq* fe'li "eslatmoq", "esga solmoq"; "esga olmoq" mazmunlariga ega[21].

Ba'zan Hofiz Xorazmiy fonetik vositalardan unumli foydalangan holda aslida boshqa-boshqa, hatto genetikasi boshqa-boshqa tillarga mansub tovush tarkibi yaqin so'zlardan ohangdoshlik keltirib chiqaradi:

> Ishq yo'lida, Hofiz, o'zungni qila ko'r *fard*,
> Eshitmagu ko'rmak tilasang holati *fardo*.

Baytdagi *fard* so'zi arabcha bo'lib, yakka, yagona degan ma'noni, *fardo* esa forscha bo'lib, ertaga degani.

Quyidagi baytda esa *qanda*? (qaerda?) so'roq olmoshi va *qonda* (qon ichida) paronimiyasidan unumli foydalanilgan:

> Oyo nigori gulandom, qandasan *qanda*,
> Kim izdayu yuragim g'arq bo'ldi ol qonda? (49-g'.)

Ushbu ohangdoshlikning ta'siri takror (*qandasan, qanda*?), mubolag'a (yurakning qizil qonga botishi) bilan uyg'unlashgan holda yana ham oshirilgan.

Bu misollarning barchasi Hofiz Xorazmiy ona tilimiz fonetik imkoniyatlari, ohang jozibasini juda yaxshi bilgan va his qilgan ijodkor bo'lganligidan darak beradi.

Ikkinchi bobning ikkinchi fasli **"Grafik vositalar lingvopoetikasi"**ga bag'ishlanadi.

O'zbek adabiyotshunosligida Y.Is'hoqovning "Harfiy san'atlarga oid ishlaridan"[22] tashqari bu mavzuda M.Sharipova, Z.Mamajonov[23] kabi olimlar tomonidan ham maqolalar e'lon qilingan.

Arab alifbosi asosidagi eski yozuvimizdagi harflar vositasida badiiy san'at

[20] https://play.google.com/store/apps/details?id=com.farhang.loghat.bismuth
[21] Иброҳимов С., Шамсиев П. Навоий асарлари луғати. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б. 571.
[22] Исоҳоков. Ё. Сўз санъати сўзлиги. – Т.: Ўзбекистон, 2014. – 328 b.
[23] Шарипова М. Ҳарфий санъатлар хусусида // Ўзбек тили ва адабиёти. – 2004. – №3. – Б. 82-83.; Мамажонов З. Ҳарфий санъатлар хусусида / "Филологиянинг долзарб муаммолари" мавзусидаги республика илмий-амалий анжумани материаллари. – Фарғона, 2008. – Б. 25-28.

yaratish faqatgina shaklga oid masala bo'lmay, ko'zlangan maqsadni aniq va go'zal shaklda ifodalash imkoni ham sanalgan.

Hofiz Xorazmiy ijodida ham harfiy vositalar yordamida o'xshatishlar qilish, obrazlar yaratish ko'p kuzatiladi. Masalan, *alif* ا harfi bir necha ma'no ifodalashga xizmat qilgan:

1) Yakkalik, tanholik; bemisllik:

Yaktoyi ishq *alif* bikinkim qaddim edi, vale,
Chun dol qildi oxiri zulfi dutoh ila. (5-g'.)

Alifning bu ma'noni kasb etishi alifboda birinchi o'rinda turishi, abjad hisobida bir raqamini ifodalashi, shakldoshiga ega emasligi kabi jihatlari bilan bog'liq. Shuning uchun quyidagi baytda shoir alifning qayd etilgan xususiyatlarini nazarda tutadi:

2) Tiklik, mag'rurlik. Harfning shakliy ko'rinishi

Sarv qading necha kim o'xshar *alif*ga illo,
Bo'la bilmas *alif* aning biki shirin harokot. (103-g'.)

3) Rasolik, to'g'rilik. Bu jihatdan *alif* ا *yo* ى bilan zidlanadi. Bunda ma'shuq qomati alifga, oshiq qaddi yoyga o'xshatilishi bilan birga, biri alifboning boshida, biri oxiridagi joylashishi jihatidan ham zidlanish bor.

Tiyri qading *alif* bikin yakto
Bo'lg'ali bo'ldi qomatim chun *yo*. (57-g'.) yoki
Oy tesam yarashur ko'rklu aning yuzinakim,
O'qtak qaddi *alif-u* yo biki qoshi *yosi* bor. (291-g'.) yoki
Tikdi qadding niholini jonda,
Alife yangli bog'bon ishqing. (537-g'.)

Shuningdek,

Baloyi ishqdin bo'ldi ko'zumning chashmasi daryo,
Aliftak qaddim ul daryoning ichra ko'rinur yakto. (10-g'.)

Jon جان so'zining o'rtasida harf *alif* bo'lgani bois bu bilan bog'liq so'z o'yinlari mumtoz adabiyotimiz vakillarining ko'pchiligi ijodida uchraydi. Jumladan, Hofiz Xorazmiyda o'qiymiz:

Jon ichinda o'shaning qaddi *aliftak* ko'runur,
Ne latofatlig' aning xush qaddi bolosi bor. (291-g'.)

Xuddi shu yo'sinda *nun*, *dol* harflari orqali qo'llanilgan she'riy san'atlar haqida mulohazalar berish barobarida Hofizning grafik vositalardan keng va o'rinli hamda intizomli – muayyan tartiblar asosida foydalanishi uning o'zbek tilining nazariy masalalarini ham puxta bilganini tasdiqlaydi.

Bobning uchinchi faslida "**Hofiz Xorazmiy she'riyatida onomastik birliklar lingvopoetikasi**" haqida so'z boradi.

G.Rixsieva "Lingvopoetik tadqiq asoslari bo'yicha mulohazalar"[24] maqolasida lingvopoetika doirasini poetik fonetika, poetik leksikologiya, poetik morfemika, poetik semantika, poetik sintaksis yo'nalishlari bilan to'ldirishni taklif qilgan bo'lsa, D.Andaniyazova uni onomastik poetika, ya'ni onomopoetika bilan

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[24] Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти, 2003. – № 2. – Б. 84-86.

to‘ldirishni lozim deb biladi[25].

Shoir devonining onomastik ko‘lami boshqa she’riy asarlar kabi asosan antoroponimlar, toponimlar, gidronimlar, urbonimlar, oronimlar kabi ko‘lamlardan iborat.

1) *Antroponimlar.* She’riy asarda qo‘llanilgan antroponimlar o‘z xususiyatiga ko‘ra, odatda, davr hukmdor doiralari vakillari nomlari vositasida bo‘ladiki, buni Hofiz Xorazmiy devoni onomastik ko‘lami misolida ham ko‘rishimiz mumkin: masalan, quyidagi baytda tilga olingan Ibrohim sulton Amir Temurning ma’rifatli nabiralaridan biri Ibrohim Sulton ibn Shohruh (1394-1435)dir[26]:

Guliston yuzlu, ey soqiy, saning ishqing manga jondur,
Ichalim bodanikim, davri Ibrohimi Sultondur. (182-g‘.)

Shoir:

Xayoli do‘st ko‘ngul gulxanida yonmadi,
Ko‘ngulda ishq o‘tidur chu nori Ibrohim (644-g‘.)

Ya’ni Do‘st xayoli ko‘ngil gulxanida yonmadi, dildagi ishq o‘ti Ibrohim olovi kabidir baytida ham Ibrohim alayhissalom, ham Ibrohim Sultonni nazarda tutib iyhom hosil qilayotiga shubha yo‘q, nazarimizda.

She’riy asarlardagi antoroponimlarning katta qismi payg‘ambarlar nomlari, mashhur adabiy va afsonaviy shaxs nomlari, umuman olganda, talmeh uchun asos ismlar bo‘lishi tabiiy. Masalan, Hofiz devonida “Qur’on”da zikr etilgan payg‘ambarlarning ko‘pchiligi tilga olinib, qur’oniy qisslarga ishora qilinadi:

Gar zulfi birla xoli sifatin eshitmasa,
Odam qachon ilingay edi domu donag‘a. (45-g‘.)

Bunda “Baqara” surasining “Biz yana aytdik: “Ey, Odam, sen va jufting (Havvo) jannatda yashangiz va xohlagan joylaringizda undan (ne’matlaridan) bemalol tanovul qilingiz. Faqat mana bu daraxtga yaqinlashmangiz, (aks holda) zolimlardan bo‘lib qolursiz”[27] – oyatiga ishora qilinmoqda.

2) *Toponimlar.* Hofiz Xorazmiy she’riyatida toponimlar quyidagi jihatlari bilan poetik vazifa bajaradi: Biror joyning mashhur jihatlariga e’tibor munosabati bilan. Sharq poetikasida ayrim toponimlar o‘zining biror mahsuloti, xususiyati kabi jihatlari bilan topopoetonimga aylangan. Masalan, Badaxshon la’llari bilan, Kashmir sohir va sehrlari bilan mashhur bo‘lgan.

Sanga shogird erur joduyi *Kashmir*
Bu fan ichra ko‘zungdur kofiri ustod. (131-g‘.)

3) “Gidronimlar”[28]. Mumtoz adabiyotizda daryo nomlari ko‘pincha oshiq ko‘z yoshlariga timsol sifatida ishlatiladi. Jumladan, Hofiz Xorazmiy she’rlarida ham *Nil, Firot, Dajla, Jayhun* daryolari ayni shu ifoda uchun xizmat qiladi:

Dam-badam la’li hayoli birla ko‘zdin qon oqar

[25] Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси. Филология фанлари буйича фалсафа доктори (Phd) дисс. – Тошкент, 2017. – Б. 19.
[26] https://teletype.in/@uzasgzt/zIUkdzfEd5K
[27] Қуръони карим маъноларининг таржимаси. Таржима ва изоҳлар муаллифи Абдулазиз Мансур. – Тошкент: Тошкент ислом университети нашриёти. 2001. – Б. 6.
[28] Улуқов Н. Ўзбек тили гидронимларининг тарихий-лисоний тадқиқи. – Тошкент: Фан, 2008. – 192 б.

Andayinkim, suvdin oqsa to‘lu Jayhun lab bila. (15-g‘.)

4) “Etnonimlar”[29]. *Turk* so‘zi eski turkiy tilda bitilgan tarixiy asarlarda *go‘zal; kuch, quvvat; kuchli, quvvatli; yetarli, yetuk* kabi turli ma’nolarda turdosh ot sifatida qo‘llanilgan. Hofiz devonida *turk* so‘zi 70 ta baytda turdosh ot sifatida kelgani ko‘rinadi[30].

Dissertatsiya ishining **Uchinchi bobi Leksik birliklarning mumtoz matn lingvopoetikasida alohida o‘rni** deb nomlanadi. Bobning birinchi fasli **“Shakldosh so‘zlarning mumtoz matn lingvopoetikasidagi o‘rni”** mavzusiga bag‘ishlanib, omonim so‘zlar orqali Hofiz Xorazmiy lirikasida tajnis shoir hissiyotlarining badiiy ifodasi uchun yordamchi vosita sifatida yuzaga kelganligi ochib beriladi.

Tajnis mumtoz adabiyotimizda keng qo‘llanilgan san’at. Bu san’at eng qadimgi yozma yodgorliklarimizdan beri qo‘llanib kelayotgan bo‘lishiga qaramay, unga doir nazariy masalalar, asosan, XIII-XV asrlarda yaratilgan Rashididdin Vatvotning “Hadoyiq as-sehr”, Shamsiddin Muhammad ibn Qays Roziyning “Al-mu’jam fi maoir al-ash’or al-Ajam” (1233-yil), Sharafiddin Hasan ibn Muhammad Romiy Tabriziyning “Hadoiq al-xaqoiq” (1392-yil), Ali ibn Muxammad Toj al-Xaloviyning “Daqoiq ash-she’r” (XIV asr), Vohid Tabriziyning “Risolai jam’i muxtasar” (1417-yil), Husayn Voiz Koshifiyning “Badoye al-afkor fi sanoye al-ash’or” (1489-yil), Atoulloh Husayniyning “Badoye us-sanoye’” (1465-yil) asarlarida bayon qilingan[31]. O‘zbek adabiyotshunosligida mazkur masalada qator maqola va lug‘atlarda[32] yetarli ma’lumotlar bayon qilingani uchun ularni takrorlashga ehtiyoj sezilmaydi, albatta. Tajnis masalasiga o‘zbek tilidagi ilk adabiyot nazariyasiga bag‘ishlangan asar *“Funun ul-balog‘a”*da ham alohida e’tibor qaratilgan[33].

Shuningdek, tajnis nihoyatda tabiiy, boshqa she’riy san’atlar bilan vobasta holda shakllanadi. Masalan, shoir ko‘plab o‘rinlarda *savdo* omonimidan mohirona foydalanadi:

Qila bilmak tilar bo‘lsang qaro zulfi bila *savdo*,
Boshingdin ketmasun bir dam havo-yi ishq ila *savdo*. (11-g‘.)

Birinchi kelgan *savdo* hozir ham faol qo‘llanadigan oldi-berdi ma’nosidagi so‘z. Uning asosida “*sud* – foyda so‘zi yotadi”[34]. Ikkinchisi arabcha so‘z bo‘lib, g‘am-tashvish ma’nosini anglatadi. Arab tili lug‘atlarida *savdaa* سَوْدَاءُ so‘zining bu ma’nosi qayd etilmagan. Demakki, so‘zning turkiy tillarga (fors tilidagidek) arab

[29] https://dic.academic.ru/dic.nsf/dic_fwords/1232/

[30] Üstüner Ahat. Hârezmli Hâfiz divaninda türk adi // Turkish Studies - International Periodical For The Languages, Literature and History of Turkish or Turkic Volume 9/6 Spring 2014. – P. 1107-1116.

[31] Пулатова Ш.С. Фигура таджнис и особенности её использования в персидско-таджикской классической литературе (X-XVвв): автореферат дисс. на соискание уч. степ. канд. филолог. Наук – Худжанд. 2008. – С. 10.

[32] Саримсоқов Б. Тажнис. // Ўзбек тили ва адабиёти. 1971. №5. – Б. 82. (Ушбу мақола қайта ишланган ҳолда қуйидаги манбада ҳам берилган: Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – Б. 182-189.); Оллоёрова Н. “Саботул ожизин”да тажнис санъати // Ўзбек тили ва адабиёти. 2000. №6. – Б. 54.; Бобохонов Р. “Ажнос ат-тажнис” ҳақида // Ўзбек тили ва адабиёти. -1984. – № 5. – Б. 41.; Бобохонов М. “Ажнос ат-тажнис” асарида ахлоқий тажнислар. Ўзбек тили ва адабиёти. 1990. – № 6. – Б. 39.

[33] Шайх Аҳмад ибн Худойдод Тарозий. Фунун ул-балоға. Тошкент: Мумтоз сўз, 2017. – 320 б.

[34] Шамсуддин Муҳаммад бин Халаф Табризий . Бурҳон-и қотеъ. – Теҳрон: Амири Кабир, 1997. – С. 1184.

tilidagi qora xilt, melanxoliya ma'nosida kengayish yuz bergan. *Savdo savada* سود qoraymoq fe'lidan hosil qilingan muannas shakl sifatdir. Uning muzakkar shakli *asvad* (qora tosh ma'nosidagi *Hajar al-asvad*da ham bor) ko'rinishida bo'ladi. "*Savod* so'zi ham mana shu o'zakdan hosil bo'lib, uning dastlabki ma'nosi *qoralik*dir"[35]. Shu bilan birga baytda *qaro* so'zi ishlatilishi bilan tanosub san'ati ham yuzaga kelgan. Baytda "agar yorning qora sochi bilan savdo qilishni istasang (unga xaridor chiqsang), boshingni ishq bilan savdo (oshiqlik) tark etmasin, ya'ni ishq yo'lidan chekinma" – degan axloqiy masala go'zal shaklda ifoda etilgan.

Hofiz boshqa bir o'rinda *qaraq* so'zi vositasida tajnis hosil qiladi:

Ul sho'x qaroqchikim, erur *ko'z qaraq* ichra,
Bir fitna balo qani aningtak *qaraq* ichra. (27-g'.)

Mazmuni: "Qarash (nigoh) bobida qaroqchi bo'lgan ul sho'x bunday qarash bilan bir fitna balo qo'zg'aydi". E'tibor berilsa, "Devon"ning 27- va 37-g'azallarida *qaraq* tajnisli qofiya bo'lib keladi. Har ikkala g'azalning qofiyadosh so'zlari deyarli bir xil – *qalaq, sabaq, taraq, varaq...* kabi. Lekin shoir bir-biridan butkul farqlanuvchi orginal g'azallar yarata bilgan.

Bobning ikkinchi faslida **"Ma'nodosh so'zlarning mumtoz matn lingvopoetikasidagi o'rni"** masalasi yoritiladi. Hofiz Xorazmiy lirikasidagi ma'nodosh so'zlarning yuzaga kelish omillariga ko'ra bir necha guruhga ajratish mumkin:

1. Takrorlarning oldini olish ehtiyoji.
2. Ma'noni kuchaytirishga bo'lgan intilish.
3. Xos so'z boyligidan foydalanishga bo'lgan harakat.

Har bir ijodkor shu tildan foydalanar ekan, albatta, unda ushbu til imkoniyatlaridan tashqari o'ziniki bo'lgan boshqa narsaga egalik qilish yoki undan foydalanish imtiyozi yo'q. Lekin unda *xos so'z boyligi* tushunchasiga asos bo'lgan ikki narsa bor:

1. Dialektal so'zlardan foydalanish.
2. Okkazional birliklar ijod qilish.

Mumtoz matnda dialektal birliklar masalasi o'ta murakkab. Sababi biz o'sha davr sheva va lahjalari haqida umumiy tasavvurgagina egamiz, xolos. Shuning uchun masalani Hofiz Xorazmiy she'riyati tilining hozirgi Xorazm shevalariga nisbati tarzida qo'yish to'g'riroq bo'ladi. Bugungi kunda Xorazmdagi o'g'uz lahjasi shevlarida *yashirmoq* ma'nosidagi *gizla-* Hofiz she'rlarida *kizla-* tarzida ishlatiladi.

Nechakim siri ishqini ko'ngulning ichra *kizlarman*,
Hadisi so'znokimdin bo'lur xurshidtak paydo. (10-g'.)

Hofiz Xorazmiy she'riyatida *kizla-* ning bir necha ma'nodoshi bor:
Yoshur – yashir:

Muxlisi dirinadin *yoshurmag'il* yuzungnikim ,
Bu faqire xasta dilda bor husn e'tiqod. (129-g'.)

Pinhon ayla-:

Ishqing sirrini *pinhon ayladim* man xalq aro,

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[35] Баранов Х.К. Арабско-русский словарь(Том I). – М.: Русский язык, 2006. – 226 с.

G'amzayi g'ammoz birla nogohon san chiqmag'il. (559-g'.)

Nihon ayla-

Chiqib ul mohi mehrafruz o'zinkim nihon aylar.

O'shul dam ayni oshiqdin base chashma ayon aylar. (231-g'.)

Keltirilgan misollarni eski o'zbek tili va hozirgi o'zbek adabiy tili materiallari asosida tahlil qilganimizda, eski o'zbek adabiy tilida va hozirgi adabiy tilimizda qayd etilgan holatlarning bir qismida qipchoq va qarluq lahjalarining, boshqa qismida esa o'g'uz lahjasining elementlari ustunlik qilishi ko'rinadi. Shuning uchun ham bunday misollar adabiy tilimizda biror lahjaning mutlaq ustunligini belgilashning nisbiyligini yaqqol ko'rsatadi.

Masalan, hozirgi o'zbek adabiy tilida olmoshning *buncha* shakli keng qo'llanilayotgan bo'lsa, eski o'zbek tili, xususan, Alisher Navoiy asarlari tilida *muncha* shakli faol ishlatilgan. Kuzatishlarimizga ko'ra, Navoiyning "Badoye ul-bidoya" asarida ushbu olmosh barcha holda (22 marta) *muncha* shaklida qo'llangan. Bu esa qarluq va qipchoq lahjalarining eski o'zbek adabiy tiliga ta'sirini ko'rsatadi.

Bu misollar shuni ko'rsatadiki, o'zbek tilining rivojlanish jarayonida turli lahjalarning ta'siri bir-biri bilan chambarchas bog'liq bo'lib, hech bir lahja mutlaq ustunlikka ega emas. Aksincha, lahjalar o'rtasidagi o'zaro ta'sir va sintez tilning boyligi va xilma-xilligini keltirib chiqaradi. Hozirgi o'zbek adabiy tilida ham lahjalarning ta'siri davom etmoqda, bu esa tilning dinamik va tirik ekanligini ko'rsatadi.

Bobning uchinchi faslida **"Zid ma'noli va o'zakdosh so'zlarning mumtoz matn lingvopoetikasidagi o'rni"** tadqiq qilinib, O'zbek tili tarixiga oid tadqiqotlarda muayyan bir asar leksik tarkibi tadqiqi munosbati bilan, tabiiyki, antonimlar masalasiga ham to'xtalib o'tiladi. Jumladan, A.Primov Sharafuddin Ali Yazdiyning "Zafarnoma" asari eski o'zbek tilida qilingan tarjimasidagi leksik antonimlar haqida yozadi.

Hofiz Xorazmiy o'z she'rlarida antonimlardan ham, tazod hosil qiluvchi boshqa birliklardan ham muayyan bir maqsad – o'z g'oyasini o'quvchi zehniga ta'sirchan tarzda yetib borishini ko'zlab qo'llaydi. Masalan, quyidagi misolda kecha va kunduz zidligi umumlashgan holda vaqt tushunchasining butkul qamrovini ifodalamoqda. Shu bilan birga baytda yeltak – tez va ohista antonimik juftligi fikr bayoni aniqligiga xizmat qilgan:

Necha kim yeltak yelib yugrur bu Hofiz, tun-u kun,

San sumanbar sarv uchun boqsam hanuz ohistadur. (186-g')

Mazmuni: "Hofiz tunda ham, kunduzi ham yelday yugurmoqda. Lekin, qarasam, senday sarvi sumanbar uchun bu ham astalik qilar ekan". Hofiz she'riyatida faqir va g'aniy zid ma'noli tushunchalarini ham ko'ramiz:

Ul holdaki jonimg'a jonon nazar qilur,

Go'yiyo *faqiri* xastag'a *sulton* nazar qilur. (247-g'.)

Yuqorida ta'kidlanganidek, Hofiz Xorazmiy she'riyatida qarama-qarshi ma'noli so'zlarga o'z leksik ma'nolariga nisbat ham katta ijtimoiy-siyosiy va ma'rifiy-falsafiy "vazifa" yuklangan. Masalan, shoir she'riyatida *yosh* va *qari*

tushunchalari biologik jihatdan ijtimoiy-axloqiy qarashni nazarda tutadi:

> Quliman ul *javonningkim*, aning ishqi bila bo‘lsa,
> Ochilg‘an toza gul yangling‘ shikasta *pirlar barno*. (10-g‘.)

Boshqa badiiy vositalar kabi shoir zid ma’noli so‘zlar va mazmuniy zid so‘zlardan o‘ta mohirlik – balog‘at va fasohat bilan foydalangan.

O‘zakdosh so‘zlar lingvopoetkasi. She’r misralarida bir o‘zakdan kelib chiqqan yoki bir o‘zakdan kelib chiqqandek ko‘rinadigan so‘zlarni keltirish ishtiqoq san’ati deb yuritiladi. Atoulloh Husayniy o‘zining "Badoye us-sanoyi’" asarida "Ishtiqoq lug‘atda so‘zdan so‘zni ajratmoqdir, iqtizob esa biror narsaning bo‘lagini ochmoqtur. Atash vajhi zohirdur", – deb ta’rif beradi hamda ishtiqoq san’atining sakkizta turini badiiy asarlardan olingan rang-barang misollar bilan ifoda qiladi. Hofiz ijodida ham ishtiqoq boshqa badiiy san’atlar kabi she’r mazmunini kuchaytirish, o‘quvchi zehiga ta’sirni oshirish maqsadida ishlatiladi. Masalan, quyidagi parchada *gunoh* va *begunoh* o‘zakdoshligi asosida ishtiqoq ishlatilgan:

> Hofiz gunohi ushbukim, ey jon, sani sevar,
> O‘lturma begunoh oni ushbu gunoh ila. (3-g‘.)

Baytda *gunoh* so‘zining ikki marta qo‘llanishi asosida takrir yuzaga keltirilgan.

Baytda qo‘llanilgan belgiga ega emaslik ma’nosidagi *be-* qo‘shimchasining qo‘shilishi g‘oyat oddiy hodisa bo‘lib tuyulsa ham, ba’zan ayni qo‘shimcha o‘z asosining qarama-qarshi xususiyatini aks ettirishdan ham ortiq bo‘lgan chuqur mazmundagi istiloh hosil qilishi mumkin.

Masalan, *til* ma’nosidagi *zabon* so‘ziga qo‘shilib, *be-* tasavvufiy islohlardan biri bo‘lgan *bezabon* so‘zi hosil qiladi.

> Arbobi ishq so‘zini anglamoq izdasang,
> Bas *bezabonlar* orasina kir, zabon tila. (17-g‘.)

Shoir bu baytda ishq egalari so‘zini anglamoq istagan kishi *bezabonlar* (pokdomonlar, ma’siyatdan holi odamlar) orasiga kirib *zabon* (sirlari kaliti) tilashi kerakligini ta’kidlaydi. Baytdagi *zabon* so‘zining chuqur falsafiy mazmuni Maxtumqulining "og‘izdan til ketar, zabon to‘xtamas" (asliyatda *zabon qolmagay*) satrlarini eslatadi.

XULOSA

1. Zamonaviy lingvopoetika ildizi o'zbek mumtoz filologiyasining umumiy masalalariga borib taqaladi. Mumtoz lingvopoetikaning eng muhim masalalaridan biri surat va ma'no munosabati masalasi o'tmish ajdodlar hayot tarzi, tafakkur qamrovi va milliy-mental xususiyatlar bilan bog'lanadi.

2. Tarixiy lingvopoetika tadqiqida o'tmish olim va ijodkorlarining nasr va nazmga bo'lgan munosablarini aniqlash ham muhim ahamiyatga ega ekanini e'tiborga olish zarur.

3. Surat va ma'no munosabati masalasi o'z navbatida matbu, jazolat, salosat, sahli mumtani haqida nazariy mulohazalar bildirishga asos bo'ladi. Shuningdek, mumtoz she'riy matn lingvopoetikasini fasohat va balog'at tushunchalari o'rni katta bo'lib, shoirning fasihligi va balig'ligi xususida balog'at va fasohatga qo'yilgan talablarga qay darajada javob berishi asosida so'z ochish mumkin sanalgan.

4. O'zbek mumtoz adabiyotida fonetik vositalar sifatida tovushdoshlik – tavzi keng tarqalgan. Hofiz bu san'atga ham surat zarurati bilan emas, ma'noni kuchaytirish, o'quvchi zehniga ohangdorlik bilan yanada chuqurroq kirib borish yo'li sifatida qaraydi va shunday foydalanadi.

5. Hofiz Xorazmiy she'riyatida grafik vositalarning qamrovi ancha keng bo'lib, ular alifbo xususiyatlari, mumtoz adabiyot an'analari hamda shoirning xos mahorati kabi omillar bilan bog'liq ravishda yuzaga keladi.

6. Shoir ijodida grafik vositalar ishtiqoq, shibhi ishtiqoq, tajnis, maqlub, qalbi mustaviy, istixroj kabi san'atlarning yuzaga kelishida keng ishlatiladi. Unda Hofiz o'tmish an'analari bilan birgalikda ohoriy ifodalarni ham ko'plab qo'llangani e'tiborga molikdir. Shoirning o'ta katta bilim va tajribaga egaligi uning o'z she'rlarida grafik vositalardan foydalanish asnosida ham seziladi. Xususan, uning maqlub so'zlardan maqbul tarzda shakliy va ma'noviy mutanosib holda foydalanishi alohida e'tiborni tortadi.

7. Shoirning onomastik birliklardan foydalanish borasida Alisher Navoiygacha bo'lgan o'zbek adabiyotida alohida o'ringa ega ekanligi bois uni alohida faslda ko'rib chiqish zaruratini keltirib chiqaradi. Shoir she'riyatida ham onomastik birliklar boshqa she'riy asarlar kabi asosan antroponimlar, toponimlar, gidronimlar, urbonimlar, oronimlar kabi birliklardan iborat.

8. Faktlar Hofiz Xorazmiy merosi Alisher Navoiygacha bo'lgan mumtoz poetik onomastika uchun eng katta ko'lamli manba bo'la olishini ko'rsatadi.

9. Shoirning shakldosh so'zlardan foydalanishi suratning ma'nodan ustunligi tamoyiliga asoslanib, ularda shaklning ma'noga salbiy ta'sir qilish holatlari kuzatilmaydi. Hofiz devonidagi tajnisning tajnisi tom, tajnisi murakkab, tajnisi xattiy turlari o'zbek mumtoz adabiyotida shakldoshlikning mumtoz poetikada ko'rsatilgan deyarli barcha turlaridan balig' darajada foydalanganini ko'rsatadi.

10. Shoir o'z qatlam so'zlari o'rtasida tajnis hosil qilishda ot, sifat, fe'l turkumiga oid so'zlarning grammatik imkoniyatlaridan keng foydalanadi.

Shuningdek, lug'aviy shakldoshlikning o'z va o'zlashma so'zlar doirasida hamda faqat o'zlashma so'zlar doirasida yuzaga kelishini kuzatamiz.

11. Hofiz Xorazmiy lirikasida ham ma'nodosh so'zlarning yuzaga kelish omillariga ko'ra takrorlarning oldini olish ehtiyoji; ma'noni kuchaytirishga bo'lgan intilish; muallifning o'z xos so'z boyligidan foydalanishga bo'lgan harakati kabi bir necha guruhga ajraladi. Shoir devonidagi ma'nodoshlik manbalari dialektal birilklardan foydalanish; o'zlashgan qatlam so'zlarining o'zaro ma'nodoshligi; o'z qatlamga mansub so'zga o'zlashma qatlam so'zlarining ma'nodoshlik kasb etishi; o'zlashmalararo ma'nodoshlik kabilar tashkil qiladi.

12. Mumtoz adiblar tilida antonimlik hodisasi tadqiqi va taliqinida mutazod tushunchasini e'tiborga olish, tazod–so'z ma'nosi bilangina chegaralanmasdan, vasf qilinayotgan hodisa va narsalarni ham o'z ichiga olishini nazardan soqit qilmaslik muhim.

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URGENCH STATE UNIVERSITY NAMED AFTER ABU RAYHAN BERUNI

OTAJONOVA FAROGAT GAFURJONOVNA

THE LINGUOPOETICS OF HAFIZ KHOREZMI'S DIVAN

10.00.01 – THE UZBEK LANGUAGE
DISSERTATION ABSTRACT FOR THE DOCTOR OF PHILOSOPHY (PhD) ON PHILOLOGICAL SCIENCES

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INTRODUCTION
(the abstract of the (PhD) dissertation)

Topicality and necessity of the research. In the field of world linguistics, there is a growing recognition of the necessity to employ the methods and approaches of other social sciences, as well as those of the natural and exact sciences, in order to gain a deeper understanding of the nature and essence of language. This favorable trend has led to a shift in linguistic research paradigms, directing a substantial portion of linguistic inquiries toward an integrated analysis of language in connection with factors such as speech situations, linguistic environment, culture, ethnicity, social context, geographical location, and the dialogue of civilizations. As a result, several branches of anthropocentric linguistics have emerged and established themselves as independent and dynamically developing fields. Notably, interdisciplinary domains such as linguoculturology, cognitive linguistics, linguopoetics, ethnolinguistics, and sociolinguistics have illustrated the capacity of linguistic research to encompass and interact with the full spectrum of socio-political, cultural, and educational aspects of human life.

In contemporary global linguistics, the convergence of linguistic research with literary studies is increasingly viewed as a natural and necessary manifestation of interdisciplinary integration. This convergence is primarily reflected in the shared foundations of language and literature, including the expression of thought, aesthetic value, and discursive features. However, the recognition of linguopoetics originally emerging from this close relationship did not come easily due to the prevailing notion that "a linguist should remain solely a linguist, and a literary scholar solely a literary scholar" (N. Mahmudov). By its nature and essence, linguopoetics aspires to encompass various branches of philology while maintaining methodological coherence. The process of linguopoetic analysis extends beyond the examination of an author's language and style; it also involves the investigation of the linguistic peculiarities of the historical period in which the work was created, the author's lexical richness, the expressive techniques employed, and the reflection of artistic imagery through linguistic elements. This approach entails a comprehensive analysis of language across all its levels. Furthermore, the linguistic features that underpin creativity and their role in conveying the writer's intent are subjected to scholarly evaluation and interpretation.

In Uzbek linguistics, one of the pressing tasks of modern philology is to establish the theoretical foundations of linguopoetics particularly through its systematization, the development of its methodology, and the investigation of its analytical tools. This research emphasizes the importance of examining the linguopoetic features of *Devon* by Hafiz Khorezmi, a figure of significant relevance in classical Uzbek literature. It is essential not only to evaluate the classical language elements employed in the work but also to highlight their

distinctive characteristics.

This research work contributes to the implementation of the tasks outlined in the Decrees of the President of the Republic of Uzbekistan dated October 22, 2019, "On increasing the prestige and status of the Uzbek language as the state language", and PF-5847 dated October 8, 2019, "On the approval of the concept for the development of the Higher Education system of the Republic of Uzbekistan until 2030" as well as in the following resolutions: the Resolution PQ-2995 of May 24, 2017, "On further improvement of the system for preserving, studying, and promoting ancient written sources", the Resolution of July 28, 2017, "On Enhancing the effectiveness of spiritual and educational activities and elevating the field to a new level", and the Resolution of February 10, 2022, "On additional measures for improving the system of preserving and studying ancient written sources", along with other relevant normative and legal documents related to this field.

Relevant research priority areas of science and developing technology of the Republic. This research has been carried out within the framework of the national priority direction for the development of science and technology in the Republic, namely "The development of an information oriented society and a democratic state in social, legal, economic, cultural, spiritual educational aspects, and the advancement of an innovative economy."

Degree of scientific investigation of the problem. In global linguistics, the theoretical foundations, key concepts, and principles of linguopoetics have been explored in the works of scholars such as V.V. Vinogradov, B.A. Larin, V.P. Grigoryev, N.M. Shansky, M.E. Konurbayev[1]. The Turkish scholar Recep Toparlı[2] has also contributed to this field, with some of his studies specifically devoted to the life and work of our compatriot the uniquely gifted poet Hafiz Khorezmi. The manuscript's photofacsimile and the edition published by Hamid Sulaymon have served as the primary sources for this research. The facsimile of *Devon*'s manuscript can be regarded as a significant event in the spiritual and cultural life of all Turkic peoples.

In Uzbek linguistics, there are a number of significant studies which conducted in the field of linguopoetics[3]. However, it is quite surprising that there

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[1] Виноградов В.В. Стилистика, теория поэтической речи. Поэтика. – Москва, 1969. – 256 с.; Shu muallif. Проблемы русской стилистики. – Москва: Высшая школа, 1981. – 320 с.; Ларин Б.А. Эстетика слова и язык писателя. – Ленинград: Художественная литература, 1974. – 288 с.; Григорьев В.П. Поэтика слова. – Москва: Наука, 1979. – 343 с.; Кожин И., и др. Структура и функционирование поэтического текста. Очерки лингвистической поэтики. – Москва: Наука, 1985. – 221 с.; Шанский Н.М. Лингвистический анализ художественного текста. – Ленинград: Просвещение, 1990, – 425 с.; Конурбаев М.Э. Библия Короля Иакова в лингвопоэтическом освещении. – Москва: Диалог – МГУ, 1998. – 69 с.;

[2] Toparlı. Dr. Reecep, Cagatay Sairi. Hafiz Harezmi. Turk Dunyasi Arastirmalari Degresi, Subat 1984, S. 1-32.; Toparli. Dr. Reecep, Harezmli Hafiz Divanindan Secmeler. Ankara. 1994. Kultur Bakanligi yayinlari 1600, Turk Klasikleri Dizisi 31. X+317 s.№ Toparli. Dr. Reecep, Hafiz Harezmi'nin Sultan Ibrahim"in Olumu Uzerine Yazdigi Mersiye (Trakya Universitesi Fen-Adebiyat Fakultesi Dergisi Prof. Necmettin Hacieminoglu Ozel Sayisi'nda yayimlanacak).

[3] Маҳмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – №6. – Б. 48-51.; Shu muallif. А.Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – Б. 34-36.; Мирзаев И. К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992. – 43 с.; Yo'ldoshev B., Shodiyeva Z. "Ufq" trilogiyasining lingvopoetik tahlili masalalari. – Samarqand: SamDU, 2006. –

remains a notable lack of research dedicated to the linguopoetic analysis of works considered part of our classical literary heritage. It is known that studies focusing on the linguopoetics of Ogahiy's historical works and Mutrib Khonakhorabiy's divan are currently in progress. The literary scholar Jaloliddin Jurayev has published important articles concerning the poet's work as well as his biography[4]. Certain studies on the poetry of Hafiz Khorezmi have been carried out by M. Inogomxojaeva, and some of her articles[365] are known to us. In addition, M. Sulaymonov has published analytical articles[6] dedicated to the life and creative activity of Hafiz Khorezmi.

Relevance of the dissertation research with the plans of the scientific research works of the higher educational institution where the dissertation has been conducted. This dissertation research was conducted within the framework of ongoing scientific investigations at the department of Uzbek Linguistics at Urgench State University.

The aim of research work is to investigate the linguopoetic features of the poems included in the *Divan* of Hafiz Khorezmi.

The tasks of the research work:

To highlight the main aspects of the poetic samples in the *Divan* of Hafiz Khorezmi from the perspective of classical text linguopoetics;

To substantiate the *Divan* of Hafiz Khorezmi as a source for linguopoetic study within the framework of classical text linguopoetics, focusing on its main features and objects of study;

To analyze the poetics of Hafiz Khorezmi's *Divan* through linguistic units, and to generalize linguopoetic issues related to phonetic, graphic, and grammatical

62 b.; Муҳаммаджонова Г. 80-йиллар охири 90- йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. ном. ... дисс. автореф. –Тошкент, 2004. – 25 б.; Якуббекова М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари. – Тошкент: Фан, 2005. – 21 б.; Шадиева Д.Ш. Муҳаммад Юсуф шеърияти лингвопоэтикаси: Филол. фан. номз. … дисс. автореф. – Тошкент, 2007. – 48 б.; Йўлдошев М. Бадиий матн лингвопоэтикаси. – Тошкент: Фан, 2008. – 160 б.; Shu muallif. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2009. – 40 б.; Жуманазарова Г.У. "Ширин билан Шакар" достонининг луғавий ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008. – 26 б.; Shu muallif. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси: Филол. фан. д-ри. ... дисс. автореф. – Тошкент, 2017. – 76 б.; Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси. Филология фанлари буйича фалсафа доктори (Phd) дисс. – Тошкент, 2017; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Фарғона, 2017. – 49; Умирова С. Ўзбек шеъриятида лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърияти мисолида): Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Самарқанд, 2019. – 49 б.; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Қарши, 2020. – 45 б.; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Тошкент, 2020. – 51 б.; Матназаров Ж.К. Матназар Абдулҳаким шеърияти лингвопоэтикаси: Филол. фан. бўйича фалс. д-ри ... дисс. Автореф. – Урганч, 2021. – 165 б.; Erkinova N.E. Eshqobil Shukur she'rlarining lingvopoetik tadqiqi: Filol... fanlari...fals.dok... (PhD) diss...avtoref... – Toshkent, 2004. – 66 b.; Akbarova M.Sh. Badiiy matndagi g'ayriodatiy birikmalarning lingvopoetik xususiyatlari: Filol... fanlari...fals.dok... (PhD) diss...avtoref... – Toshkent, 2004. – 63 b.

[4] Жўраев Ж. Ҳофиз Хоразмийнинг Иброхим Султонга марсияси.// Sharqshunoslik. 2015. №3-4. – Б. 216-226.; Шу муаллиф. Ўзбек адабиётидаги илк марсия.// "Шарқ юлдузи" журнали. 2015. №6. – Б. 10-21.

[5] Иноғомхўжаева М. Ҳофиз Хоразмий девонида ирсоли масал санъатининг берилишн/ / Адабий мерос /Ўзбекистон ФА Ҳ.С.Сулаймонов номидаги Қўлёзмалар институти. – 1987. – № 1 (39). – Б. 30-35.; Иноғомхўжаева М. Шоир Ҳофиз Хоразмиййинг ҳаёти ҳақида баъзи мулоҳазалар/ / Адабий мерос/ Ўзбекистон ФА, Ҳ.С.Сулаймонов номидаги Қўлёзмалар институти. – 1989. №3 (49). – Б. 15-18.

[6] Сулаймонов М. Ҳофиз Хоразмий ижодининг Туркияда ўрганилиши //Жаҳон адабиёти, №8. 2018. – Б. 182-186.

means;

To examine the linguopoetic characteristics of onomastic units in Hafiz Khorezmi's poetry;

To demonstrate the particular role of lexical units in the linguopoetics of classical texts, using examples of paronyms, synonyms, and antonyms.

The object of the research is the facsimile of the only known manuscript of Hafiz Khorezmi's Divan[7], discovered in the Salar Jung Library in Hyderabad, India. When necessary, references is made to the edition published by Hamid Sulaymon.

The subject of the research is the linguistic and poetic features of the poems included in Hafiz Khorezmi's divan.

The methods of research. The research employs descriptive, comparative, functional-stylistic, linguistic-poetic, and contextual-textual analysis methods.

The scientific novelty of the study is reflected in the following aspects:

The role and significance of phonetic, graphic and onomastic units in the works of the linguopoetic structure of the artistic text in the poetry of Hafiz Khorezm are analyzed on a systematic basis, supported by scientific research in the poet's work and in his activity in managing the semantic scope of the letter, revealing its deep place in the written text;

The poetic functions of bad lexical units, similar in form (homonym), similar in meaning (synonym), opposite in meaning (antonym) and similar (ponym) words based on classical linguopoetics, the role of expressive-emotional, aesthetic and qualitative economy in the text, which is described in the text, and has an expressive-emotional, aesthetic and aesthetic content;

Based on the linguopoetic analysis of linguistic production used in the poetry of Hafiz Khorezm, the process of formation of the poet's individual style, as well as the experiments and methodological mechanisms that express his artistic and aesthetic thinking, have been identified;

The study turns Hafiz Khorezm's "Devon" into an object of complex analysis as a valuable source in the study of the linguopoetics of the Uzbek classical text, and for the first time the linguopoetic aspect of the poet's work has been scientifically examined.

Practical results of the research work consist of the followings:

The findings of the study can be effectively utilized in higher education institutions, particularly in the philology faculties, for developing specialized courses and seminars in subjects such as history of the Uzbek language, linguistic analysis of literary texts, stylistics of literary texts, and linguopoetic analysis of literary texts. This provides a foundation for the development of textbooks and educational manuals related to these subjects, contributing to the enhancement of academic resources in the field;

The profound intellectual depth of our classical writers and their highly sensitive use of linguistic resources in literary texts have been revealed through linguopoetic analysis;

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[7] Toparlı R. Harezmli Hafiz'in divani. – Ankara: Turk Dil Kurumu, 1998. – 1082 s.

The applicability of the linguopoetic analysis method in studying literary texts has been practically substantiated using classical texts as examples.

Authenticity of the research results is ensured by the accurate formulation of the research problem, the use of concrete examples from classical poetic texts, and the alignment with advancements in global linguistics. The principles of linguopoetic analysis of classical poetic texts have been substantiated through an in-depth examination of the poems included in Hafiz Khorezmi's Divan. Furthermore, the general conclusions are grounded in significant linguistic and theoretical insights, reinforcing the credibility of the study.

The scientific value of the research findings lies in their contribution to enriching and refining achievements in the field of Uzbek linguopoetics. Additionally, the study presents new scholarly conclusions regarding the author's unique approach to creating aesthetic value in literary texts, further advancing theoretical perspectives in the discipline.

The practical value of the research findings is based on their role as an essential scholarly resource for studying the linguopoetic features of poetic texts. These findings can be utilized in higher education institutions, particularly in Uzbek philology faculties, for developing elective courses such as "Linguopoetic features of classical texts", "Poetic thinking and poetic form", and "Classical heritage and aesthetics".

Implementation of the research results. Based on the scientific results obtained from the linguopoetic analysis of the poems included in Hafiz Khorezmi's Divan:

The conclusions regarding the fundamental linguopoetic concepts in the heritage of Uzbek classical writers, derived from the application of the core features of classical text linguopoetics to the research object, were utilized in the execution of the fundamental scientific project FA-F1-G003, titled *"Research on the history of Karakalpak folklore and literary studies",* conducted at the Karakalpak department of the Academy of Sciences of the Republic of Uzbekistan, the Karakalpak Scientific research Institute of Humanities, from 2017 to 2020. The findings and conclusions of the dissertation were applied in this project, as confirmed by reference No. 249/1 issued by the Karakalpak Scientific research Institute of Humanities of the Academy of Sciences of the Republic of Uzbekistan. As a result, the study of historical linguopoetics contributed to identifying the attitudes of past scholars and poets toward prose and poetry, particularly in relation to the interplay between imagery and meaning. This, in turn, served as a foundational basis for theoretical reflections on concepts such as matbu', jazolat, salosat and sahl-i mumtani' (deceptive simplicity). In Hafiz Khorezmi's poetry, the scope of graphic devices is significantly broad, closely tied to alphabetic characteristics, classical literary traditions, and the poet's unique craftsmanship. The study effectively utilized the conclusions drawn regarding the role of phonetic devices in classical poetic texts, considering these influencing factors.

The analysis of the poetics of Hafiz Khorezmi's Divan in terms of linguistic units specifically, the study of phonetic devices, graphic elements in linguopoetics,

and the linguopoetics of onomastic units-was extensively utilized in the practical project coded A-FA-2019-9, titled "Research on Ancient Rare Manuscripts and Sources, and the Creation of Their Digital Library", conducted at the Khorezm Ma'mun Academy. (Reference: Certificate No. 105/2-24, issued by the Academy of Sciences of Uzbekistan, Khorezm Ma'mun Academy, on June 12, 2024). As a result, the dissertation materials serve as an essential source for identifying the linguistic characteristics of historical texts from the old Uzbek period, as well as for determining the language and stylistic features of representatives of the Khiva literary environment.

The accurate translation and interpretation of words encountered in historical texts were facilitated using relevant research materials. Specifically, lexical units such as *jazilat, takalluf, tobanda, matbu', dame, kufr, zulf, rashki pariy, she'ri hasan,* and *Non do'st,* which appear in the poetry of Hafiz Khorezmi, were analyzed based on the dissertation materials of Otajonova Farogat Gafurjonovna, titled *"Linguopoetics of Hafiz Khorezmi's Divan"*.

The findings from the dissertation regarding the distinctive role of lexical units in the linguopoetics of classical texts including the function of cognates, synonyms, antonyms, and paronyms in classical linguopoetics-were utilized in media broadcasts. Specifically, these results were featured in the "Assalom Xorazm!" program broadcast by the Khorezm regional Television and Radio company on October 21, 2023, as well as in the "Tilimizni o'rganamiz" radio broadcast on June 3, 2024. (Khorezm Regional Television and Radio company's official statements No. 527 and No. 518, both dated June 5, 2024). As a result, these materials contributed to enhancing the educational and practical value of the broadcasts.

Approbation of the research results. The findings of the dissertation have been reviewed and discussed at 3 international and 2 national scientific-practical conferences.

Publication of research results. A total of 12 scientific papers related to the dissertation topic have been published. Among them, 9 articles (4 in national journals and 5 in international journals) have been published in academic journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for disseminating the key findings of doctoral dissertations.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The total length of the work is 145 pages.

THE MAIN CONTENT OF THE DISSERTATION

The **Introduction** substantiates the relevance and necessity of the research topic. It defines the objectives and tasks of the dissertation, describes the research object and subject, and highlights its alignment with the priority areas of scientific and technological development in the country. Additionally, the introduction presents the scientific novelty and practical significance of the study, discusses the implementation of research findings in practice, lists published works, and

provides an overview of the dissertation's structure.

The first chapter of the dissertation, titled **"Main Features of Classical Text Linguopoetics and the Source Material"** consists of three paragraphs.

The first paragraph, **"Key linguopoetic concepts in the legacy of Uzbek classical writers",** explores the life, creative activity, and scholarly heritage of Hafiz Khorezmi. It also discusses the significance of his poetic language in the evolution of the Old Uzbek literary language.

In the linguistic and poetic analysis of poetic texts in Uzbek classical literature, A. Rustamov states: "To fully understand a poet's artistic mastery and creative success, it is necessary to determine their aesthetic principles. To know this, one must understand the philosophical foundations of the artist's thoughts about existence, including humanity" [8]. Indeed, these reflections are also confirmed in the linguistic and poetic study of Hafiz Khorezmi's poetry. Notably, we can also find certain observations regarding the relationship between **meaning and form** in Hafiz Khorezmi's poetry. For example:

Erur ul shoh voloqadr ham *ma'no-yu suratda*,
Kim aning qaddina kelsa, libosi faqr bas zebo. (10th g.)

The poet, in this couplet, interprets the equality of meaning and form through oxymaron and proportionality, considering it as a hallmark of authenticity, classicism, and timelessness.

Since word choice and composition (the structure of a couplet and its components) are crucial in poetry, a specific term has been used to describe this concept "jazolat". As Atoulloh Husayniy wrote: "Jazolat is when the words and composition of a poem are strong and powerful, like the qasidas of Zahir, Anvari, Kamal Ismail, and others. This is the style of qasidas and long qit'as. A poem with a strong and solid composition is called jazl. The opposite of jazolat is takalluf (affectation). In a linguistic sense, jazolat means strength"[9]. Poems that possess such qualities are referred to as jazil[10]. In this context, it is also important to note that the word "matn" (text) itself is associated with the meaning of firmness (matonat)[11]. Hafiz Khorezmi's poetry consistently demonstrates features that serve as evidence of jazolat. For example,

Mehrsizin javr etar jong'a bu mahporasi,
Oshiqining ushbudur toli'i istorasi. (961th g.),

In this bayt, the words mehrsiz (*without warmth, sunless*), mohpora (*moon-fragment*), tole' (*radiant, rising*), and istora (sitora – star) create a refined expression of tanosub (proportionality and harmony). All the essential qualities contributing to jazolat (strength and eloquence in poetic expression) are present in this line.

In classical philology, the concept of salosat is also considered one of the key terms related to the linguopoetics of poetic texts. Atoulloh Husayniy writes:

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[8] Same source (citation 7). – S. 7.
[9] Атоуллоҳ Ҳусайний. Бадодойиъу-с-санойиъ. Форс тилидан А.Рустамов таржимаси. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1981. – Б. 273-274.
[10] Same source (citation 9). – Б. 274.
[11] http://arabus.ru/search/متن

"Salosat means that the words of a poem are delicate, its composition is fluent and pleasant… A poem with refined, fluid, and pleasing diction is called salis. The flaw of salosat is weakness. In lexicographical terms, salosat means "to soften", which is evident from its etymology"[12].

Another key term in the linguopoetics of classical poetic texts is sahli mumtani'. It refers to poetry that appears simple and effortless to read or understand, yet is extremely difficult or nearly impossible to replicate. A traditional definition states: "Sahli mumtani' refers to such poetry that seems easy and light to compose, yet cannot be written in the same way or is very difficult to imitate". Given this definition, there is no doubt that the following ghazal by the poet can be classified as sahli mumtani':

Saning hajring elinda mubtaloman,
Topa olman bu dard uchun davo man. (734th g.)

The second paragraph of the first chapter is titled **"Key aspects of the linguopoetics of classical texts"**. Through the linguopoetic analysis of Hafiz Khorezmi's Divan, the following key aspects of the linguopoetics of Uzbek classical literary texts can be identified:

1. *The role of poetic and prose texts in studying the linguopoetic features of Uzbek literary texts.* In examining the linguopoetics of Uzbek classical texts, the first stage, in our view, involves clarifying the attitude of classical writers toward language and artistic expression. In his work Funun ul-balogʻa, Hafiz Khorezmi's contemporary, Shaykh Ahmad Tarazi, first discusses the essence of speech for human beings and then elaborates on the difference between prose and poetry, stating: "Any person whose heart is not receptive to speech and whose words do not touch the heart stands outside the realm of humanity".

Scholars classify speech into two forms: prose (nasr) and poetry (nazm). They refer to structured and measured speech as poetry (nazm) and scattered or loosely connected discourse as prose (nasr). Although divine speech (Kalomi Izidiy) and prophetic traditions (Aḥodisi Nabawi) grant prose a certain superiority over poetry, the wise and learned recognize that poetry contains wisdom, for an ignorant and base person cannot easily master it"[13].

Alisher Navoi's views on the power and virtue of words align with the thoughts of earlier scholars, yet they also stand out for their originality. For instance, Alisher Navoi begins the preface to the first divan of "Khaza'in ul-Ma'ani" "Gara'ib al-Sighar", with the statement: "The fact that man alone has been granted the ability to speak distinguishes him from all other creatures and signifies his unique and exalted status in the eyes of the Creator. Yet, among those who possess speech, the ability to compose poetry is an even greater honor-a mark of distinction among the distinguished".

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[12] Same source (citation 9). – Б. 274.
[13] Шайх Аҳмад Тарозий. Фунун ул-балоға// Ўзбек тили ва адабиёти, 2002. №1. – Б. 74.

Ulkim, chu jahon xilqatini og'oz etti,
Sun'i kilkini naqshpardoz etti,
Inson xaylini nutq ila mumtoz etti,
Nutq ahlini nazm ila sarafroz etti.

2. *Striving for eloquence and rhetoric in poetic texts.* The linguistic and poetic analysis of classical poetic texts is impossible without considering the concepts of fasohat (eloquence) and balogat (rhetoric). A poet's eloquence and rhetorical mastery can only be discussed in relation to how well their poetry meets the established criteria of these qualities.

Today, the concepts of fasohat (eloquence) and balog'at (rhetoric) are widely used in literary studies and are considered key linguistic and poetic terms. In Arabic, fasohat (الفصاحة) refers to speaking and writing correctly without violating grammatical rules or distorting word meanings.

To fully grasp the eloquence of Hafiz Khorezmi, it is enough to take a look at his poems, which may seem simple at first glance. For example,

Noz qilg'ilki, nozanindursan,
Ofati sabr-u aql-u dindursan. (710th g.)

In the very first couplet, the words *noz* and *nozanin* create both alliteration and oxymaron.

Balaghat (بلاغة) refers to the ability to speak and write correctly and appropriately. Those who attain this level are called baligh (بليغ), meaning eloquent or accomplished[14].

The differences between **fasaḥat** (فصاحة) and **balaghat** (بلاغة) are as follows: **Fasaḥat** pertains exclusively to speech, focusing on the clarity, fluency, and correctness of words and their pronunciation. **Balaghat**, on the other hand, encompasses both speech and meaning, emphasizing not only linguistic correctness but also the depth, appropriateness, and rhetorical effectiveness of the expression.

3. *The interconnection between classical text linguopoetics and textual studies.* One of the fundamental characteristics of classical text linguopoetics is its intrinsic connection with textual studies.

Research conducted on manuscript facsimiles requires a linguist to also approach the text as a textual scholar. This is because a textual scholar must meticulously study the script styles of calligraphers in manuscript copies, paying close attention to the relationships between the "elegant depictions" of letters and their unique decorative elements in order to determine the causes of textual errors. In some cases, calligraphers who were unable to decipher a word relied on contextual cues to modify or supplement the text on their own. "A textual scholar objectively identifies such errors and corrects them in the main text through comparative analysis"[15].

The Turkish scholar Recep Toparlı, who holds deep respect for the contributions of the Uzbek scholar Hamid Sulaymon-who prepared the Divan of

[14] حفني باصف. قواعد اللغة العربية "البلاغة".ـ مصر: مكتبة الايمان – المنصورة.2009. – ص.11.
[15] Сирожиддинов Ш. Адабий манбашунослик ва матншунослик. –Тошкент: 2018. – Б. 67.

Hofiz Khorezmi for publication-describes this Divan, which embodies extremely beautiful poems, as being of great importance from the perspective of the history of language, and also shares some of his reflections on it.

The third paragraph of the chapter is about the Divan of Hafiz Khorezmi as a source of linguopoetics. Hafiz Khorezmi, as a prominent representative of Uzbek classical literature, deserves meticulous linguistic and poetic analysis of each of his lines and verses. To substantiate this idea-particularly as evidence for our assertion regarding the value of each couplet attributed to the poet-and, more importantly, to reveal the distinctive features of classical poetic text linguopoetics more clearly, we have deemed it necessary to discuss the linguopoetic aspects of two ghazals authored by the poet. To further support our argument and demonstrate that our selection is not based on the most artistically polished works, we will focus on the first two ghazals in the divan.

The poet's ghazal collection begins on page 60 of the manuscript, following genres such as the divan, qasida, tarkibband, and tarji'band. Notably, the first ghazal among his works is a hamd (praise) ghazal, and it commences precisely with the invocation "Yaratgan" (the Creator):

Yaratgan bor qilg'ali jahonni yo'qdin paydo,
Jamoling husnina barchani qildi oshiqu shaydo.

In "Hayrat-ul Abror", the esteemed Alisher Navoi emphasized that this subject is the mirror, in other words, the reflection-of the beauty of the Creator of all existence:

Mazhar olub husninga mirot-i g'ayb,
Jilva qilib anda hayoloti g'ayb – .

He states, and in this epic in harmony with the preceding verses-a very significant and profound philosophical issue is being discussed:

Holiqi ashyoki jahon ayladi,
Charxni paydovu nihon ayladi.

This passage illustrates that the thoughts of the great scholars on this matter are closely related, as evidenced by the following verse from Ogahi's "Taviz-ul Oshiqin" hamd ghazal:

Chu mazhar aylading olamni husni bemisolingg'a
Bu ko'zgu ichra bo'ldi necha naqshi bul ajab paydo[16].

Its meaning: "Because You have become the manifestation-that is, the display-of the unparalleled beauty of the entire universe, within this mirror countless astonishing patterns and marvels that reveal Your power throughout all existence have appeared, leaving human intellect in awe."

Ne gabr-u ne musulmon-u ne tarso, ne yahudiylar,
Ne mo'min , ne muvahhidkim, anga quldur bari haqqo. –

In the ghazal, the poet mentions several religious groups: the pagan, the Muslim, the Zoroastrian, and the Jewish, all of whom are subjects of the Creator. On one hand, these verses reflect religious tolerance in the language of the modern

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[16] Муҳаммад Ризо Огаҳий. Тўла асарлар тўплами. 1-жилд: Девон. Нашрга тайрловчилар Д.Ғойипов, С.Сариев, Б.Умрзоқов. – Тошкент: Mumtoz so'z. 2014. – Б. 26.

era; on the other hand, it shows that regardless of one's beliefs, the aspiration towards the Truth finds expression.

Every follower of a religion, and every adherent of a sect within a religion, considers themselves to be on the true path. However, the question remains: everyone considers themselves to be right, but the issue is whether they are truly in the right. As for the word *gabr* used in the verse, the renowned Avestan scholar Ibrahim Purdovud notes that it is derived from Aramaic and is etymologically related to the Arabic word *kafir* (unbeliever). In other words, *gabr* is a phonetic variant of the Arabic *kafir*.

The word *tarso*[17] in dictionaries signifies a Christian or Zoroastrian. Its etymology is linked to the Persian word *tarsidan*, meaning "to fear". Firstly, it refers to "one who fears God," and secondly, it is used in relation to Christians or Zoroastrians. Notably, according to the principles of nominative naming, the Arabic word *rahb* carries the same meaning. In Pahlavi, *tarso* was used in the form *tarsaq*, and it is important to note that *tars* is connected to the word "to fear" and is etymologically related to the Russian word *трус* (meaning coward).

The word *muvahhid* is not found in the explanatory dictionary of the Uzbek language or in the dictionaries of Alisher Navoi's works. However, in the "Farhangi zaboni tojiki" and its new edition, "Farhange tafsirii zaboni tojiki"[18], the word is explained as "one who believes in God and considers God to be the one and only". The root of this word lies in *vahid*, meaning "one".

When it comes to the word *tarso*, the image of the *tarso* girl in "Lison-ut tayr" is quite famous:

> Shayx ashk aylab ravon ruxsorig'a
> Arzi iymon etti *tarso* yorig'a,
> The continuation of the ghazal:
> Behisht ichra agar bo'lmasa yodi, qa'r-i do'zaxdur,
> Aning yodi bila do'zax erur chun jannat-i a'lo.

Interestingly, we lack factual evidence as to whether Navoi was aware of the works of Hafiz Khorezmi, but the similarities in the way these great thinkers approach their ideas and their modes of expression are evident in these verses. The meaning of the verse suggests that for the person who enters paradise through the remembrance of God, even hell becomes like paradise. That is, it is the remembrance of God that makes paradise what it is.

The second chapter of the dissertation is titled **"Analysis of the Poetics of Hafiz Khorezmi's Divan in terms of Linguistic units"**. The first paragraph of this chapter explores the linguopoetics of phonetic devices.

In linguopoetics, phonetic devices refer to the creation of artistic expression through the phonetic system of the language, intonation, and stress. Among these, the poet's ability to skillfully use sound harmony to influence the reader's emotions stands out. This phenomenon is known in classical philology as "tawzi'".

The lexical meaning of the word "tawzi'" is distribution or allocation. In this

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[17] شمس الدین محمد بن خلف تبریزی . برهان قاطع . با اهتمام دکتر محمد معین. تهران. امیر کبیر. ۱۳۸٦ 484
[18] Sayfiddin Nazarzoda tahriri asosidagi "Farhangi tafsiriyi zaboni tojiki". – Dushanbe , 2008.

literary device, the repetition of a particular sound throughout all words in a phrase or line is emphasized, which is why it is referred to as "tawzi"[19]. However, it is incorrect to define tawzi' merely as the use of words that begin with the same sound. Alliteration (tawzi') is the repetition of the same consonant sounds in poetry, particularly within a verse or stanza, and sometimes even in prose. The harmony of sounds, primarily achieved through the repetition of certain consonants, is what constitutes alliteration.

> Qaro qoshing, qalam qoshing,
> Qiyiq qayrilma qoshing, qiz.
> Qilur qatlimga qasd, qayrab
> Qilich qotil qaroshing, qiz... (E.Vohidov)

If we attribute the finest examples of tawzi' in Uzbek classical literature before Alisher Navoi to Hafiz Khorezmi, it would not be an exaggeration. For example:

> Ushbu so'zga quloq tutar erdi,
> Hofizo,bo'lsa *lo'lu-yi lolo.* (57th g.)

In the verse, the phrase "lo'lu-yi lolo" creates tawzi' (phonetic parallelism). The phrase "lo'lu-yi lolo" means "shining pearl". According to Aliakbar Dehkhoda, the word *lolo* in this sense (meaning *shining*) always serves as a modifier for *lo'lu* (pearl). Similarly, in Hafiz Khorezmi's works, when *lolo* conveys the meaning of *shining*, it forms an izafic construction with *lo'lu*. For instance:

> Shirin tudoqu so'zunga quldur
> La'lu javohir *lo'lu-yi lolo.* (64th g.)
> Etsam la'li labining sifatin go'sh tutub,
> Bandalik xush so'zuma *lo'lu-yi lolo* qilisar. (340th g.)
> Vafoyi jon talab qilsang ka'bayi tanni pok ayla,
> Sadafing ichra kun topmadi qiymat *lo'lu-yi lolo.* (1th g.)

The words lola and lolo are noticeable both phonetically and graphically (as they differ in just one letter) as stylistic devices in the poet's other works as well. For instance:

> *Lola* bo'stonda aning orazinikim ko'rdi,
> Dog' bosdi yuzina toki bo'la *lolosi.* (929th g.)

The meaning is: "When the lola (tulip) in the garden saw her face, her mother was ashamed and her face was covered with a stain".

In this verse, as in many of the poet's works, multiple devices are used simultaneously. Specifically, the connection between the *stain* on the lola's face and the garden of the beloved is artistically expressed through the device of husni ta'lil (beauty of interpretation). The use of the word *dog'* (stain) carries two meanings, creating an iyhom (pun). "In addition to the meaning of *dog'* as a stain, other meanings such as *heat, temperature; sign, symbol, grief, sorrow"*[20] are also implied.

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[19] Рустамов А. Навоийнинг бадиий маҳорати. –Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979. – Б. 35.
[20] https://play.google.com/store/apps/details?id=com.farhang.loghat.bismuth

In the poet's work, we can observe the artistic skill of using multiple tawzi' in a single verse, creating a series of tawzi'. This indicates that the poet was able to make highly effective use of the phonetic possibilities of the language. For example:

Qachonki tushsam o'shul sarvi sarafroz bila,
Tilarman anda base *nozini niyoz* bila (21th g.) –

In this bayt, a series of tawzi' is created through the words sarv and sarafroz, as well as noz and niyoz. The meaning of the verse is: "If I were to be side by side with the tall cypress, I would ask with noz (coquetry) and niyoz (humble request, here implying pleading)". Thus, the words noz and niyoz not only create a phonetic harmony but also bring about oxymaron. In Sufism, the concepts of noz and niyoz are used to express opposing emotional states. Noz refers to a playful or coquettish attitude, while niyoz refers to a humble or pleading request, which are seen as opposites in the Sufi context:

Qachonki, tushsam o'shul sarvi sarafroz bila
Tilarman anda base *nozini niyoz* bila. (21th g.)

The poet's following verse demonstrates his deep respect for his native language and shows that he was well aware of the development, internal order, and laws of the language:

Boshini dari muhabbatga osmag'uncha kishi,
Sog'inmasunkim, ani song'a sonsalar sonda. (49th g.)

To understand the meaning of the verse, we must first focus on the various meanings of the verb sog'in- (miss) in the old Uzbek language. Beyond its common meaning of "to feel longing" or "to be saddened by missing someone", sog'in- also conveyed meanings such as "to calculate", "to understand", "to suspect", and "to think". Additionally, the verb sag'indurmoq had meanings such as "to remind", "to recall", and "to bring to mind"[21].

Sometimes, Hofiz Khorezmi skillfully employed phonetic devices to create euphony by using words with similar sound structures that actually belong to entirely different languages and even have distinct genetic origins. For example:

Ishq yo'lida, Hofiz, o'zungni qila ko'r *fard*,
Eshitmagu ko'rmak tilasang holati *fardo*.

In the verse, the word *fard* is of Arabic origin, meaning single or unique, while *fardo* is of Persian origin, meaning tomorrow.

In the following verse, the interrogative pronoun qanda (where?) and the paronym qonda (in blood) are used effectively:

Oyo nigori gulandom, qandasan *qanda*,
Kim izdayu yuragim g'arq bo'ldi ol qonda? (49th g.)

The effect of this phonetic harmony is further enhanced through repetition (qandasan, qanda?) and exaggeration (the heart being drenched in red blood). All of these examples indicate that Hafiz Khorezmi was a creator who deeply understood and felt the phonetic possibilities and melodic charm of our native

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[21] Иброҳимов С., Шамсиев П. Навоий асарлари луғати. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б. 571.

language.

The second paragraph of chapter two is dedicated to the **graphic devices in lingvopoetics**.

In Uzbek literary studies, "besides Y. Is'hoqov's work"[22] on letter arts, articles on this topic have also been published by "scholars such as M. Sharipova and Z. Mamajonov"[23].

Creating artistic expression through the letters of the ancient script based on the Arabic alphabet is not just a matter of form, but also an opportunity to express the intended meaning in a clear and beautiful manner.

In the works of Hafiz Khorezmi, the use of letter-based devices to create analogies and generate images is frequently observed. For example, the letter **alif** (ا) serves to express several meanings:

1. Singularity, solitude; uniqueness:

> Yaktoyi ishq *alif* bikikim qaddim edi, vale
> Chun dol qildi oxiri zulfi dutoh ila. (5th g.)

The acquisition of this meaning by alif is related to its position as the first letter in the alphabet, its representation of the number one in the abjad system, and its lack of a counterpart. Therefore, in the following verse, the poet refers to these characteristics of alif.

2. Uprightness, pride. The letter's shape and appearance convey these qualities.

> Sarv qading necha kim o'xshar *alif*ga illo,
> Bo'la bilmas *alif* aning biki shirin harokot. (103th g.)

3. Dignity, straightness. In this regard, alif (ا) contrasts with yoy (ى). Here, the beloved's stature is compared to the straightness of alif, while the lover's posture is likened to the curve of yoy. This contrast also exists in their positions: one is at the beginning of the alphabet, and the other is at the end.

> Tiyri qading *alif* bikin yakto
> Bo'lg'ali bo'ldi qomatim chun *yo.* (57th g.) or
> O'qtak qaddi *alif-u* yo biki qoshi *yosi* bor. (291th g.) yoki
> Tikdi qadding niholini jonda,
> *Alife* yangli bog'bon ishqing. (537th g.)

Also,

> Baloyi ishqdin bo'ldi ko'zumning chashmasi daryo,
> *Aliftak* qaddim ul daryoning ichra ko'rinur yakto. (10th g.)

The word Jon (جان) contains the letter alif in the middle, which leads to wordplay related to this letter. Such wordplay is commonly found in the works of classical literature. For example, in Hafiz Khorezmi's poetry, we encounter the following:

> *Jon* ichinda o'shaning qaddi *aliftak* ko'runur,

[22] Исоҳоқов. Ё. Сўз санъати сўзлиги. – Т.: Ўзбекистон, 2014. – 328 b.
[23] Шарипова М. Ҳарфий санъатлар хусусида // Ўзбек тили ва адабиёти. – 2004. – №3. – Б. 82-83.; Мамажонов З. Ҳарфий санъатлар хусусида / "Филологиянинг долзарб муаммолари" мавзусидаги республика илмий-амалий анжумани материаллари. – Фарғона, 2008. – Б. 25-28.

Ne latofatligʻ aning xush qaddi bolosi bor. (291th g.)

Similarly, by reflecting on the poetic devices employed through the letters nun and dal, it becomes evident that Hafiz's use of graphic tools is both extensive and appropriate, as well as systematic based on specific principles. This demonstrates that Hafiz was deeply knowledgeable about the theoretical aspects of the Uzbek language.

The third paragraph of the chapter focuses on the **lingvopoetics of onomastic units in Hafiz Khorezmi's poetry**.

In her article "Reflections on the Foundations of Linguopoetic Research"[24] G. Rikhsiyeva suggests expanding the scope of linguopoetics by incorporating areas such as poetic phonetics, poetic lexicology, poetic morphology, poetic semantics, and poetic syntax. Meanwhile, "D. Andaniyazova believes it is necessary to supplement it with onomastic poetics, or onomopoetics"[25].

The onomastic scope of the poet's Divan, like other poetic works, primarily consists of categories such as anthroponyms (personal names), toponyms (place names), hydronyms (names of bodies of water), oronyms (names of mountains or hills), and urbonyms (names of cities or towns).

1) *Anthroponyms.* In poetic works, the anthroponyms used typically fall into the following categories, which we can also observe in the onomastic scope of Hafiz Khorezmi's Divan: the names of representatives from the ruling circles of the time. For example, "in the following verse, the name mentioned is Ibrahim Sultan, who was one of the enlightened grandsons of Amir Timur, Ibrahim Sultan ibn Shahrukh (1394–1435)"[26].

Guliston yuzlu, ey soqiy, saning ishqing manga jondur.
Ichalim bodanikim, davri Ibrohimi Sultondur. (182th g.)

The poet:

Xayoli doʻst koʻngul gulxanida yonmadi,
Koʻngulda ishq oʻtidur chu nori Ibrohim (644th g.),

That is, in the verse "Doʻst xayoli koʻngil gulxanida yonmadi, dildagi ishq oʻti Ibrohim olovi kabidir", there is no doubt, in our view, that pun (a poetic device of double meaning) is created by referring to both Prophet Ibrahim (pbuh) and Sultan Ibrahim.

A significant portion of anthroponyms in poetic works naturally consists of the names of prophets, famous literary and legendary figures, and, more broadly, names that serve as the basis for talmih (or allusion, stating people, events, or activities in the past). For example, in Hafiz's Divan, many of the prophets mentioned in the "Qur'an" are referenced, alluding to Qur'anic narratives.

Gar zulfi birla xoli sifatin eshitmasa,
Odam qachon ilingay edi domu donaga. (45th g.)

This refers to the verse from Surah Al-Baqara: "And We said: "O Adam!

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[24] Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулохазалар // Ўзбек тили ва адабиёти, 2003. – № 2. – Б. 84-86.

[25] Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси. Филология фанлари буйича фалсафа доктори (Phd) дисс. – Тошкент, 2017. – Б. 19.

[26] https://teletype.in/@uzasgzt/zIUkdzfEd5K

Dwell, you and your wife, in Paradise and eat freely thereof wherever you will; but do not approach this tree, lest you be among the wrongdoers". This allusion highlights the Qur'anic narrative of Adam and Eve, emphasizing their place in literary and poetic symbolism"[27].

2) Toponyms. In Hafiz Khorezmi's poetry, toponyms serve a poetic function in the following ways:

By drawing attention to the well-known aspects of a particular place;

In Eastern poetics, certain toponyms have become topopoetonims due to their association with specific products or characteristics.

For example, Badakhshan is known for its rubies, and Kashmir for its magic and enchantment.

> Sanga shogird erur joduyi *Kashmir,*
> Bu fan ichra ko'zungdur kofiri ustod. (131th g.)

3) Hydronyms[28]. In classical literature, river names are often used as a symbol of a lover's tears. Similarly, in Hafiz Khorezmi's poetry, the Nile, Euphrates, Tigris, and Jayhun rivers serve this very purpose.

> Dam-badam la'li hayoli birla ko'zdin qon oqar
> Andayinkim, suvdin oqsa to'lu Jayhun lab bila. (15th g.)

4) Ethnonyms[29]. The word "Turk" in historical texts written in Old Turkic has been used as a synonymous noun with meanings such as beauty, strength, power, might, sufficiency, and maturity. In Hafiz's Divan, the word "Turk" appears as a synonymous noun in 70 verses[30].

The third chapter of the dissertation is titled **The special role of lexical units in the Linguopoetics of classical texts.**

The first paragraph of this chapter is dedicated to the topic **The role of homonymous words in the Linguopoetics of classical texts.** Through **homonyms**, **Hafiz Khorezmi** employs paronomasia as an auxiliary tool for the artistic expression of emotions in his poetry.

Paronomasia is a literary device widely used in Uzbek classical literature. Although this stylistic device has been employed since the earliest written monuments, its theoretical aspects were primarily elaborated in the works created between the 13th and 15th centuries. Among them are *Rashid al-Din Watwat's "Hada'iq al-Sihr", Shams al-Din Muhammad ibn Qays al-Razi's "Al-Mu'jam fi Maayir Ash'ar al-Ajam"* (1233), *Sharaf al-Din Hasan ibn Muhammad Rumi Tabrizi's "Hada'iq al-Haqa'iq"* (1392), *Ali ibn Muhammad Taj al-Khilati's "Daqa'iq al-Shi'r'"*(14th century), *Wahid Tabrizi's "Risala-yi Jam'-i Mukhtasar"* (1417), *Husayn Vaiz Kashifi's "Badayi al-Afkar fi Sana'i al-Ash'ar"* (1489), and *Ataullah Husayni's "Badayi al-Sana'i"*1465)[31], in which various aspects of this art

[27] Қуръони карим маъноларининг таржимаси. Таржима ва изоҳлар муаллифи Абдулазиз Мансур. – Тошкент: Тошкент ислом университети нашриёти. 2001. – Б. 6.

[28] Улуқов Н. Ўзбек тили гидронимларининг тарихий-лисоний тадқиқи. – Тошкент: Фан, 2008. – 192 б.

[29] https://dic.academic.ru/dic.nsf/dic_fwords/1232/

[30] Üstüner Ahat. Hârezmli Hâfiz divaninda türk adi // Turkish Studies - International Periodical For The Languages, Literature and History of Turkish or Turkic Volume 9/6 Spring 2014. – P. 1107-1116.

[31] Пулатова Ш.С. Фигура таджнис и особенности её использования в персидско-таджикской классической литературе (X-XVвв): автореферат дисс. на соискание уч. степ. канд. филолог. Наук – Худжанд. 2008. – С.

are discussed[32].

Since sufficient information has already been provided on this issue in several articles and dictionaries in Uzbek literary studies, there is no need to repeat them here. The subject of paronomasia also receives special attention in *Funun al-Balagha*, the earliest known treatise on literary theory in the Uzbek language[33].

Therefore, these elements naturally emerge, closely interwoven with other poetic devices. For example, the poet skillfully uses the homonym savdo in multiple instances.

Qila bilmak tilar boʻlsang qaro zulfi bila *savdo*,
Boshingdin ketmasun bir dam havo-yi ishq ila *savdo*. (11th g.)

The first "savdo" refers to the common meaning of trade or transaction, which is still actively used today. It is based on the word "sud" meaning profit[34]. The second meaning is derived from the Arabic word, which signifies grief or sorrow. This meaning of the Arabic word savdaa (سَوْدَاءُ) is not recorded in Arabic dictionaries. Therefore, the word's meaning in Turkic languages (such as Persian) has expanded to include the concept of melancholy or darkness. The term savdo comes from the Arabic verb "sawada" (سَوَدَ), meaning to darken. The feminine form is derived from it, and its intensive form, "aswad", appears in the context of the Black Stone (Hajar al-Aswad). The word savod, derived from this root, originally meant darkness or blackness[35]. At the same time, the use of the word "qaro" (meaning black) in the verse introduces the artistic device of contrast. The verse expresses an ethical issue beautifully: "If you wish to trade with your lover's black hair (find a buyer for it), may your head not depart from love (do not stray from the path of passion), do not turn away from the path of love".

Hafiz, in another instance, creates paronamasia through the word "qaraq".

Ul shoʻx qaroqchikim, erur *koʻz qaraq* ichra,
Bir fitna balo qani aningtak *qaraq* ichra. (27th g.)

The content: "In the matter of gazing, the mischievous one who is a thief, with such a glance, stirs up a great fitna and calamity".

It should be noted that in the 27th and 37th ghazals of Hafiz's Divan, the word "qaraq" is used as a paronomasia in the rhyme. The rhyming words in both ghazals are almost identical, such as qalaq, sabaq, taraq, varaq... However, the poet manages to create entirely distinct and original ghazals.

In **the second paragraph** of the chapter, the issue of the **role of**

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[32] Саримсоқов Б. Тажнис. // Ўзбек тили ва адабиёти. 1971. №5. – Б. 82. (Ушбу мақола қайта ишланган ҳолда куйидаги манбада ҳам берилган: Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – Б. 182-189.); Оллоёрова Н. "Саботул ожизин"да тажнис санъати // Ўзбек тили ва адабиёти. 2000. №6. – Б. 54.; Бобохонов Р. "Ажнос ат-тажнис" ҳақида // Ўзбек тили ва адабиёти. -1984. – № 5. – Б. 41.; Бобохонов М. "Ажнос ат-тажнис" асарида ахлоқий тажнислар. Ўзбек тили ва адабиёти. 1990. – № 6. – Б. 39.

[33] Саримсоқов Б. Тажнис. // Ўзбек тили ва адабиёти. 1971. №5. – Б. 82. (Ушбу мақола қайта ишланган ҳолда куйидаги манбада ҳам берилган: Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – Б. 182-189.); Оллоёрова Н. "Саботул ожизин"да тажнис санъати // Ўзбек тили ва адабиёти. 2000. №6. – Б. 54.; Бобохонов Р. "Ажнос ат-тажнис" ҳақида // Ўзбек тили ва адабиёти. -1984. – № 5. – Б. 41.; Бобохонов М. "Ажнос ат-тажнис" асарида ахлоқий тажнислар. Ўзбек тили ва адабиёти. 1990. – № 6. – Б. 39.

[34] Шамсуддин Муҳаммад бин Халаф Табризий . Бурҳон-и қотеъ. – Техрон: Амири Кабир, 1997. – С. 1184.

[35] Баранов Х.К. Арабско-русский словарь(Том I). – М.: Русский язык, 2006. – 226 с.

synonymous words in the linguopoetics of classical texts is discussed. The factors contributing to the emergence of synonymous words in Hafiz Khorezmi's lyrics can be divided into several groups:

1. The need to avoid repetition;
2. The desire to intensify meaning;
3. The attempt to utilize a rich vocabulary.

Every poet, while using a language, has no choice but to work within its possibilities, and outside of those, they have no privilege to possess or utilize anything else. However, there are two key aspects that form the concept of rich vocabulary in his work:

1. The use of dialectal words;
2. The creation of occasional units.

The issue of dialectal units in classical texts is quite complex, as we only have a general understanding of the dialects and regional variations of that time. Therefore, it is more accurate to frame the issue in terms of the relationship between Hafiz Khorezmi's poetry language and the current Khorezm dialects.

For example, in the present-day Oghuz dialect of Khorezm, the word "gizla" (meaning to hide) is used, while in Hafiz's poetry, it appears as "kizla".

> Nechakim siri ishqini ko'ngulning ichra *kizlarman*,
> Hadisi so'znokimdin bo'lur xurshidtak paydo. (10th g.)

In Hafiz Khorezmi's poetry, the word "kizla" has several synonymous variants: *yoshur* – to hide; *yashir* – to conceal.

> Muxlisi dirinadin *yoshurmagil* yuzungnikim ,
> Bu faqire xasta dilda bor husn e'tiqod. (129th g.)
> Pinhon ayla (to hide or conceal) –
> Ishqing sirrini *pinhon ayladim* man xalq aro,
> Gamzayi gammoz birla nogohon san chiqmagil. (559th g.)
> Nihon ayla (keep something secret) –
> Chiqib ul mohi mehrafruz o'zinkim nihon aylar.
> O'shul dam ayni oshiqdin base chashma ayon aylar. (231th g.)

When analyzing the provided examples based on materials from Old Uzbek and contemporary Uzbek literary language, it becomes evident that in some cases, elements of the Kipchak and Karluk dialects prevail, while in others, elements of the Oghuz dialect dominate. Therefore, such examples clearly demonstrate the relativity of determining the absolute predominance of any single dialect in our literary language.

For instance, while the form *buncha* of the pronoun is widely used in the modern Uzbek literary language, the form *muncha* was actively employed in Old Uzbek, particularly in the language of Alisher Navoi's works. According to our observations, in Navoi's *Badoyi' ul-bidoya*, this pronoun appears exclusively in the form *muncha* in all instances (22 times). This indicates the influence of the Karluk and Kipchak dialects on Old Uzbek literary language.

These examples demonstrate that the development of the Uzbek language is closely interrelated with the influence of various dialects, with none of them

having absolute dominance. On the contrary, the mutual influence and synthesis of dialects contribute to the richness and diversity of the language. The influence of dialects continues in the present-day Uzbek literary language as well, which indicates the dynamic and living nature of the language.

In **the third paragraph** of the chapter, **the role of antonyms and cognates in the linguopoetics of classical texts** is examined. In research related to the history of the Uzbek language, the issue of antonyms is naturally addressed in connection with the lexical composition of specific works. For example, A. Primov writes about the lexical antonyms in the old Uzbek translation of Sharafuddin Ali Yazdi's work "Zafarnama".

In his poetry, Hafiz Khorezmi uses antonyms and other oppositional elements with a specific purpose ensuring that his message reaches the reader's mind in a compelling manner. For example, in the following line, the opposition between night and day broadly expresses the concept of time, encapsulating its entirety. At the same time, the antonymic pair "yeltak" (quick) and "ohista" (slow) serves to clarify the expression and enhance the precision of the idea presented in the verse.

Necha kim yeltak yelib yugrur bu Hofiz, tun-u kun,
San sumanbar sarv uchun boqsam hanuz ohistadur. (186th g).

The content: "Hafiz is running swiftly both at night and during the day. However, when I look, for a noble cypress like you, this too seems like a slow pace". In Hafiz's poetry, we also encounter the oppositional concepts of faqir (poor) and g'aniy (rich), representing antonymic meanings.

Ul holdaki jonimga jonon nazar qilur,
Go'yiyo *faqiri* xastaga *sulton* nazar qilur. (247th g.)

As mentioned above, in Hafiz Khorezmi's poetry, words with opposing meanings carry not only their lexical significance but also have a strong socio-political and educational-philosophical "task" attached to them. For example, in the poet's work, the concepts of youth and old age are more focused on their social-moral aspects rather than their biological meanings.

Quliman ul *javonningkim*, aning ishqi bila bo'lsa,
Ochilg'an toza gul yangling' shikasta *pirlar barno*. (10th g.)

Like other literary devices, the poet skillfully uses antonymous words and semantic oppositions with great mastery, eloquence, and fluency.

Cognate words in linguopoetic. The act of presenting words that originate from the same root or seem to come from the same root in poetry is referred to as "ishtiqoq" (derivation or root connection). In his work "Badoyi'u-s-sanoyi", Atoulloh Husayniy defines ishtiqoq as the process of separating one word from another, while iqtizob refers to unveiling a part of something. He also identifies eight types of ishtiqoq, supported by examples from literary works.

In Hafiz's poetry, ishtiqoq is used, like other literary techniques, to enhance the meaning of the poem and strengthen the impact on the reader's mind.

For example, in the following excerpt, ishtiqoq is used based on the semantic connection between "gunoh" (sin) and "begunoh" (innocent):

Hofiz gunohi ushbukim, ey jon, sani sevar,
O'lturma begunoh oni ushbu gunoh ila. (3th g.)

The repetition of the word *gunoh* (sin) twice in the line creates a rhetorical device known as *takrir* (repetition). Although the addition of the negative prefix *be-* which denotes the absence of a certain quality may seem like a simple morphological phenomenon, in some cases, this very prefix can produce a term with a profound meaning that goes beyond merely expressing the opposite trait of the root word. For example, when *be-* is added to *zabon* (tongue, language), meaning "speech" or "voice" it forms *bezabon*, a term used in Sufi terminology to describe a state of spiritual silence or wordlessness, transcending its literal meaning.

Arbobi ishq so'zini anglamoq izdasang,
Bas *bezabonlar* orasinda kir, zabon tila. (17th g.)

In this couplet, the poet emphasizes that anyone who wishes to understand the phrase *"the people of love"* must enter the company of the *bezabon* those who are pure, free from sin, and spiritually refined and seek the *zabon* (the key to their secrets). The word *zabon* in the couplet carries a deep philosophical meaning, evoking Maxtumquli's verse: *"The tongue may leave the mouth, but the zabon remains"* (in the original: *"zabon qolmagay"*), highlighting the contrast between ordinary speech and the inner, spiritual expression that transcends words.

CONCLUSION

1. The roots of modern linguopoetics trace back to the general issues of Uzbek classical philology. One of the most important issues in classical linguopoetics is the relationship between form and meaning, which is closely tied to the way of life, cognitive scope, and national-mental characteristics of past generations.

2. In the study of historical linguopoetics, it is essential to recognize the significance of understanding the attitudes of past scholars and creators towards prose and poetry.

3. The issue of the relationship between form and meaning, in turn, serves as a basis for theoretical reflections on eloquence, precision, simplicity, and elegance. Moreover, in classical poetic texts, linguopoetics plays a significant role in the concepts of eloquence and rhetoric, which can be explored based on the poet's proficiency in eloquence and rhetoric, and how well they meet the requirements of these concepts.

4. In Uzbek classical literature, phonetic devices such as sound similarity and parallelism are widely used. Hafiz views this artistic technique not merely as a requirement for form but as a means to enhance meaning, entering the reader's mind with melody and a deeper impact.

5. In Hafiz Khorezmi's poetry, the scope of graphic devices is quite broad, arising from factors such as the characteristics of the alphabet, classical literary traditions, and the poet's unique mastery.

6. In the poet's works, graphic devices are widely used in the creation of artistic techniques like ishtiqoq (wordplay), shibhi ishtiqoq (similarity in form), tajnis (pun), maqlub (defeat), qalbi mustaviy (noble heart), and istixroj (extraction). It is noteworthy that Hfiz often combines traditional expressions with more contemporary ones, reflecting his deep knowledge and experience, which is evident in his use of graphic devices in his poetry. Specifically, his use of the word maqlub in a manner that is both structurally and meaningfully appropriate draws special attention.

7. The poet's use of onomastic units in his works, which holds a special place in Uzbek literature up to Alisher Navoi, requires a separate chapter. In Hafiz's poetry, as in other poetic works, onomastic units primarily consist of anthroponyms, toponyms, hydronyms, urbanonyms, and oronyms.

8. The facts show that Hafiz Khorezmi's legacy can serve as the largest source for classical poetic onomastics in Uzbek literature up to Alisher Navoi.

9. The poet's use of cognate words is based on the principle of the supremacy of form over meaning, and no instances are observed where form negatively affects meaning. The presence of *tajnis tam*, *tajnis murakkab*, and *tajnis xattiy* in Hafiz's *Divan* demonstrates that the use of homophony in Uzbek classical literature reaches an advanced level, encompassing almost all types of formal resemblance described in classical poetics.

10.   The poet extensively utilizes the grammatical potential of nouns, adjectives, and verbs to create *tajnis* among words within the same lexical layer. Additionally, we observe the emergence of lexical homophony both within native and borrowed words, as well as exclusively among borrowed words.

11.   In the lyric poetry of Hafiz Khorezmi, the emergence of synonyms can be classified into several groups based on their contributing factors: the need to avoid repetition, the desire to enhance meaning, and the poet's effort to utilize his unique lexical repertoire. The sources of synonymy in the poet's *Divan* include the use of dialectal units, synonymy among borrowed lexical layers, the acquisition of synonymous meaning by borrowed words in relation to native words, and synonymy among borrowed words themselves.

12.   In the study and interpretation of antonymy in the language of classical writers, it is essential to consider the concept of *mutazod*. This ensures that *tazod* (oxymoron) is not limited solely to the meaning of words but also encompasses the contrasting phenomena and objects being described.

АТАДЖОНОВА ФАРОГАТ ГАФУРДЖОНОВНА

ЛИНГВОПОЭТИКА ДИВАНА ХАФИЗА ХОРЕЗМИ

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)

ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ургенч – 2025

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за №B2023.4.PhD/Fil4025.

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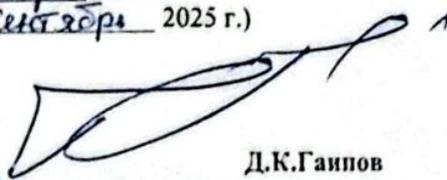
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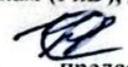
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Задачи исследовательской работы:

Изучить основные черты лингвопоэтики классического текста путем анализа существующих исследований в узбекской лингвистике связанных с лингвопоэтикой классических текстов и определения ее фундаментальных аспектов;

Установить значение «дивана» Хафиза Хорезмикак источника дялингвопоэтическихисследований, подчеркнув его вклад в эту область;

Проанализировать поэтику дивана Хафиза Хорезми через языковые единицы, обобщив фонетические, графические и грамматические аспекты, имеющие отношение к лингвопоэтике;

Продемонстрировать особую роль лексических единиц в лингвопоэтике классического текста, иллюстрируя их значение на примерах родственных слов, синонимов и антонимов.

Объектом исследования является факсимиле единственной известной рукописи Хафиз Хорезми Диван"[1], обнаруженной в библиотеке Салара, в Хайдарабаде, Индия. При необходимости будут также сделаны ссылки на опубликованное издание Хамида Сулеймона.

Научная новизна данного исследования проявляется в следующих аспектах:

Роль и значение фонетических, графических и ономастических единиц в лингвопоэтической структуре художественного текста в поэзии Хафиза Хорезма анализируются на системной основе, подкрепленной научными исследованиями в творчестве поэта и его деятельности по управлению семантическим пространством письма, раскрывая его глубинное место в письменном тексте;

Поэтические функции неудачных лексических единиц, сходных по форме (омонимы), сходных по значению (синонимы), противоположных по значению (антонимы) и близких (понимы) слов на основе классической лингвопоэтики, роль экспрессивно-эмоциональной, эстетической и качественной экономии в тексте, которая описывается в тексте и имеет экспрессивно-эмоциональное, эстетическое и эстетическое содержание;

На основе лингвопоэтического анализа лингвистических конструкций, использованных в поэзии Хафиза Хорезма, выявлен процесс формирования индивидуального стиля поэта, а также эксперименты и методологические механизмы, выражающие его художественно-эстетическое мышление;

Исследование превращает «Деван» Хафиза Хорезма в объект комплексного анализа как ценный источник в изучении лингвопоэтики узбекского классического текста, и впервые научно рассматривается лингвопоэтический аспект творчества поэта.

Внедрение результатов исследования. Основываясь на научных результатах, полученных в результате лингвопоэтического анализа стихотворений, включенных в «Диван DivanХорезми»

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[1] Harezmli Hafiz'in divani. – Ankara: Turk Dil Kurumu, 1998.

Выводы относительно фундаментальных лингвопоэтических концепций в наследии узбекских писателей-классиков, полученные на основе применения основных характеристик лингвопоэтики классического текста к объекту исследования, были использованы при выполнении фундаментального научного проекта FA-F1-G003 под названием *«Исследования по истории каракалпакского фольклора и литературоведения»*, проведенного в каракалпакском отделенииАкадемии наук Республики Узбекистан, в Каракалпакском, а также в Каракалпакском научно-исследовательском институте гуманитарных наук, с 2017 по 2020 год. Выводы диссертации были применены в данном проекте, что подтверждается справкой № 249/1, выданной Каракалпакским научно-исследовательским гуманитарным институтом Академии наук Республики Узбекистан. В результате изучение исторической лингвопоэтики способствовало выявлению отношения ученых и поэтов прошлого к прозе и поэзии, особенно в отношении взаимодействия образов и смысла. Это, в свою очередь, послужило основополагающей основой для теоретических размышлений о таких концепциях, как матбу, джазолат, салосат и сахл-и мумтани' (обманчивая простота). В поэзии ХафизаХорезми объем графических приемов значительно широк, тесно связан с алфавитными характеристиками, классическими литературными традициями и уникальным мастерством поэта. В исследовании эффективно использовались выводы, сделанные относительно роли фонетических приемов в классических поэтических текстах, с учетом этих влияющих факторов.

Анализ поэтики ДиванаХафизаХорезми с точки зрения языковых единиц - в частности, изучение фонетических приемов, графических элементов в лингвопоэтике и лингвопоэтики ономастических единиц - широко использовался в практическом проекте coded A-FA-2019-9 под названием «Исследование древних редких рукописей и источников и создание их цифровой библиотеки», проведенном в Хорезмском Ma'mun. Академия. (Справка: Свидетельство № 105/2-24, выданное Академией наук Узбекистана, Хорезмской Мамун академией, от 12 июня 2024 года). В результате материалы диссертации служат важным источником для выявления лингвистических характеристик исторических текстов древнеузбекского периода, а также для определения языковых и стилистических особенностей представителей хивинской литературной среды.

Точному переводу и интерпретации слов, встречающихся в исторических текстах, способствовало использование соответствующих исследовательских материалов. В частности, были проанализированы такие лексические единицы, как *джазилат, такаллуф, тобанда, матбу', даме, куфр, зульф, рашки парий, шеьри хасан*, нон д*ўст, которые встречаются в поэзии Хафиза* Хорезми. Выводы диссертации относительно особой роли лексических единиц в лингвопоэтике классических текстов, включая функцию родственных слов, синонимов, антонимов и паронимов в

классической лингвопоэтике, были использованы в передачах СМИ. В частности, эти результаты были представлены в «Ассалом Хорезм! » эфир программы в Хорезмской областной телерадиокомпании 21 октября, 2023, а также в «Tilimizni o'rganamiz» радио вещание 3 июня, 2024. (Официальные заявления Хорезмской областной телерадиокомпании № 527 и № 518, оба датированы 5 июня 2024 года).

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем работы составляет 145 страницы.

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

1. Otajonova F., O'razboyev A. Expression of language units related to the oghuz dialect in Hafiz Khorezmi's lyrics (Hofiz Xorazmiy devonida o'g'uz lahjasi elementlarining aks etishi) // EPRA JOURNALS 8.11.2023 – B. 246-250. SJIF Impact Factor (2023): 8.574 ISSN: 2455-7838.

2. Otajonova F. Hafiz Khorazmi's application skill by using tajnis (Hofiz Xorazmiyning tajnis qo'llash mahorati) SCIENCE AND INNOVATION. International scientific journal volume 2 issure 8/2023 – B. 60-64 UIF-2022: 8.2 SSN: 2181-3337.

3. Otajonova F., O'razboyev A. Hofiz Xorazmiy devoni tilida o'g'uz lahjasi elementlari // Best scientific Resarch/Imras – 2022. – №12. – B. 279-281.

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5. Otajonova F., O'razboyev A. Bir g'azalning ming malohati // Xorazm Ma'mun Akademiyasi axborotnomasi. – Xiva, 2023. – № 6\4. – B. 142-146. (10.00.00 – №.22)

6. Otajonova F. Hofiz Xorazmiy devoni lingvopoetikasining o'rganilishi // Tamaddun nuri Ilmiy, ijtimoiy-falsafiy, madaniy-ma'rifiy, adabiy-badiiy jurnal. – Beruniy, 2023, – №12. – B. 150-154. (10.00.00 – №.)

7. Otajonova F. Hofiz Xorazmiy devonida grafik vositalar lingvopoetikasi // Tamaddun nuri Ilmiy, ijtimoiy-falsafiy, madaniy-ma'rifiy, adabiy-badiiy jurnal. – Beruniy, 2024, – №12. – B. 142-147. (10.00.00 – №.)

II bo'lim (II часть, II part)

8. Otajonova F. Hofiz Xorazmiyning ma'nodosh so'zlarni dialektizmlar bilan boyitish mahorati // Conference on universal science research 2023, volume-2, issure-5, – B. 144-148.

9. Otajonova F. Hofiz Xorazmiy hayoti va ijodining o'rganilishi (M.Y.Sulaymonov tomonidan) // "O'zbek va Ozarbayjon Filologiyasining dolzarb masalalari" mavzusidagi xalqaro ilmiy-amaliy anjuman. –2024. Boku, – B. 358-361.

10. Otajonova F. Hofiz Xorazmiy lirikasida "ishtiqoq" she'riy san'atining ifodalanishi // Avaz O'tar tavalludining 140 yilligiga bag'ishlangan

"Filologiyaning dolzarb muammolari" mavzusidagi Xalqaro ilmiy-amaliy konferensiyasi 22/23-may 2024. Urganch, – B. 177-181

11. Otajonova F. Hofiz Xorazmiy devonining turkiyada oʻrganilishi// Conference on the role and importance of science in the modern World. – 2024. – B. 501-504

12. Otajonova F. Oʻzbek mumtoz adiblari merosida surat va maʼno lingvopoetik tushunchalar sifatida / "XXI asrda innovatsion texnologiyalar, fan va taʼlim taraqqiyotidagi dolzarb muammolar" nomli respublika konferensiyasi. – B 583-589.