

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

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

YUNUSOVA JAMILA BOLTABOYEVNA

**SHAVKAT RAHMON SHE‘RIYATINING LINGVOPOETIK
XUSUSIYATLARI**

10.00.01 – O‘zbek tili

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

Toshkent – 2025

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

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Philological sciences**

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2021.2.PhD/Fil1732 raqam bilan ro'yxatga olingan.

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(2025-yil "20" noyabr dagi 14 raqamli reyestr bayonnomasi)

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida so‘nggi yillarda tilni egasidan ajratmagan holda tadqiq etuvchi antropotsentrik yo‘nalish jadal rivojlanmoqda. Ayniqsa, badiiy asar tilini o‘rganishda turli til birliklarining ijodkor badiiy maqsadini yoritishga xizmat qiluvchi ifoda imkoniyatlarini tadqiq etish muhim masalalardan biri sifatida qaralmoqda. Bugungi kunda lingvopoetika sohasi tilshunoslik va adabiyotshunoslikning tadqiqot tamoyillaridan foydalangan holda o‘zaro chambarchas bog‘liqlikda, shuningdek, tilning ifoda imkoniyatlarini chuqur o‘rganishga bo‘lgan ehtiyoj ta’sirida rivojlanib bormoqda. Zamonaviy jamiyatda globallashuv va raqamli muloqot sharoiti tildan foydalanish uslublarini o‘zgartirmoqda, bu esa milliy tilning ijtimoiy-madaniy va estetik vazifalarini yanada chuqurroq o‘rganishni taqozo qilmoqda. Lingvopoetikada yozuvchi va shoirlarning tafakkur tarzi, tajribasi va his-tuyg‘ularining til vositalari orqali qanday ifodalanishi tadqiq qilinib, ushbu soha tilning lingvopoetik aktuallashgan birliklari mohiyatini tushuntirish imkoniyatini yaratadi. Bu borada yozuvchi yoki shoirlarning asarlari tilini o‘rganish dolzarb ahamiyat kasb etmoqda.

Dunyo tilshunosligida yangi ilmiy konsepsiyalar asosida badiiy til muammolari, badiiy matnga inson omili nuqtayi nazaridan yondashuv, til birliklarining badiiy matni shakllantirishdagi o‘rni va vazifalarini o‘rganish muhim ilmiy masalalardan biri hisoblanadi. Bugungi kunda bu yo‘nalishda mustaqil tadqiqot sohalaridan biri sifatida lingvopoetika jadal rivojlanmoqda. Lingvopoetika badiiy matn tili, shakl va mazmun birligi, til birliklarining badiiy matn ichida estetik vazifa bajarish xususiyatlari va mexanizmini tadqiq etish bilan birga ijodkorning badiiy til mahorati, til boyligi va ma’no ifodalash uslubi kabi nazariy va amaliy masalalarni o‘rganadi. Shu ma’noda she’riy tilning estetik imkoniyatlarini aniqlash, milliy tildan shoirning foydalanish mahoratini yoritish lingvopoetikaning dolzarb muammolaridan hisoblanadi.

Mamlakatimizda mustaqillik yillarida ma’naviy va madaniy qadriyatlarimizni ulug‘lash, ona tilimizga bo‘lgan hurmatni kuchaytirish masalalari yetakchi o‘ringa ko‘tarildi. Zero, “dunyodagi qadimiy va boy tillardan bo‘lgan o‘zbek tili xalqimiz uchun milliy o‘zligimiz va mustaqil davlatchilik timsoli, bebaho ma’naviy boylik, buyuk qadriyatdir”¹. Shu nuqtayi nazardan til birliklarining poetik vazifalarini aniqlash, lingvopoetikaning nazariy masalalarini tadqiq etish, uning yangi fanlar tizimidagi o‘rnini belgilash bugungi o‘zbek tilshunosligining muhim masalalaridan biridir. Xususan, muayyan ijodkor asarlari tilini lingvopoetik yo‘nalishda tadqiq etish o‘zbek adabiy tilining rivoji va takomilini belgilashda muhim ahamiyatga ega. O‘zbek xalqining jasur shoiri Shavkat Rahmon o‘z she’rlari bilan o‘zbek tili badiiyatini yuqori bosqichga ko‘targan ijodkorlardan biri hisoblanadi. Shoir ijodi adabiyotshunoslik nuqtayi nazaridan chuqur o‘rganilgan. Uning she’riyati

¹ Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг ўзбек тилига давлат тили мақоми берилганининг ўттиз йиллигига бағишланган тантанали маросимдаги нутқи // Халқ сўзи, 2019 йил, 22 октябрь.

tilini lingvopoetik aspektda tadqiq etish esa bugungi milliy tilshunosligimizning dolzarb muammolaridan biridir. Zero, Shavkat Rahmon o‘zbek she‘riyatini yangi ohanglar, yangi badiiy ifodalar bilan boyitib, milliy tilimiz imkoniyatlarini munosib tarzda ko‘rsata olgan va unga yangicha ruh bera olgan shoir hisoblanadi.

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

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

Muammoning o‘rganilganlik darajasi. Keyingi yillarda dunyo filologlari e‘tiboridagi masalalardan biri badiiy asarlarda turli til birliklarining ijodkor badiiy niyatiga xizmat qilishini o‘rganishdir. Badiiy asarning til xususiyatlariga bag‘ishlangan ilk tadqiqotlar V.Vinogradov, G.O.Vinokur, A.A.Potebnya, L.V.Shcherba, V.Y.Zadornova, A.A.Lipgart kabi olimlar tomonidan amalga oshirilgan bo‘lib, ularda badiiy matn tadqiqi jarayonida til hodisalari tahliliga alohida e‘tibor qaratish lozimligi ta‘kidlanadi.

O‘zbek tilshunosligida ham badiiy til muammolari, muayyan bir ijodkorning tildan foydalanish mahorati, badiiy matnning lingvopoetik tadqiqi kabi masalalar maxsus o‘rganilgan. Jumladan, E.Qilichev, B.O‘rinboyev, S.Karimov, A.Nurmonov, N.Mahmudov, I.Mirzayev, M.Yoqubbekova, M.Yo‘ldoshev, D.Andaniyazova, Sh.Toshxo‘jayeva, Z.Muqimova, M.Abdupattoyev, Z.Ma‘rufova, Sh.Norova, M.To‘xtaboyeva, G.Andaniyazova, A.Ahmedova kabi tilshunoslarning tadqiqotlari ilmiy-nazariy jihatdan muhim ahamiyatga ega². Shuni ta‘kidlash lozimki, o‘zbek

² Қиличев Э. Бадий тасвирнинг лексик воситалари. – Тошкент, 1982; Ўринбоев Б, Қўнгулов Р. Лапасов Ж. Бадий текстнинг лингвистик таҳлили. – Тошкент: Ўқитувчи, 1990; Каримов С. Бадий услуб ва тилнинг ифода тасвир воситалари: Ўқув қўлланма. – Самарқанд, 1994; Нурмонов А. Тилшуносликнинг адабиёт билан муносабати // Танланган асарлар. 3-жилд. – Тошкент: Академнашр, 2012; Махмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; Shu muallif. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б. 34-36; Shu muallif. Шайхзода сўзининг лингвопоэтикасига чизгилар / Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17; Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992; Якуббекова М.М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан.

filologiyasida ko‘plab ijodkorlarning so‘z qo‘llash mahorati lingvopoetik aspektda tadqiq etilgan. O‘zbek xalqining jasoratli shoiri Shavkat Rahmonning she‘rlari tilining o‘ziga xosligi, fikrlardagi tiniqlik, so‘zlarga yuklangan shiddatli ruh va keskirlik, kutilmagan badiiy yechimlarga boyligi bilan ajralib turadi. Shavkat Rahmon ijodi adabiyotshunoslikka oid tadqiqotlarda o‘rganilgan³. Tilshunoslikda Shavkat Rahmon she‘riyatida metaforani hosil qiluvchi leksik-grammatik vositalar tadqiq etilgan bo‘lsa-da⁴, ammo bu kunga qadar shoir she‘rlarining badiiy til xususiyatlari lingvopoetik aspektda maxsus o‘rganilmagan.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta‘lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya O‘zbekiston Respublikasi Fanlar akademiyasi O‘zbek tili, adabiyoti va folklori instituti O‘zbek tili yo‘nalishi ilmiy-tadqiqot ishlari rejasining “O‘zbek tilshunosligining zamonaviy yo‘nalishlari: muammo va yechimlar” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Shavkat Rahmon she‘rlaridagi poetik aktuallashgan til birliklarini aniqlash hamda ularni lingvopoetik tadqiq etish orqali shoirning tildan foydalanish mahoratini, o‘zbek adabiy tiliga qo‘shgan hissasini yoritishdan iborat.

Tadqiqotning vazifalari:

Shavkat Rahmon she‘riyatining individualligini ta‘minlovchi fonetik-fonografik vositalar va onomatoplarning poetik imkoniyatlarini ochib berish;

epitet, metafora, jonlantirish va o‘xshatish qurilmalarining tadqiqi orqali muallifning so‘z qo‘llash mahoratini yoritish;

poetonimlar, okkazonal birliklar va dialektizmlarning shoir she‘rlari badiiyatini oshirishdagi o‘rnini yoritib berish;

takrorlanuvchi birliklar, xiazm, antitezaning struktur-semantik va poetik tabiatini aniqlash;

ironiya va murojaat birliklarining shoir she‘rlaridagi o‘rnini yoritish.

д-ри ... дисс. – Тошкент, 2005; Ёўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. – Тошкент, 2000; Shu muallif. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 314 б.; Бадий матн лингвопоэтикаси. – Тошкент: O‘zbekiston, 2019; Анданиязова Д. Бадий матнда ономастик birliklarнинг лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2017; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2017; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2020; Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси: Филол. фан. д-ри. ... дисс. автореф. – Фарғона, 2021; Маъруфова З.Н. Мумтоз бадий матнларда “гўзаллик” концептининг вербаллашуви: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Фарғона, 2022; Norova Sh. Asqad Muxtorning badiiy til mahorati (“Chinor” romani misolida): Filol. fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Toshkent, 2023; To‘xtaboyeva M. Botuning tilshunoslikka oid qarashlari va she‘riyati lingvopoetikasi: Filol. fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Toshkent, 2024; Andaniyazova G. Sharof Boshbekov asarlarining lingvopoetik xususiyatlari: Filol. fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Toshkent, 2024; Axmedova A. Badiiy matndagi folklorizmlarning lingvopoetik xususiyatlari (Abdulhamid Sulaymon o‘g‘li Cho‘lpon asarlari misolida): Filol. fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Toshkent, 2024.

³ Муллахўжаева Р. 80-йиллар ўзбек шеъриятида поэтик тафаккурнинг янгилиниши ва Шавкат Раҳмон ижоди: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2020.

⁴ Юнусова Д. Шавкат Раҳмон шеъриятида метафорани ҳосил қилувчи лексик-грамматик воситалар тадқиқи: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Самарқанд, 2022.

Tadqiqotning obykti sifatida Shavkat Rahmonning “Rangin lahzalar”, “Yurak qirralari”, “Ochiq kunlar”, “Gullayotgan tosh”, “Uyg‘oq tog‘lar”, “Hulvo”, “Sokin isyon” “Saylanma” nomli kitoblari, “Abadiyat oralab”, “Zulfiqor ruh” she‘riy to‘plamlaridagi she‘rlar tanlangan.

Tadqiqotning predmetini Shavkat Rahmon she‘rlaridagi poetik maqsadga xizmat qiluvchi til birliklari tashkil etadi.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda qiyoslash, zidlash, tasniflash, kontekstual, kognitiv, leksik-semantik hamda lingvopoetik tahlil metodlaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Shavkat Rahmon she‘rlarida qo‘llangan *uch sariq ilon, temir pardalar, tuhmat toshi* kabi muallif metaforalari, *zulfiqor ruh, sokin isyon, tirik so‘z, soqov quduq* singari xususiy epitetlar, *haqorat – xotirga sanchilgan nayza, muhabbat – chiroyli kapalak* kabi individual o‘xshatishlarning emotsional-estetik xususiyatlari dalillangan;

shoir she‘rlarida qo‘llangan *Muqanna, Iskandar, Chingizxon, Mashrab, Hotam, Bilol, Mansur Xalloy* singari poetonimlarning badiiy matn serqatlamligini ta‘minlashdagi lingvopoetik imkoniyati, shoir ijod qilgan davr ruhini aks ettiruvchi *harbiston, ozodruh, falajruh* kabi okkazional birliklar va *hulvo, shomurut* dialektizmlarining estetik vazifasi asoslangan;

Shavkat Rahmon she‘rlarida ironiya orqali mavjud ijtimoiy vaziyatga subyektiv munosabat ifodalanishi, *Shoirajon, Nodirajon* kabi murojaat birliklarining konnotativ ma‘no hosil qilishi hamda badiiy matnni takror va xiazmlar vositasida shakllantirishi isbotlangan;

shoir she‘rlarida muayyan badiiy maqsad bilan qo‘llanib zid mazmun hosil qilgan *tillo oldilar-u zahar berdilar, zig‘irday aybingni shoxga ildilar, mag‘zi qayg‘udan po‘stlog‘i zardan* kabi iboralarning lingvopoetik imkoniyati ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Shavkat Rahmon she‘riyatining til xususiyatlarini o‘rganish natijasida olingan xulosalar o‘zbek tilining badiiy imkoniyatlarini yanada chuqurroq o‘rganish uchun manba bo‘lishi ilmiy-nazariy jihatdan asoslangan;

Shavkat Rahmon she‘riyatining lisoniy-badiiy xususiyatlariga doir materiallar va xulosalar 80–90-yillar o‘zbek she‘riyatining badiiy, lingvistik xususiyatlari haqida ilmiy-nazariy ma‘lumotlar berishi, uning nazariy asoslarini boyitishi dalillangan;

Shavkat Rahmonning badiiy til mahorati, shoir tomonidan qo‘llangan badiiy tasvir vositalaridan foydalanishiga doir tadqiqot natijalari filologiya yo‘nalishida tahsil olayotgan talabalar, ilmiy tadqiqotchilarning bilim va malaksini oshirishda nazariy manba sifatida xizmat qilishi asoslangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilganligi, ilmiy ish davomida ishonchli ilmiy-nazariy manbalardan foydalanilganligi, tahlilga tortilgan lisoniy materiallarning asoslilik, masalalar bayonining izchilligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shoir she'riyatining lisoniy-badiiy xususiyatlariga doir materiallar va xulosalar o'zbek tili lingvopoetikasini yangi ma'lumotlar bilan boyitganligi hamda she'riy matnni lingvopoetik tahlil qilish metodologiyasi bo'yicha to'plangan tajribalar ushbu sohaga oid izlanishlarda ilmiy manba vazifasini o'tashi bilan izohlanadi.

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

Tadqiqot natijalarining joriy qilinishi. Shavkat Rahmon she'rlarining lingvopoetik xususiyatlarini tadqiq qilish natijalari asosida:

Shavkat Rahmon she'riyatining badiiy-g'oyaviy mazmuni, uning o'ziga xos badiiy tili, o'zbek adabiyotida tutgan o'rni haqidagi ma'lumotlardan; Shavkat Rahmon she'rlarida qo'llangan *uch sariq ilon, temir pardalar, tuhmat toshi* kabi muallif metaforalari, *zulfiqor ruh, sokin isyon, tirik so'z, soqov quduq* singari xususiy epitetlar, *haqorat – xotirga sanchilgan nayza, muhabbat – chiroyli kapalak* kabi individual o'xshatishlari orqali shoir badiiy mahorati, o'zbek tilining boy ifoda imkoniyatlari o'rganilgan o'rinlardan; dissertatsiya ilmiy natijalari, xulosa va materiallaridan davlat ilmiy-texnik dasturlari doirasida Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan PF-201912258 raqamli "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi amaliy loyihasida foydalanilgan (O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 9-iyuldagi 01/4-3024-son ma'lumotnomasi). Natijada loyiha mazmuni yangi materiallar bilan boyigan.

Shavkat Rahmon she'rlarida qo'llangan *Muqanna, Iskandar, Chingizxon, Mashrab, Hotam, Bilol, Mansur Xalloy* singari poetonimlarning badiiy matnning serqatlamliligini ta'minlashdagi lingvopoetik imkoniyati, *Shoirajon, Nodirajon* kabi murojaat birliklarining konnotativ ma'no hosil qilishi va badiiy-estetik vazifasiga oid nazariy xulosalardan davlat ilmiy-texnik dasturlari doirasida Toshkent davlat o'zbek tili va adabiyoti universitetida 2022–2023-yillarda bajarilgan IL-21091506 "O'zbek ismlarining izohli imlo lug'ati va mobil ilovasini yaratish" mavzusidagi innovatsion loyihada foydalanilgan (O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 30-iyuldagi 01/4-3355-son ma'lumotnomasi). Natijada loyihada tasvirlangan ismlarning izohi yanada mukammallashgan.

Tadqiqotda keltirilgan Shavkat Rahmon ijodining badiiy-g'oyaviy mazmunini yoritib berishda ironiya, takror va xiazmlarning o'rni, shoir she'rlarida muayyan badiiy maqsad bilan qo'llanib zid mazmun hosil qilgan *tillo oldilar-u zahar berdilar, zig'irday aybingni shoxga ildilar, mag'zi qayg'udan po'stlog'i zardan* kabi iboralarning badiiy matnning emotsional

ta'sirini oshirishdagi lingvopoetik imkoniyatlari bilan bog'liq ma'lumotlardan O'zbekiston Milliy teleradiokompaniyasi "Mahalla" teleradiokanali ijodkorlari tomonidan 2025-yil ikkinchi choragida efirga uzatilgan "Bir asar tarixi" radioeshittirishini tayyorlashda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "Mahalla" teleradiokanali davlat muassasasi 2025-yil 21-iyuldagi 11-son ma'lumotnomasi). Natijada muallifning ilmiy-nazariy qarashlari va xulosalari asosida eshittirishning mazmuni boyitilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 9 ta ilmiy-amaliy anjumanda, shu jumladan 2 ta respublika, 7 ta xalqaro konferensiyalarda qilingan ma'ruzalarda aprobatsiyadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, jumladan, 5 tasi respublika hamda 1 tasi xorijiy jurnalda nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya 168 sahifani tashkil etib, kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, maqsadi va vazifalari belgilangan, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi "**She'riy matnning lingvopoetik tadqiqi muammolari**" deb nomlangan. Bobda jahon va o'zbek tilshunosligida badiiy matnning tadqiq etilishi, xususan, she'riy matn va Shavkat Rahmon she'riyatining til xususiyatlari o'rganilishi kabi masalalar yoritilgan.

Ushbu bobning "**Lingvopoetika: nazariy va amaliy tadqiqotlar tahlili**" deb nomlangan birinchi faslida XX asrda yangi tadqiq yo'nalishi sifatida dunyoga kelgan, bugungi kunda o'zining ilmiy qonuniyatlarini kashf qilgan lingvopoetika yo'nalishida bajarilgan nazariy va amaliy tadqiqotlar haqida bahs yuritilgan.

Rus tilshunosligida o'tgan asrning 30-yillarida shakllangan, badiiy matn tahliliga asoslangan ushbu soha hozirda o'zining tadqiqot metodlariga ega. Lingvopoetika badiiy matnni tahlil qilishning tilshunoslik va adabiyotshunoslik hamkorligida filologik nuqtayi nazardan o'rganish bosqichini boshlab bergan va badiiy matn shakli va mazmun birligini, tilini, til birliklarining badiiy qimmatini, lingvopoetik vazifasini hamda uning kitobxonga estetik ta'sir kuchini o'rganadi.

Lingvopoetika asosida badiiy asarning soʻz sanʼati sifatidagi mohiyati ochib berilishi mumkinligi haqidagi asosli mulohazalarni V.Y.Zadornova hamda A.A.Lipgart asarlarida kuzatamiz⁵. V.Y.Zadornovanning quyidagi fikrlari ahamiyatlidir: “Badiiy matnni oʻrganish shunchaki muayyan stilistik vositalar va til vositalarini aniqlashga qaratish emas, balki badiiy matnning estetik taʼsirini tushuntirishdan iboratdir”⁶. A.A.Lipgart asarlarida esa badiiy matnni lingvopoetik tadqiq etish nazariyasi va amaliyoti masalalari: lingvopoetikaning antologik holati, unda qoʻllanayotgan metodlarning xususiyatlari, lingvopoetikaning turdosh filologik fanlar – lingvistik stilistika va adabiyotshunoslik bilan aloqasi oʻrganilgan⁷.

Oʻzbek tilshunosligida badiiy asar tili, badiiy nutq stilistikasi hamda lingvopoetika sohasidagi tadqiqotlar haqida soʻz borganda, R.Qoʻngʻurov, I.Qoʻchqortoyev, Q.Samadov, B.Yoʻldoshev, X.Doniyorov va S.Mirzayev, L.Abdullayeva, E.Qilichev, P.Qodirov, S.Karimov, B.Umurqulov, X.Abdurahmonov va N.Mahmudov, M.Yoʻldoshev, D.Andaniyazova kabi olimlarning nomlarini tilga olish mumkin⁸.

Tilshunos olim N.Mahmudov taʼkidlaganidek: “Badiiy, xususan, sheʼriy nutqda har bir soʻz boshqa har qanday kontekstdagidan salmoqli va nafisroq boʻladi. Sheʼriyatda soʻzning vazifasi ortadi, soʻz estetik butunlik sifatidagi asarning uzviy qismiga aylanadi. Shoir oʻz oʻrnida qoʻllagan, sheʼrda munosib joyini topa olgan soʻzgina estetik imkoniyatini toʻlaligicha namoyon etmogʻi mumkin. Oʻrinsiz qoʻllangan birgina soʻz, hatto birgina qoʻshimcha yoki tovush ham asarni chippakka chiqarishi tayin”⁹.

Badiiy matnning nazariy va amaliy tadqiqi tilshunoslikning muhim yoʻnalishlaridan biri hisoblanadi. Badiiy matnning nazariy tadqiqi – bu badiiy asarlarning umumiy nazariy asoslari, tilning estetik butunlik hosil qilishi,

⁵Задорнова В.Я. Восприятие и интерпретация художественного текста. – М., 1984; Shu muallif. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... докт. филол. наук. – М., 1992; Липгарт А.А. Лингвопоэтическое сопоставление: теория и метод. – М., 1994; Shu muallif. Метаязык лингвистических исследований // Терминоведение. – М., 1994. – №1. – С. 137-140; Shu muallif. Лингвопоэтическое исследование художественного текста: теория и практика: Дисс. ... докт. филол. наук. – М., 1996; Shu muallif. Методы лингвопоэтического исследования. – М., 1997; Shu muallif. Основы лингвопоэтики. – М., 1999.

⁶Задорнова В.Я. Koʻrsatilgan asar. – 152 b.

⁷Липгарт А.А. Основы лингвопоэтики: учебное пособие. – М.: Диалог-МГУ, 1999. – С. 165.

⁸Кўнгулов Р. Ўзбек тили стилистикасидан очерклар. – Самарканд, 1975; Қўчқортгов И. Бадий нутқ стилистикаси. – Тошкент, 1975; Самадов Қ. Ойбекнинг тил маҳорати. – Тошкент, 1981; Самадов Қ. Ўзбек тили услубияти (бадий услуб). – Тошкент: Ўқитувчи, 1991; Йўлдошев Б. Бадий нутқ стилистикаси. – Самарканд, 1982; Юлдашев Б. Стилистический анализ узбекской художественной прозы. – Ташкент: Ўқитувчи, 1989; Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962; Дониёров Х., Йўлдошев Б. Адабий тил ва бадий стиль. – Тошкент: Фан, 1988; Абдуллаева Л. Лексическая стилистика узбекской художественной литературы. – Ташкент: Фан, 1979; Қиличев Э. Бадий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982; Қодиров П. Халқ тили ва реалистик проза. – Тошкент: Фан, 1973; Каримов С. Ўзбек тилининг бадий услуби: Филол. фан. д-ри. ... дисс. автореф. – Тошкент, 1993; Умурқулов Б. Поэтик нутқ лексикаси. – Тошкент: Фан, 1990; Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Маҳмудов Н. Ўзимиз ва сўзимиз. – Тошкент: Адабиёт ва санъат нашриёти, 1997; Йўлдошев М. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009; Анданиязова Д. Бадий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри. (PhD) ... дисс. автореф. – Тошкент, 2017.

⁹Маҳмудов Н. Сўзни қайлик сайлагандек севиб сайла // Ҳақиқат – ижод байроғи. – Тошкент: Адабиёт ва санъат, 1986.

adabiy jarayon va metodologiya nuqtayi nazaridan o'rganishdir. Nazariy tadqiqotning maqsadi poetik matn nazariyasini yaratish, turli ijodkorlar asarlarini tadqiq etish orqali nazariy xulosalar chiqarishdan iborat bo'ladi. Masalan, rus tilshunosligida B.V.Tomashevskiy, L.V.Shcherba, D.N.Shmelev, V.V.Vinogradov, G.V.Stepanov, O.S.Axmanova, V.Y.Zadornova, A.A.Lipgart, O.I.Moskalskayalarning izlanishlari, o'zbek tilshunosligida N.Mahmudov, I.K.Mirzayev, G.Rixsiyeva, M.Yo'ldoshevlarning olib borgan tadqiqotlari sohaning rivojlanishida nazariy asos bo'la oladi.

Badiiy matnning amaliy tadqiqida esa amaliy tadqiqotda muayyan poetik asarlar yoki shoir ijodi tahlil qilinadi. Bu tahlil nazariy bilimlarga asoslanadi, ammo ularni bevosita amaliy misollarda qo'llashni ko'zda tutadi. Aniq she'r yoki asarda mazmun va shakl birligi, ijodkorning tildan foydalanishdagi individual til mahorati, til birliklarining badiiy matnda estetik vazifa bajarishiga doir tahlillar orqali amaliy tadqiqot olib boriladi va ilmiy xulosalar chiqariladi. Masalan, bu borada R.Normurodov, M.Yo'ldoshev, S.Boymirzayeva, Z.Choriyeva, D.Shadiyeva, Sh.Toshxo'jayeva, D.Shodmonova, S.Umirova, X.Ibragimov, J.Matnazarovlarning tadqiqotlarini tilga olish mumkin. Ular muayyan ijodkor asarlarining lingvopoetik xususiyatlarini tadqiq etganlar.

Birinchi bobning ***“O'zbek tilshunosligida she'riy matn tahlili masalalari”*** deb nomlangan ikkinchi faslida o'zbek filologiyasida bajarilgan she'riy matnlarning lingvopoetik tadqiqi o'rganilgan.

O'zbek tilshunosligida she'riy nutqning lingvopoetik tadqiqiga bag'ishlangan bir qancha ishlar amalga oshirilgan. Jumladan, professor I.Mirzayev doktorlik dissertatsiyasida o'zbek she'riyatining badiiy-estetik ifoda nuqtayi nazaridan xarakterli bo'lgan til elementlariga e'tibor qaratadi va ularga shoir mahoratini ko'rsatuvchi asosiy omil sifatida qaraydi¹⁰. S.Karimovning *“O'zbek tilining badiiy uslubi”* nomli doktorlik dissertatsiyasi stilistik aspektda bo'lsa-da, unda lingvopoetik masalalar ham qisman o'z aksini topgan¹¹.

G.Muhammadjonovanning *“80-yillar oxiri 90-yillar boshlari o'zbek she'riyatining lingvopoetik tadqiqi”* nomli dissertatsiyasida 80-yillar oxiri 90-yillar boshlari o'zbek she'riyati poetik til xususiyatlari tahlili asosida shu davr she'riyati tilining o'ziga xos leksik-semantik xususiyatlari yoritib berilgan.

S.Umirovaning Usmon Azim she'riyati tiliga bag'ishlangan dissertatsiyasida shoir ijodiga xos bo'lgan individual jihatlar, poetik sintaksis elementlarining funksional-stilistik o'ziga xosliklari hamda adabiy til me'yor uchun g'ayriodatiy bo'lgan sintaktik qurilmalarning mantiqiy va grammatik

¹⁰ Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992.

¹¹ Каримов С.А. Ўзбек тилининг бадий услуби: Филол. фан. д-ри дисс. Автореф. – Тошкент, 1993. – Б. 6.

aloqasi; gapda, frazada, umuman, matnda soʻzlarning, sintaktik qurilmalarning gʻayriodatiy oʻrinlashishi poetik individuallik nuqtayi nazaridan oʻrganilgan¹².

M.Abtupattoyevning “Oʻzbek tilining poetik sintaksisi” mavzusidagi doktorlik dissertatsiyasi shu sohada boshqa ishlardan badiiy matn nazariyasi oʻrganilgani bilan ajralib turadi. Tadqiqotda sheʼriy matn poetik nutqining poetik tafakkur mahsuli va sintaktik ifoda shakli sifatida shakllanish jarayoni; gaplar, murakkab sintaktik butunliklarning asosiy kommunikativ birlik sifatidagi semantik va struktur lisoniy belgilari, uning struktural-semantik jihatdan bir butun sintaktik tizim ekanligi, axborotni uzatishdagi kompozitsion-sintaktik strukturani tashkil etuvchi boshlanma, fikr rivoji, tugallanmaning matndagi oʻrni, poetik aktuallashuvi, kommunikatsiya jarayonidagi tema-rematik munosabati aniqlangan hamda idiostil va idiolekt tushunchalarining mohiyati, uslubiy, vazifaviy belgilari, nutq muallifining tilning yuqori sathidagi lisoniy imkoniyatlari yoritib berilgan.

J.Matnazarovning “Matnazar Abdulhakim sheʼriyati lingvopoetikasi” nomli tadqiqotida shoir asarlarida badiiy til xususiyati uning sheʼrlarida qoʻllangan tasviriy vositalar va barqaror birikmalar, leksik va fonetik, onomastik birliklar, dialektizmlarning lingvopoetik tahlili orqali koʻrsatib berilgan¹³.

Usmon Nosir badiiy til mahorati J.Yuldashev tomonidan oʻrganilgan¹⁴. Ushbu tadqiqotda shoir sheʼrlarida qoʻllangan soʻzlarning shakl va maʼno munosabatiga koʻra turlaridan lingvopoetik va mantiqiy taʼkid maqsadi bilan foydalanishdagi oʻziga xosligi ochib berilgan. Z.Marufovning “Mumtoz badiiy matnlarda “goʻzallik” konseptining verballashuvi” nomli dissertatsiya ishida XV asr adabiyoti matnlarida leksik birliklar orqali estetik bahoning ifodalanishi, metafora, metonimiya, metaftonimiya, paremiologik birliklar, pretsedent nomlar, fitonimlar, zoonimlar, belgi bildiruvchi leksemalar vositasida goʻzallik unsurlarining lisoniy voqelanishi kognitiv, pragmatik, leksik-semantik tahlillar asosida yoritib berilgan¹⁵.

M.Toʻxtaboyevaning “Botuning tilshunoslikka oid qarashlari va sheʼriyati lingvopoetikasi” nomli tadqiqot ishida Botuning ilmiy merosi asosida uning oʻzbek tilshunosligi rivojiga qoʻshgan hissasi oʻrganilgan. R.Tojimatovning “Muhammad Yusuf sheʼriyatining lingvokonseptual va lingvopoetik xususiyatlari”¹⁶ nomli tadqiqotida sheʼriy matnlar lingvopoetikasining asosiy tamoyillari oʻz ifodasini topgan.

Umuman, oʻzbek tilshunosligida sheʼriy matnlar lingvopoetikasining asosiy tamoyillari ijodkorlar badiiy til xususiyatiga oid ishlarda oʻrganilgan.

¹²Умирова С. Ўзбек шеърлятида лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърляти мисолида): филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Самарқанд, 2019.

¹³ Matnazarov J. Matnazar Abdulhakim sheʼriyati lingvopoetikasi: Filol. fan. boʻyicha falsafa d-ri (PhD) ... diss. avtoref. – Urganch, 2022.

¹⁴ Юлдашев Ж. Усмон Носир шеърляти лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2023.

¹⁵ Маруфова З.Н. Мумтоз бадий матнларда “гўзаллик” концептининг вербаллашуви: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Фарғона, 2022.

¹⁶ Tojimatov R. Muhammad Yusuf sheʼriyatining lingvokonseptual va lingvopoetik xususiyatlari: Filol. fan. boʻyicha falsafa d-ri (PhD) ... diss. – Namangan, 2024.

Ammo Shavkat Rahmon she'riyatining lingvopoetik xususiyatlari alohida tadqiq etilmagan.

Dissertatsiyaning ikkinchi bobi “**Shavkat Rahmon she'riyatida badiiyatni ta'minlovchi fonetik va leksik-semantik birliklar tadqiqi**” deb nomlanadi. Bobning “*Shavkat Rahmon she'riyatining individualligini ta'minlovchi fonetik-fonografik vositalar*” deb nomlanuvchi faslida she'riy matnda fonetik birliklarning aktuallashuvi unli tovushlarning orttirilishi, undosh tovushlarning qavatlanishi, alliteratsiya, assonans kabi fonetik va fonografik vositalar va onomatoplarning badiiy-estetik xususiyatlari haqida so'z yuritiladi.

Shoir she'rlarida lirik qahramonning voqelikka munosabati fonetik-fonografik vositalar orqali kuchli poetik ifodasini topgan. Masalan,

*G'ichirlaydi bezovta chinor,
Ogoh etib shovullaydi: **ku - u - z**,
Ammo uchta sap-sariq ilon
Og'ochlarga o'rlardi, afsus. (“Bobo chinor...”)*

Kuz haqida shoirlar tomonidan turfa xil she'rlar yaratilgan. Ammo Shavkat Rahmonning uslubi, so'z va tovushlarga yuklayotgan his-tuyg'ular bo'yog'i o'quvchiga zavq beradi. Yuqoridagi she'riy parchada **ku-u-z** so'zidagi **u** ning ikkilantirilishi chinor shovullashiga monand ohangdorlik kasb etgan. Agar bu o'rinda **u** harfi bitta bo'lganida muallifning maqsadi yuzaga chiqmagan, zarur emotsiyani berolmagan bo'lar edi. Badiiy adabiyotda kuzning ko'pincha mahzun fasl sifatida talqin etilishi bu satrlarda ham **ilon**, **afsus** kabi leksemalarda ifoda topgan. Uchta sap-sariq ilonning uchta kuz oyiga nisbat berilishi ham shoirning o'ziga xos topilmalaridan deyish mumkin.

*Asov ko'ngil ...
ergashar andom,
qadim yo'ldan qayga yetaklar.
Qorong'ilik quyular qandoq,
qandoq titrar edi chechaklar.
O'sib borar qop – qora besha
sovib borar yo'llar tuprog'i.
Ko'ngil tashna
Qondiray desam,
qaynab turar g'amlar bulog'i. (“Qumaru”)*

Lirik qahramonning o'zlikni anglashga bo'lgan ishtiyoqi, harakatsizlikka qarshi ruhiy isyonining tasviri bayonida “**q**” undoshi poetik aktuallashgan. Shoir gorizental va vertikal alliteratsiyadan talaffuzdagi uyg'unlik va matn mazmunining bo'rtib ifodalanishini ta'minlovchi fonetik vosita sifatida foydalangan. Ko'ngli boshlagan yo'lga ergashib ketayotgan lirik qahramonning ruhiy holatini berishda *qadim, qayga, qorong'ilik, quyilmoq, qandoq, qop-qora, qaynamoq* so'zlari nafaqat fonetik jihatdan, balki ma'no-mazmun, g'oya jihatdan ham uyg'unlashib, g'am-anduhga botgan, chorasiz ko'ngil holatini tasvirlaydi. **Q** tovushining portlovchilik xususiyati esa bu holatga qarshi isyon kabi yangraydi va alliteratsiyaning go'zal namunasi

sifatida namoyon bo‘ladi, ayni jarayonda tovushlarning estetik butunlik hosil qilishdagi vazifasi oydinlashadi.

Badiiy nutqqa intonatsion butunlik, ohangdorlik va emotsional – ekspressivlik bag‘ishlash maqsadida qo‘llaniladigan fonetik usullardan yana biri assonansdir. Shavkat Rahmon she‘rlarida unlilar takrori ekspressiv ifoda hosil qilar ekan, *chuqur, uzun* so‘zlaridagi **u** tovushining cho‘ziq talaffuz qilinishi ham bu maqsadga uyg‘unlashganini ko‘ramiz. Masalan:

Joylashgansan shunchalar chuqur...
O‘z tubiga yashirgan yurak.
Senga yetib bormaklik uchun
Uzun umrim yetmasa kerak. (“Vatan”)

Keltirilgan she‘riy parchada shoirning vatanga bo‘lgan muhabbati bor bo‘yicha aks etadi. U vatanni shu qadar chuqurga yashirganki, o‘zi ham yetib borishiga shubhasi bor. Vatan uning uchun shu qadar noyob va qimmatbaho bir xazinaki, u bilan bog‘liq tuyg‘uni anglamak uchun umri yetmaydi. Satrlardagi *chuqur, uzun, tub* so‘zlari bilan bog‘liq vertikal va gorizonta yo‘nalishlar assotsiatsiyasi ham “benihoyalik” semasini kuchaytirib, vatan qimmatini yanada oshirishga yordam beradi.

Shoir she‘rlarida alliteratsiya va assonansni parallel qo‘llash orqali poetik ma’no kuchaytirilgan o‘rinlar ham talaygina.

Ana ...quloq soling...
Eshityapsizmi,
Kuylar shoir shamol, kuylar shoir qor,
Shoir qorong‘ilik, shoir tog‘larda
Shoir daryolarning shovullashi bor.

She‘rga **sh** sirg‘aluvchi tovushi ko‘p takrorlanishi ohangga bir qadar silliqlik, muntazamlilik bag‘ishlaydi. Ammo bu silliqlik qavatida bir oz shovqin bor: chunki shamol, qor, qorong‘ilik, tog‘lar, daryolar kuylayapti. Ularning barchasiga muallif shoir nazari bilan boqadi, jonlantiradi, ularning “qo‘shiq” larini tinglay oladi. **O** tovushining takrori esa she‘rga bu mo‘jizalardan hayratlanishga o‘xshash bir ohang qo‘shadi. Shavkat Rahmon – tabiatning har bir zarrasidan mo‘jiza topa olgan shoir. Kuzatilganidek, she‘riy matnda g‘oyaviy-badiiy mazmunning emotsional ifodalanishida tovushlar muhim poetik vazifa bajarmoqda.

Tovush hodisalariga badiiy taqlid qilish usuli poetik nutqda **onomatopeya** sifatida talqin etiladi. Shavkat Rahmon – kuchli so‘z sinchisi, u biror so‘z yoki tovushni qo‘llashda o‘ta mas’uliyatli. Shoirning hech bir she‘rida uzoq tavsiflarni uchratmaymiz. Quyidagi tovushga taqlid birliklar vositasida yaratilgan ifodalar shoirning so‘z qo‘llash va obrazli tasvir yarata olish mahoratidan dalolat:

Na gumbur-gumbur-u
na qarsa-qursa,
faqat shivir-shivir sinaydi doshing.
Ko‘rinmas kuch borday go‘yo har fursat
tirik nishon bo‘lur zarblarga boshing.

faqat visir-visir... ("Tunov kuni")

Shoir ochiq-oshkoralik, ur-to'polon, kurash va shunga o'xshash keng va sershovqin ijtimoiy hodisalar mazmunini birgina ***gumbur-gumbur, qarsa-qursa*** taqlid so'zlari bilan qamrab oladi. G'iybat, fisq-u fasod kabi illatlar uchun ***shivir-shivir, visir-visir*** taqlidlaridan foydalanadi va o'sha davr og'riqlari, ojiz tomonlari, xiyonat, fitnalar, sotqinlik kabi shoir ruhiyatiga azob bergan hodisalarni ixcham, g'oyat bo'yoqdor tasvirlab, ta'sirchanlikni ta'minlaydi.

Demak, onomatoplar hodisani tez va jonli tasviralay olishi bilan badiiy qimmatga ega, she'riy matnda shoir ulardan fonetik vosita sifatida voqelikning obrazli tasvirini yaratishda foydalangan. Shuningdek, fonetik-fonografik vositalarning turli darajalarda poetik aktuallashuvi ifodalanayotgan g'oyaviy-badiiy mazmunning obrazli, emotsional tarzda ifodalanishida, musiqiylik hosil qilishida lingvopoetik ahamiyat kasb etgan.

Bobning ikkinchi fasli "***Epitet va metaforalarning poetik niyatni yuzaga chiqarishdagi o'rni***" deb nomlanadi.

Shavkat Rahmon she'riyatida badiiy tasvir vositalari ichida epitet badiiy niyatni aniq yetkazishda, shoir ijodida faol qo'llanuvchi poetik obrazlarning shakllanishida muhim o'ringa ega. *Bo'ydoq shamol, oq ro'mol yopingan yig'i, zulfiqor ruh, sokin isyon, tirik so'z, soqov quduqlar* kabi poetik bo'yoqdor individual epitetlar shoir badiiy mahoratiga chizgilar berib, o'zbek tilining ifoda imkoniyatlarining kengligini namoyon qilgan.

Har bir ijodkorning o'z sevimli epitetlari bo'ladi, ular shoirning individual uslubining shakllanishida ma'lum darajada xizmat qiladi.

Shavkat Rahmon ijodida ham she'rdan she'rga ko'chib o'tuvchi faol epitetlar bor, ulardan biri *keksa* sifatlovchisidir.

Yoz tuni. Bog' shira uyquda.

Keksa chinor suradi xayol. ("Yoz tuni")

Chinor – ko'p yillik daraxt, bu xususiyatiga ko'ra shoir uni uzoq umr ko'rgan, dunyoning ko'p ishlariga guvoh dono mo'ysafidga o'xshatadi. Daraxtga inson xususiyatini berishda chinorning ko'p yillik o'simlik ekanligi (uzoq umr), tanasidagi po'stlog'ining burishganligi (ajinni eslatadi) kabi belgilar uyg'unligi asos vazifasini o'tagan. Bundan tashqari, daraxtning shamolda shovullab, shoxlari chayqalib turishi manzarasi mo'ysafidlarga xos dunyoning ishlariga boqib bosh chayqab o'tirgan nuroniy holati bilan tasviriy assotsiatsiya hosil qiladi.

Shavkat Rahmon ijodida *irib ketgan orzu, chirib yotgan tuyg'u, o'ynoqi so'zlar, yirtilgan ko'lka, yuvosh zulmat, teran yig'i* kabi ohorli individual epitetlar ko'p uchraydi.

Zulfiqor ruh kerak,

kerak chin yog'du,

chin ishq yog'dulari bag'rimga to'lsin,

jismimni toblasin faqat chin og'riq,

chechaklar qop-qora bo'lsa-da bo'lsin. ("Tariqat")

*To'rt fasl qorishib o'tdi yorug'dan,
bag'rimni chayonlar chaqdi anduhim,
jo'mardlar deganim kechgan og'riqdan
darveshga aylandi **zulfiqor ruhim.** ("Girya")*

Manbalarda *zulfiqor* so'zining ma'nosi quyidagicha izohlanadi: 1. Muhammad (s.a.v.)ning Badr jangida qo'lga tushirgan ikki uchli shamshiri; keyinchalik Hazrat Aliga, so'ng boshqa xalifalarga o'tgan. 2. Umuman, keskir, o'tkir (qilich haqida)¹⁷.

Rivoyatlarga ko'ra, qilichning ikkita uchi bo'lib, ularning biri **ilm**, ikkinchisi **adolatni** tamsil etgan. Qilichning bir uchi g'animni yaralasa, ikkinchisi do'stlarga shifo bag'ishlar ekan. Shavkat Rahmon "qilichining" bir uchi bilan millatni uyg'otishga, loqaydlik botqog'idan tortib chiqarishga, erkka chorlasa, "ozodlik" ilmidan saboq bersa, ikkinchi uchini esa Vatan bosqinchilariga, siyosiy tuzum zo'rvonliklariga qarshi qaratadi. O'z hayotining maslagiga, ijodining mazmuniga aylangan mana shu ikki xususiyat uning ruhiyatiga "zulfiqor" sifatini beradi.

Zulfiqor epitetining *keskirlilik, o'tkirlilik* semasi shoir tariqatining asosini tashkil qiladi deyish mumkin. Ikkinchi she'riy parchada *zulfiqor* ruhning "sinishi", ya'ni darveshga aylanishi bayon etiladi. Jo'mardlarning – eldosh yaqinlarning, o'g'lonlarning tortgan og'riq-azoblari shoirning keskir ruhini "sindiradi". Misralarda *darvesh* va *zulfiqor* so'zlarini birga qo'llab, kontrast usulida ifoda kuchaytirilgan: *zulfiqor* so'zining mazmuniy maydonidagi *keskir, o'tkir, shiddat, qattiq* semalari o'rnini *darvesh* leksemasiga tegishli *muloyim, xokisor, yolg'iz* semalari egallab, o'quvchi tasavvurida jo'mardlar og'riqlardan karaxt bo'lgan va bu ikki kurash zalvoridan ezilgan, yolg'izlangan, taqdirga tan berolmay azobda qolgan odam qiyofasi namoyon bo'ladi. She'rda intertekstuallik hodisasining ham qo'llanilishi o'quvchiga estetik zavq berishdan tashqari Alining qilichi haqidagi ma'lumotlar mazmun-mohiyatining zamonaviy she'riyatdagi talqiniga ham misol bo'ladi.

Shoirning "Qo'qon shamoli haqida rivoyat" she'rida ham birikmali epitetlarning noyob namunalarini ko'rish mumkin:

*Endi yetim gullar nafaslarimas,
ajal to'kib ketgan qon hidi yelar.
Endi ikkimizning qa'rimizdan ham
oq ro'mol yopingan
bir yig'i kelar.*

Ajal to'kib ketgan qon, oq ro'mol yopingan yig'i – shoir uslubiga xos ifodalardan bo'lib, xalqimiz tarixidagi qora kunlarning badiiy tasviriga xizmat qilgan. Ayniqsa, *oq ro'mol yopingan yig'i* epiteti milliy-madaniy qadriyat asosida hosil qilingan. Yig'i har xil bo'lishi mumkin: xursandchilik yig'isi, injiqlik yig'isi, og'riq yig'isi... Ammo Shavkat Rahmonning ichini sirqiratib va shamolning uvullashiga qo'shib kelayotgan yig'i – motam yig'isi. U – qurbon bo'lgan o'g'lonlari uchun aza ochgan ona faryodi. She'rga kiritilgan "oq

¹⁷ <https://izoh.uz/uz/word/zulfiqor>

ro‘mol” detali lingvomadaniy kod sifatida fikrni boyitadi. Yurtimizning ayrim hududlarida oq ro‘mol azadorlik belgisi hisoblanadi. Undan tashqari oq rangning poklik, begunohlik, tozalik, to‘g‘rilik ma‘nosidagi talqinlari ham qurbon bo‘lgan o‘smirlar haqidagi tasavvurlarni to‘ldirishga xizmat qilgan.

Ko‘chma ma‘no hosil qilishning eng keng tarqalgan usullaridan biri **metaforadir**. Metaforalar ijodkorning badiiy mahorati, til sezgisini aks ettirib, badiiy asarning ekspressivligini, tasviriylik va obrazlilik darajasini belgilovchi muhim omillardan biri hisoblanadi. Shavkat Rahmon she‘riyatidagi metaforalar ham o‘ziga xosligi bilan ajralib turadi. Deyarli barcha ijodkorlar faol qo‘llaydigan *tosh* leksemasining turli ma‘no qirralari Sh.Rahmon she‘riyatida turli metaforik talqinlarda namoyon bo‘ladi. Tosh – tabiat bag‘rida uchraydigan kristall jism. Uning konseptual-semantik doirasiga kiruvchi *qattiq, og‘ir, yuk, vazn, zarba, jarohat, jonsiz, katta, kichik* kabi semalarning har biri shoir ijodida o‘zgacha poetik ma‘no kasb etganini kuzatish mumkin:

*Dunyo zolimniki,
Men endi so‘zmas,
faryod-la so‘ylarman o‘zimga o‘zim:
xo‘sh, kimman, nimaman,
ulkan bir qurtday
o‘rmalab o‘tarman **zamon toshidan** (“Xomashyo xususida”)*

Lirik qahramon o‘zini zamon qurtiga o‘xshatadi. Lirik qahramon mustabid tuzum siyosatidan aytar so‘zi bo‘g‘ilib, o‘zining “manqurt”ga (xomashyoga – ipak qurtiga) aylanib qolayotganini his qiladi. Qurtga xos *o‘rmalash, ojizlik, sekinlik, holsizlik* xususiyatlarini o‘zida tuyadi va juda katta tosh-to‘siqlardan asta o‘rmalab o‘tishdan boshqa chorasi yo‘qligini tan oladi. *Zamon toshi* metaforasida shoir yashagan davr, *ruhiy qiynoq, isyon va charchoq* motivlari *zamon toshi* metaforasi vositasida katta mahorat bilan ifodalangan.

Quyidagi parchada esa *tosh* leksemasining “zarba”, “jarohat” semalari faollashtirilib, tuhmat va ig‘vodan yetkaziladigan ma‘naviy jarohat haqida so‘z yuritadi:

*Oqibat, jimgina haykal poyiga
Qaytar-u barini qaytadan boshlar,
kamayar noma‘lum arshdan yog‘ilgan
tuhmat-u ig‘vodan yasalgan toshlar. (“Ommaning ahvoli”)
Tosh ham gullarmi deb,
minglab kaltabin
gurzisin do‘laytib yig‘ilgan paytda,
mardona iljayib, ko‘rasiz, dedim,
bir kuni **gullaydi bu tosh, albatta.** (“Gullayotgan tosh”)*

Adabiyotshunos R.Mullaxo‘jayeva: “Qora tosh xalqning ko‘ngil tubidagi dardi, armonlari, ushalmay qolgan orzulari. Agar bu tosh qotgan armonlar harakatga kelsa, xalq qudratli kuchga aylanadi. Toshning gullashi ushbu

jarayonlarning ramziy ifodasidir”¹⁸, – deya tahlil qiladi. Ya’ni bu o’rinda *tosh* – *armon*, *toshning gullashi* armonlarning ushalishi uchun *kurash* ma’nosini anglatmoqda.

Shavkat Rahmon she’riyatida qo’llangan metaforalar shundan dalolat beradiki, shoir olam hodisalarini o’ta nozik his qilishi barobarida bu hislarini ohorli va o’quvchi xotirasida muhrlanib qoluvchi metaforalar orqali ifodalab, haqiqiy iste’dod egasiga xos lisoniy yaratuvchanlikni namoyon qilgan.

Ikkinchi bobning uchinchi fasli “*O’xshatish va jonlantirish orqali emotsional-ekspressivlikning ifodalanishi*” deb nomlanadi. Ilmiy manbalarda o’xshatish badiiy adabiyot tilining ifoda aniqligi, tasvir tiniqligini ta’minlashda eng qadimiy tasviriy vositalardan biri ekanligi ta’kidlanadi. Shavkat Rahmon she’riyati boshqa ijodkorlarda uchramaydigan, ohorli o’xshatishlarga boyligi bilan qimmatlidir.

*Muhabbat – chiroyli kapalak,
qo’rqaman sho’rlikni tutgani.
Kapalak quvganim yodimda,
yodimda yo’q ammo yetganim.* (“Muhabbat”)

Shoirning mashhur she’ridan olingan ushbu parchadagi o’xshatish izohlovchi-izohlanmish munosabatiga qurilgan. Bu esa so’z jozibasini, tasavvur teranligini, fikrning ta’sir kuchini yanada oshirgan. O’xshamish va o’xshatilmish orasidagi o’xshatish asosi – *nozikklik*, *go’zallik*, *nafislik*, *rang-baranglik*, *jozibadorlikni* anglatishi matndan sezilib turibdi. Muhabbat tuyg’usining nozikligi, go’zalligi, unga osonlikcha erishib bo’lmasligi, hislar dunyosining rang-barangligi va hamisha *gul* leksemasi bilan yonma-yon idrok qilinishi mazkur o’xshatishga asos bo’lgan.

Shavkat Rahmon so’zlarning botiniy-pinhoniy ma’nolariga alohida e’tibor qaratgan. Nozik holatlarni yorqin tasvirlashda jonlantirishdan keng va samarali foydalana olgan. Jonlantirish hodisasi ro’yobga chiqayotgan sintaktik birliklarning birida jonlilik, ikkinchisida jonsizlik semasi mavjud bo’lib, bu semalar aslida ushbu birliklarning sintagmatik munosabati uchun monelik qiladi”¹⁹. Badiiy nutqda bunday zid semali birliklarning sintagmatik munosabatga kirishuvi obrazlilikni, ifodalilikni vujudga keltiradi.

*Tong ochar ko’zlarin erinib,
sevinchdan yig’laydi qiyoqlar,
chechaklar jilmayar sevinib,
shamolda cho’milar giyohlar.* (“Tong ochar ko’zlarin erinib”)

Ijodkor jonlantirish uchun bir-biridan chiroyli mantiqiy asoslarni topa olgan. Keltirilgan misolda tongning asta-sekin otib kelishi “erinib” so’zi bilan aloqalantirilsa, qiyoqlarning “yig’lashi”ga tonggi shudringlar bilan “yig’lash”ni idrokda uyg’unlashtiruvchi *tomchi* semasi asos bo’ladi. Chechaklarning “jilmayishi” tong yorug’ida g’unchalarning ochilishi bilan

¹⁸ Муллахўжаева Р. 80-йиллар ўзбек шеърятини поэтик тафаккурнинг янгиланиши ва Шавкат Раҳмон ижоди: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2020. – Б. 116.

¹⁹ Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. – Андижон, 2003. – Б. 81.

aloqalantirilsa, shamolda giyohlarning cho‘milishida ham shudringlar (suv) bilan assotsiativ bog‘lanish hosil qilinadiki, bu kitobxon ongida poetik manzara hosil qilib, uning sezimlariga ta‘sir qiladi. Ayni jarayonda tilning estetik vazifa bajarishi to‘liq namoyon bo‘lmoqda.

“Shoir she‘rlarida qo‘llangan poetonimlar lingvopoetikasi” deb nomlangan to‘rtinchi faslda shoir she‘rlarida qo‘llangan onimlarning estetik vazifa bajarishi haqida so‘z boradi.

Badiiy matnda har qanday til birligi lingvopoetik yuk olib, ijodkorning badiiy niyatini yoritishga xizmat qilishi mumkin. Xususan, onomastik birliklar ham atash, nomlash, farqlash kabi leksik vazifalaridan tashqari bir qancha poetik vazifalarni bajaradi. Bugungi kunda tilshunoslikda **onimlar** lingvistik, lingvomadaniy, lingvopoetik jihatdan o‘rganilib kelinmoqda.

Poetonim – badiiy matnda poetik yuk olgan, asar g‘oyasini yoritishga xizmat qilgan, turli lingvopoetik xususiyatlarga ega bo‘lgan har qanday nom²⁰. Shavkat Rahmon she‘rlarida turli tarixiy shaxslar, shoirlar, mifologik obrazlar, joy nomlari onomastik metaforani hosil qilib, shoirning turli badiiy maqsadlarini ifoda etgan.

*Bilolni chaqirdim,
ey, buyuk qulim,
manov xoqonlarning quloqlarin och.
Ammoki **Bilol** yo‘q,
milyon **Jahl** bor,
milyon qo‘llarida qonsiragan tosh... (“Gul yig‘isi”)*

She‘rda intertekstuallik hodisasi mavjud. Uni tushunish va o‘zaro aloqadorlikni anglash uchun *Bilol* va *Jahl* obrazlari haqida bilimga ega bo‘lish talab etiladi. *Bilol* Islom dini tarixida payg‘ambarimizning sevimli birinchi muazzini va e‘tiqod va vijdon erkinligi uchun iroda bilan kurashgan sahoba sifatida mashhur. *Abu Jahl* Makka zodagonlaridan biri bo‘lib, Muhammad payg‘ambar (S.A.V.) targ‘ibotiga qarshi turgani, unga dushmanlik qilgani uchun la‘natlangan. Islom diniga ashaddiy dushman bo‘lgani bois Payg‘ambar *Abu-l-Hakam* nomini *Abu Jahl* deb o‘zgartirgan. Shu sababli *Abu Jahl* nomi she‘riyatda salbiy qahramon sifatida ramziylashgan. Shavkat Rahmon she‘ridagi “quloqlarini ochish” zaminida *Bilolning* azon aytishiga ishora bo‘lib, *hidoyatga boshla, imonga, ibodatga chaqir* mazmuni mujassam. Chunki ular g‘aflatda, quloqlari yopiq: ular haqiqatni eshitmaydilar... She‘r davomida *Bilol* yo‘qligi, qo‘llarida qonsiragan toshlari bo‘lgan million “*Abu Jahllar*” borligi afsus-nadomat bilan e‘tirof etiladi.

Umumlashtirib aytganda, Shavkat Rahmon onomastik birliklarni jiddiy poetik maqsad bilan qo‘llagan, bu birliklar badiiy matn ko‘p qatlamlilikini ta‘minlovchi poetik vosita sifatida shoir she‘rlari mazmunining g‘oyaviy-badiiy jihatdan baquvvat bo‘lishiga xizmat qilgan.

²⁰ Анданиязова Д. Бадий матнда ономастик birliklarning lingvopoetikasi: Филол. фан. буйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2017. – Б. 37.

Ikkinchi bobning beshinchi fasli “**Okkazional birliklarning qo‘llanilish xususiyatlari**” deb nomlanadi. Bu faslda shoir hosil qilgan so‘zlar haqida fikr yuritiladi.

Okkazional so‘zlar – ijodkorning individual uslubi va mahoratini namoyon qiluvchi birliklardan biri. Bunday so‘zlar muayyan nutq vaziyati, ehtiyoji tufayli yasalgan bo‘lib, o‘zining g‘ayriodatiyligi, ohorliliigi bilan ajralib turadi, faqat matndagina ma‘nosi to‘liq reallashadi. Sh.Rahmon ijodida okkazional so‘z yasalishining o‘ziga xos namunalari ko‘rish mumkin.

*Bezovta ruhdayman o‘zga yoqlardan...
G‘aflat to‘rlarida qolganda borliq,
bir nolam yangraydi **sukutgohlarda**:
hoy, odam, bormisan,
ovozing bormi?! (“Qizaloqning ermaklari”)*

Sukutgoh so‘zi ayrim tadqiqotlarda matndan ajratilgan holda *qabrison* so‘ziga ma‘nodosh sifatida tahlil qilingan. Uni Shavkat Rahmon she‘rlarida okkazional birlik deyish mumkin, chunki bu so‘z uning she‘rida yangi ma‘no qirrasiga ega. U “*majburan jim turadigan joy*”, “*haqiqatni ayta olmay sukut saqlaydigan joy*” ma‘nosida qo‘llangan bo‘lib, sobiq ijtimoiy tuzumga nisbatan “(*Haqiqatni*) *gapirish mumkin bo‘lmagan, jim turish kerak bo‘lgan joy*” ma‘nosini anglatadi. Bu so‘z ayni ma‘nosi bilan badiiy ta‘sirchanlikni hosil qilgan. Taqqoslab ko‘ring: *o‘yingoh* – o‘yin o‘tkaziladigan joy, jarayonlar doimo kuzatilmaydi. -goh qo‘shimchasi bilan yasalgan so‘zlarda vaqt bilan aloqadorlik bor. *Sukutgoh* okkazionalizmida vaqt bilan aloqador joy ma‘nosi hosil qilingan. Yasalgan so‘z badiiy mazmunda ko‘zda tutilgan poetik makonni to‘liq ifodalay oladi.

Shavkat Rahmon yasalmalarida olamni tasavvur etish, qabul qilish, his etish, anglash prizmalari aks etadiki, yangi so‘zlarda yorqinlik, ranginlik, kutilmaganlik belgilari yuqori bo‘lib, badiiy matnda estetik ta‘sir, obrazlilikni yaqqol aks ettira olishi bilan o‘ziga xosdir.

*Turkiston –
tarixi **harbistonlarda**,
to‘kilib bitdimi buyuk qomatlar?
Ruhi dod solmasdi qabrisonlarda
qaddini ko‘tarsa agar nomardlar. (“Sharhi hol”)*

Keltirilgan parchada Shavkat Rahmon *Turkiston* so‘zi yasalishi shaklida *harbiston* okkazional so‘zini hosil qiladi. Shoir kitobxon e‘tiborini Turkiston tarixidagi harbiy yurishlar, bosqinlar va ular natijasida yuzaga kelgan hodisalarga qaratishni istaydi. Shu maqsadda *harbiy yurishlarda bosib olingan yurt* ma‘nosini anglatuvchi *harbiston* so‘zini hosil qiladiki, okkazional yasalma nazarda tutilgan tushunchani o‘ziga xos tarzda, yangidan va ta‘sirchan ifodalash bilan birga matndagi *Turkiston*, *qabrison* so‘zlari bilan ohangdoshlik hosil qilib, nominativ, badiiy-estetik vazifa bajaradi. Shuningdek, shoir *Turkiston-harbiston-qabrison* so‘zlar tizmasi orqali Turkiston muxtoriyatining fojiali tarixiga ishora qiladi.

Bobning *“Shoir she’rlaridagi dialektizmlarning lingvopoetik imkoniyatlari”* deb nomlangan faslida shoir she’rlarida qo‘llangan dialektizmlar haqida so‘z boradi.

Badiiy matnda shevaga xos so‘zlar ham estetik vazifa bajaradi. Shoir she’rlarida *buvak, hulvo, shomurut, telvakezik* singari shevaga oid so‘zlarning qo‘llanishida shoirning muayyan badiiy-g‘oyaviy maqsadini ta’sirchan ifodalash, adabiy tilni ichki manba bilan boyitish, sheva so‘zlarini faollashtirish va bu orqali o‘zlikni anglashga intilish g‘oyasini aniq ifodalash kabi poetik vazifalar bajargani kuzatiladi.

Hulvo – shoirning sevimli so‘zlaridan. Bu fonetik qobig‘i butun, poetik jarangga ega so‘z shoirning e’tiborini tortadi. Shoir *hulvo* so‘zi bilan dastlab she’riy to‘plamini nomlaydi, keyinroq she’rlarida qo‘llaydi, hatto Rafael Albertining she’rlari tarjimasida ham foydalanadi. Bu haqda to‘plamda shunday yozilgan: “Darvoqe, to‘planning “Hulvo” deb nomlangani bejiz emas. Boychechak bahorning elchisi bo‘lsa, hulvo – yalpiz erka qizidir. Shoir Hulvoning xush bo‘ylarini ezgulikning munavvar nasimlari timsolida bizga taqdim etayotir”²¹. Shoirning bu so‘zni qo‘llashi, faollashtirishining o‘ziga xos sabablari bor: birinchidan, so‘z poetik jarangdorligi sabab *erka, erkin* semalari anglashilishi. Ikkinchidan, kitobxon uchun bu so‘z noodatiy bo‘lib, diqqatni tez tortish xususiyatiga ega. Uchinchidan, shoirning badiiy-g‘oyaviy maqsadlarini ham ifodalay olishi, ya’ni yalpiz doimo yashil rangda bo‘lishi va tetiklantiruvchi iforga egaligi Shavkat Rahmon she’rlarida ilgari surilgan erk, ozodlik g‘oyalariga mos bo‘lib, shoir unda milliylikni, o‘zlikka sobitlikni ko‘radi.

*Ertaga yomg‘irlar keladi,
gurkirab yashnaydi havolar,
hulvolar keladi, hulvolar,
oylarga yetajak navolar. (“Yaxshi niyat”)*

Demak, shoir she’rlarida qo‘llangan dialektizmlar poetik jarangga egaligi, ifodaviyligi, vazn talabiga ko‘ra qofiyadoshlik, ya’ni ohang butunligini hosil qilishi, kitobxon e’tiborini tez tortishi, ijodkorning badiiy-g‘oyaviy maqsadini ifodalashi bilan lingvopoetik ahamiyat kasb etadi.

Ishning uchinchi bobi **“Shavkat Rahmon she’riyatidagi sintaktik birliklarning lingvopoetik tadqiqi”** deb nomlanadi. Bu bobda shoir ijodida alohida ko‘zga tashlanib turadigan takror, xiazm, ironiya, antiteza, murojaat birliklari kabi sintaktik figuralar haqida so‘z yuritiladi.

Bobning birinchi fasli **“Shavkat Rahmon she’riyatida takror va uning o‘ziga xos ko‘rinishlari”** deb ataladi. Shavkat Rahmon she’rlarida sintaktik figuralarning ekspressiv bo‘yoqdorlikni vujudga keltirish imkoniyatlaridan samarali foydalana olgan. Shoir bunday sintaktik vositalar yordamida qahramon ruhiyatida kechayotgan isyon, quvonch, g‘azab, nafrat, qayg‘u kabi psixologik jarayonlarni aks ettirgan.

²¹ Раҳмон Шавкат. Хулво: Шеърлар. – Тошкент: Ёш гвардия, 1987. – 64 б.

Shavkat Rahmon she'rlarida takrorning anafora, epifora, akromonogramma, prozapodosis, sintaktik-grammatik kabi turlaridan foydalanib, ularning har biriga alohida poetik vazifa yuklagan. Takrorlar matnni shakllantiruvchi, ifoda ta'sirchanligini orttiruvchi, she'r bandlarini umumiy mazmunga birlashtiruvchi, ohang butunligini hosil qiluvchi birlik sifatida muhim lingvopoetik vazifa bajaradi. Prozapodosis – so'z yoki birikmalar takroriga asoslangan bo'lib, dastlabki misrada kelgan ma'lum bir leksik yoki sintaktik birlikning keyingi qator oxirida yana takror qo'llanishi demakdir. Bunda gap bo'lagi yoki birikma ifoda etgan ma'no yoki tushuncha tinglovchiga alohida urg'u berilgan holda yetkaziladi.

O'ldir,
ichingdagi xoinni o'ldir,
valida ko'ziga boqishdan avval,
ma'shuqa qo'ynida yotishdan avval,
zulmat ummoniga botishdan avval.
Yo'ldir bu,
nafsning botqog'i emas,
qilichning damiday chaqnagan yo'ldir.
Bu yo'lga yuzingni burishdan avval
O'ldir, ichingdagi xoinni o'ldir.

Keltirilgan parchada birinchi banddagi *o'ldir* takroriy birligi keyingi qator oxirida rivojlantirilib *xoinni o'ldir* shaklida qo'llangan. Bu o'rinda kesimning buyruq shaklida takrorlanishi kitobxonning e'tiborini tez tortadi, xuddiki bayon qilinayotgan fikr unga qaratilganday tasavvur uyg'otadi. Epifora tarzida qo'llanib kelayotgan *avval* badiiy niyatni mazmunga mos ohang tasdig'ida rivojlantirishga katta hissa qo'shgan. Keyingi banddagi *yo'ldir* takroriy birligida ham epistrofa mavjud va takrorning bu usuliga shoirning ijodiy yondashuvi so'nggi baytda kuzatiladi. Dastlab *O'ldir, ichingdagi xoinni o'ldir* misrasi misralar o'rtasidagi epistrofani hosil qilgan bo'lsa, shoir badiiy niyatini yanada ta'sirliroq, bo'yoqdor ifodalash uchun bandlar orasida ham misralarni birlashtirish orqali epistrofik takrordan foydalanadi. Yaxshi asar turli mushohadalar, tahlillarni keltirib chiqaradi deyiladi. Takroriy birliklar har bir kitobxonning tafakkurida turli xulosalarni hosil qiladi. *Chin inson bo'lish uchun kamolot yo'lga qadam qo'yish, nafsni yengish* g'oyasi takrorlar orqali juda ta'sirli, bo'yoqdor ifodalangan. Takrorlar matnni shakllantirish, ohang tugalligini hosil qilish bilan birga uning quyma misralar tarzida kitobxon xotirasida o'rnatishida muhim vazifa bajargan. She'rda ham kontakt (yaqin masofali), ham distant (uzoq masofali) takrordan unumli foydalanilgan.

Ushbu bobning ikkinchi fasli "***Shoir she'riyatida xiazm ko'rinishidagi sintaktik qurilmalar badiiyati***" deb nomlanadi.

Xiazm grekcha – *chiasmus*, *xoch (krest)simon* ma'nosini anglatib, grekcha X tarzida joylashuv demakdir. Lingvistik atama sifatida u gaplarda bo'laklarning teskari joylashgan holda takrorlanishi asosida yuzaga chiquvchi

figuraga nisbatan qo‘llanadi²². O‘zbek tilshunosligida mazkur figurani alohida monografik planda o‘rgangan tadqiqotchi O.Mamaziyayevdir²³. Tadqiqotchi xiazmni poetik nutqda ishtirok etuvchi sintaktik figura sifatida baholaydi.

Chaqin bo‘lma,

Bo‘lma guldirak,

yerdan ko‘pam uzoqlab ketma. (“Chaqin bo‘lma”)

Keltirilgan misolda ketma-ket qo‘llanilgan gaplardagi bo‘laklar o‘rin almashganda ularning sinonimi qo‘llanib xiazmni yuzaga keltirgan. Misralardagi o‘ziga xos ritm va ohangdoshlik poetik nutqqa ekspressivlik bag‘ishlab, tinglovchi diqqatini tortishga, bo‘laklar ma‘nosini bo‘rttirib, ta‘kidlab ko‘rsatishga xizmat qilgan.

“*Ironiya va uning shoir ijodidagi o‘ziga xos ko‘rinishlari*” nomli uchinchi fasl Shavkat Rahmon ijodining asosiy mazmun doirasini qamrab olgan ironiya tahliliga bag‘ishlanadi.

Shavkat Rahmon ironiyadan mavjud ijtimoiy voqelikka o‘zining subyektiv munosabatini, davrning og‘riqli muammolarini, xalqning og‘ir turmush tarzini emotsional ifodalash vositasi sifatida foydalangan. Masalan:

Hammamiz quyoshda kuygan jizzamiz,

Qachon tiz cho‘kuvdik,

Hamon izzamiz...

Sirqirab og‘riydi shishgan tizzamiz

O‘rindan ozgina tursak maylimu?

Bu o‘rinda jizza – kuygan et, go‘sht ma‘nosida ishlatilib, inson tanasining mehnatda kuyishiga nisbatan qo‘llangan. “Sirqirab og‘riydi shishgan tizzamiz” misrasidagi *shishgan* epiteti “biz doimo tiz cho‘kib yashadik” ma‘nosiga ishora qiladi. Shoir badiiy vositalar orqali totalitar tuzum zulmi ostida ezilgan inson tasvirini badiiy gavdalantirgan bo‘lsa, so‘nggi misrada lirik qahramonning mavjud holatga isyoni *mayli* tasdiq so‘ziga *-mi* yuklamasini qo‘shib ishlatish orqali ifodalangan. Yuklamaning *-mu* tarzida qo‘llanishi matndan anglashilayotgan kesatiq, piching mazmunini kuchliroq ta‘kidlashga xizmat qilgan.

Yuqoridagi misolda ironik mazmun morfologik birliklar orqali ifodalangan bo‘lsa, navbatdagi she‘rda leksik birliklarda namoyon bo‘ladi:

O‘yladim tunov kun ko‘ylagim yechib,

paxta ekilmagan badanim qopti.

Shoir paxta rejasini bajarish birinchi o‘ringa qo‘yilgan, maktab, bog‘cha hovlilariga, hatto uylarning tomlariga ham paxta ekib tashlangan davrning ayanchli manzaralarini tasvirlash uchun ironiyadan foydalanadi. Zaharxanda kulgi qo‘zg‘atuvchi gap (*paxta ekilmagan badanim qopti*) zamirida mash‘um paxta yakkahokimligi siyosatining bir xalq boshiga yog‘dirgan aql bovar qilmas fojialari aks etgan.

²² Гаспаров М.Л. Хиазм // Литературный энциклопедический словарь / Под ред. В.М. Кожевникова, П.А. Николаева. – М.: Сов. энциклопедия, 1987. – С. 482.

²³ Мамазияев О. Ўзбек поэтик нутқида хиазм ва градация: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2004. – Б. 26.

Shavkat Rahmon she'rlarida ironik mazmun intonatsion-fonetik, morfologik, leksik, frazeologik, sintaktik vositalar orqali hosil qilingan bo'lib, bu haqida tadqiqotda batafsil fikr yuritilgan.

Uchinchi bobning "*Antiteza va uning badiiy til imkoniyatlari*" nomli to'rtinchi faslida shoir ijodidagi subyektiv baho va poetik maqsadning antiteza vositasida verballashuvi tahlil qilinadi.

Poetik nutqda **antiteza** bir-biriga zid, qarama-qarshi bo'lgan ikki tushuncha, obraz, voqea-hodisalar yoki ularning biror-bir belgisini qiyoslash asosida yuzaga keladi. She'rda birdan ortiq zidlanuvchi birliklarning qo'llanishi kontrastlikni yorqinroq ifodalashga xizmat qilgan.

*Bu so'zni bir umr aytmay yashadim,
har **shodlik** kelganda yurdim sekinroq.
G'am so'zin elimdan **avvalroq** aytdim,
baxt so'zin aytaman,
eldan **keyinroq**. ("Baxt so'zi")*

Ba'zan shoir she'rlarida birdan ortiq qo'llangan antitezalar borki, ular mustabid tuzum kirdikorlarini o'tkir kinoya bilan bo'yoqdor tasvirlash imkonini beradi.

*Ijozat berdilar,
qidir dedilar,
kun sayin ganjina talab qildilar,
tillo oldilar-u, zahar berdilar,
zig'irday aybingni shoxga ildilar. ("Bir suvrat taassuroti")*

O'lkamiz tabiiy boyliklarga boy. Sobiq Ittifoq paytida qimmatli metall, oltinlar markazga, Moskvaga tashilgan. Bu she'rda *tillo oldilar* jumlasini orqali ayni hodisalar aks ettirilgan. Shuningdek, sanoatda paxta yakkahokimligi o'rnatilgan bo'lib, yerdan tez va mo'l hosil olish uchun turli kimyoviy dorilar ishlatilishi natijasida yer, o'simlik va hayvonot olami, insonlarda zaharlanish orqali turli kasalliklar paydo bo'lgan, ekologiya falokat yoqasiga kelib qolgan. Bu holatni shoir she'rda *zahar berdilar* jumlasini orqali ifodalagan. *Tillo* eng foydali, *zahar* eng zararli tushunchalariga ko'ra o'zaro zid munosabat hosil qilmoqda. *Zig'irday*²⁴ so'zining "O'zbek tilining izohli lug'atida" "juda kichkina, zig'ir urug'icha" ma'nolari berilgan. Xalq o'rtasida biror-bir kichik narsani hamma ko'rishi uchun daraxt shoxiga ilib qo'yib namoyish qilinadi. Shoir bu holatdan foydalangan holda *shoxga ilmoq* iborasini hosil qiladi va uni matnda kichkina narsani katta qilib ko'rsatish ma'nosida qo'llaydi. Natijada *zig'irday* so'zi *shoxga ilmoq* iborasi bilan zid munosabat hosil qiladi, agar *Ijozat berdilar* misrasi bilan aloqalantirilsa she'r mazmuni yanada reallashadi. Matn tag zamirida butun Ittifoqqa "o'zbek ishi – paxta ishi" tarzidagi tuhmatlarga ishora qilinayotganligi anglashiladi. Shavkat Rahmon kontrast tasvirlar orqali sobiq tuzumning asl maqsadi Turkiston o'lkasida teng huquqli ishchilar jamiyatini qurish emas, balki bu yurtidan o'z manfaatlarini yo'lida yulg'ichlarcha foydalanish ekanligini achchiq kesatq bilan tasvirlab bergan.

²⁴ O'zbek tilining izohli lug'ati. 6 jildli. 6-jild. X – Ch. – Тошкент: G'afur G'ulom nomidagi NMIU, 2022. – B. 378.

Uchinchi bobning beshinchi fasli “*Murojaat birliklariga yuklatilgan poetik maqsad tahlili*” deb nomlanadi. Unda sintaktik figuralardan biri hisoblangan murojaat birliklari nafaqat murojaat qilish, chaqirish, undash vazifasini, balki so‘zlovchining subyektiv munosabatini, turli ma’no nozikliklarini aks ettirib, lingvopoetik vazifa bajarishi haqida so‘z boradi. Shoir she’rlarida yerga, chumoliga, tuyg‘uga, qushlarga, bulbulga, yurakka murojaat qilingan va ularda shoirning lirik “meni”, erka ko‘ngli va shaxs sifatidagi ijtimoiy munosabati aks etadi.

Tilimizda onaga nisbatan *ena* so‘zi ham ishlatiladi, so‘zlashuv uslubida bu so‘z aynan chorasiz qolganda, kishi boshiga biror falokat tushganda qo‘llanadi va ko‘chma ma’noda *Ena deb yubordim, enamni ko‘rdim* kabi jumlar ishlatiladi. Tilimizni eng nozik jihatlarigacha bilgan shoir bu so‘zni so‘zlashuv uslubidagi ma’nosiga ishora qiluvchi mazmuniga ko‘ra badiiy matnda qo‘llaydi:

*Ena-ey,
Ena yer,
qonimni ichgil,
tezroq ado bo‘lsin jismimda xo‘rlik.* (“Bir xoin xususida”)

Murojaat birliklari undov so‘zlar, sifatlovchilar bilan birga kelib, e’tiborni tortish bilan birga temp, intonatsiyaga ta’sir qiladi.

*Ay, qilichday tuyg‘u,
ay, qotil tuyg‘u,
bas, ortiq qiynama kimsasiz dashtda,
yuzimga yuzini qo‘ysin o‘shal gul,
dilimning qa‘rini chavaqlab tashla!* (“Munojot”)

Shoir she’rlariga xos xususiyat unda zulfiqorlik, xaloskorlik ruhining mavjudligidir. Bu tuyg‘u – erksizlikni qilichday kesadigan, qaramlikning qotili bo‘lgan tuyg‘u. *Gul* – erk ramzi. Shuning uchun u erkka erishsa, millatni ozod ko‘rsa, bas. Bu o‘rinda murojaat birligi badiiy mazmunni anglashda ochqich vazifasini bajarmoqda. She’r bandining undov so‘zlar, sifatlovchili kengaygan murojaat birligi bilan boshlanishi mazmunga mos yuqori tempni hosil qilib, shunga muvofiq emotsionallik, obrazlilik ham oshgan.

Shavkat Rahmon murojaat birliklarining muayyan turlaridan unumli foydalangan. U o‘zbek tilining ichki imkoniyatlarini bilgani holda murojaat birliklariga nozik ma’nolar yuklay olgan, ularni badiiy maqsadiga mos ravishda qo‘llagan va she’rlarining jozibadorligini ta’minlagan.

XULOSA

1. She’riy nutqning lingvopoetik tahlilida matnda barcha sath birliklarining poetik aktuallashuviga ko‘ra funksional imkoniyatlari, har bir birlikka ijodkor tomonidan qanday vazifa yuklanganligi va bu vazifa qanday uddalanganligiga alohida e’tibor qaratiladi. Til birliklarining voqea-hodisa bayonida, poetik manzara, his-tuyg‘u yoki kechinmalar tasvirida o‘z ifoda imkoniyati, shu bilan birga, aniq vazifasi mavjud. She’riy matnning

lingvopoetik tahlili ana shu imkoniyatlarni yuzaga chiqarish, oydinlashtirish, lisoniy jihatdan dalillash uchun xizmat qiladi.

2. Shavkat Rahmon she'rlarining til xususiyatlarini *jasorat, erk, vatanparvarlik, haqparvarlik, mardlik, millatparvarlik* kabi mavzular doirasini yoritishga xizmat qilgan leksik birliklarning konnotativ ma'no qirralarini, ruhiyat tasvirining lisoniy voqelanish jarayonlarini lingvopoetik tahlil tamoyillari asosida tadqiq etish o'zbek adabiy tili taraqqiyotini o'rganishda muhim ahamiyat kasb etadi.

3. Shavkat Rahmon she'rlarida unlilarning cho'zib talaffuz qilinishi, undoshlarning qavatlanishi, ayniqsa, onomatoplar, alliteratsiya va asonans orqali ifodalangan turli ma'no nozikliklarining obrazli ifodalanishi kitobxon sezimlariga ta'sir etishida muhim lingvopoetik vositaga aylangan.

4. Shoir she'riyatida badiiy tasvir vositalaridan biri bo'lgan epitet badiiy niyatni ohorli yetkazishda, silsilaviy mazmunga ega bo'lgan poetik obrazlarning shakllanishida muhim o'ringa ega. Ayniqsa, *bo'ydoq shamol, oq ro'mol yopingan yig'i, zulfiqor ruh, sokin isyon, tirik so'z, soqov quduqlar* kabi poetik bo'yoqdor individual epitetlar shoir badiiy mahoratiga chizgilar berib, o'zbek tilining ifoda imkoniyatlarining kengligini ko'rsata oladi.

5. Shavkat Rahmon she'rlarida faol qo'llanuvchi poetik so'zlar bor, ulardan biri – *tosh* leksemasi. Shoir matnda shunday badiiy muhit yaratadiki, so'z boshqa so'zlar mazmuniy ta'sirida yangi metaforik ma'noga ega bo'lib, har bir hosil qilingan ko'chma ma'no alohida mazmunga, poetik bo'yoqqa ega bo'ladi. Bu shoirning metafora hosil qilishining o'ziga xos uslubini belgilaydi.

6. Shavkat Rahmon ijodida so'zning ifoda imkoniyatidan o'ta ustalik bilan foydalanishga intilish, tasvirga favqulodda go'zallik bag'ishlovchi ohorli o'xshatishlarni qo'llash ko'zga yaqqol tashlanadi. U qo'llagan muallif o'xshatishlari va jonlantirishlar tasvir tiniqligi, hissiy to'yinganlik, obrazlilik bilan lingvopoetik qimmat kasb etadi.

7. She'riy matnda qo'llangan dialektizmlarning poetik jarangga egaligi, ifodaviyligi muhim unsur hisoblanib, Shavkat Rahmon she'rlarida ularning ohang butunligini hosil qilish, kitobxon e'tiborini tez tortish, ijodkorning badiiy-g'oyaviy maqsadini ifodalash kabi poetik vazifalari faollashishi namoyon bo'ldi, shuningdek, she'rlarda shevaga oid so'zlarning ishlatilishida shoirning muayyan badiiy-g'oyaviy maqsadini ta'sirchan ifodalash bilan birga, adabiy tilni shevaga oid go'zal so'zlar bilan boyitish, sheva so'zlarni faollashtirish, bu orqali o'zlikni anglashga intilish g'oyasini aniq ifodalash kabi lingvopoetik vazifalar bajargani kuzatildi.

8. Shavkat Rahmon she'riyatida onomastik birliklar poetik jihatdan aktuallashtirish bo'lib, uning she'rlarida bunday poetonimlarning antroponim, toponim kabi ko'rinishlari ko'p uchraydi. Bu birliklar badiiy matn mazmunining ko'pqatlamliligini ta'minlovchi poetik vosita sifatida shoir she'rlarining badiiy boy va o'ta ta'sirchan bo'lishiga xizmat qilgan.

9. Shavkat Rahmon she'rlarida takrorning anafora, epifora, akromonogramma, prozapodosis, sintaktik-grammatik kabi turlaridan foydalanib, ularning har biriga alohida poetik vazifa yuklagan. Takrorlar

matnni shakllantiruvchi, ifoda ta'sirchanligini orttiruvchi, she'r bandlarini umumiy mazmunga birlashtiruvchi, ohang butunligini hosil qiluvchi birlik sifatida muhim lingvopoetik vazifa bajargan.

10. Shavkat Rahmon she'rlarida ironiyadan mavjud ijtimoiy voqelikka shoirning subyektiv munosabatini, davrning og'riqli muammolarini, xalqning og'ir turmush tarzini emotsional ifodalash vositasi sifatida foydalangan. Kinoyaviy mazmun intonatsion-fonetik, grammatik, leksik, frazeologik, sintaktik vositalar orqali hosil qilingan.

11. Shavkat Rahmon she'rlarida antitezadan mahorat bilan foydalangan. Natijada muqoyasa, qarshilantirish, zidlash rakursida badiiy matnning favqulodda ta'sirchan chiqishiga erisha olgan.

12. Shoir she'rlarida sintaktik figuralardan biri hisoblangan murojaat birliklari nafaqat murojaat qilish, chaqirish, undash vazifasini, shuningdek, so'zlovchining subyektiv munosabatini, turli ma'no nozikliklarini ifodalashi bilan lingvopoetik vazifa bajargan.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
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INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

YUNUSOVA JAMILA BOLTABOYEVNA

LINGUOPOETIC FEATURES OF SHAVKAT RAHMON'S POETRY

10.00.01 – Uzbek language

**DISSERTATION ABSTRACT FOR DOCTOR OF PHILOSOPHY (PhD)
IN PHILOLOGICAL SCIENCES**

Tashkent – 2025

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INTRODUCTION

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

Relevance and necessity of the dissertation topic. In this context, exploring the language employed by writers and poets in their works has become increasingly important. In recent years, the anthropocentric approach which studies language without separating it from its speaker has been rapidly developing in world linguistics. In particular, in the study of literary language, special attention is being given to analyzing the expressive potential of various linguistic units that serve to reveal the author's artistic purpose. Today, the field of linguo-poetics is evolving under the mutual influence of the research principles of linguistics and literary studies, as well as the growing need for an in-depth exploration of the expressive capacities of language. In modern society, the conditions of globalization and digital communication are transforming the ways language is used, which, in turn, necessitates a deeper study of the sociocultural and aesthetic functions of the national poetic language. Linguo-poetics investigates how the worldview, experience, and emotions of writers and poets are expressed through linguistic means. This discipline helps uncover the profound meanings and subtle allusions underlying literary works while also providing insight into the nature of linguo-poetically actualized units of language. In this regard, studying the language of writers' and poets' works has become an issue of pressing importance.

In world linguistics, the study of artistic language problems based on new scientific concepts – including the examination of literary texts from the perspective of the human factor and the analysis of the role and function of linguistic units in shaping a literary work is regarded as one of the important scholarly issues. Today, linguo-poetics is rapidly developing as an independent field of research in this direction. Linguo-poetics not only investigates the language of literary texts, the unity of form and content, and the characteristics and mechanisms by which linguistic units fulfill aesthetic functions within a literary work, but also explores theoretical and practical aspects such as the writer's mastery of artistic language, linguistic richness, and methods of meaning expression. In this sense, identifying the aesthetic potential of poetic language and revealing the poet's skillful use of the national language are considered among the pressing issues of linguo-poetics.

In the years of independence, the issues of honoring our spiritual and cultural values and strengthening respect for our native language have risen to a leading position in our country. Indeed, *“the Uzbek language, one of the world's ancient and rich languages, is for our people a symbol of national identity and independent statehood, an invaluable spiritual treasure, and a great value.”*²⁵ From this perspective, identifying the poetic functions of linguistic units, studying the theoretical issues of linguo-poetics, and defining its place within the system of emerging sciences are among the key tasks of contemporary Uzbek linguistics. In

²⁵ Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг ўзбек тилига давлат тили мақоми берилганининг ўттиз йиллигига бағишланган тантанали маросимдаги нутқи // Халқ сўзи, 2019 йил, 22 октябрь.

particular, analyzing the language of specific authors' works from a linguo-poetic standpoint plays an important role in determining the development and perfection of the Uzbek literary language. The courageous poet of the Uzbek people, Shavkat Rahmon, is among those creators who elevated the artistic power of the Uzbek language to a higher level through his poetry. His creative work has been extensively studied from a literary perspective; however, examining the language of his poetry within the linguo-poetic framework remains one of the pressing issues of modern national linguistics. Indeed, Shavkat Rahmon is a poet who enriched Uzbek poetry with new tones and artistic expressions, fully revealed the potential of the national language, and imbued it with a renewed spirit.

This dissertation work serves to a certain extent in ensuring the implementation of the tasks set out in the decrees and resolutions of the President of the Republic of Uzbekistan dated February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", dated February 17, 2017 No. PR-2789 "On further improvement of the activities of the Academy of Sciences, the organization, management and financing of scientific research work", dated October 21, 2019 No. PD-5850 "On measures to radically increase the prestige and status of the Uzbek language as the state language"; dated October 20, 2020 No. PD-6084 "On measures to further develop the Uzbek language and improve language policy in our country", as well as other regulatory and legal documents.

The accordance of research with the priorities of the development of science and technology of the Republic. The research was carried out within the framework of the priority direction of the development of science and technology of the republic I. "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state."

The extent of study of the problem. In recent years, one of the issues that has attracted the attention of philologists around the world is the study of how various linguistic units in works of art serve the creative artistic intention of the creator. The first studies devoted to the linguistic features of a work of art were carried out by such scientists as V. Vinogradov, G. O. Vinokur, A. A. Potebnya, L. V. Shcherba, V. Y. Zadornova, A. A. Lipgart, who emphasized the need to pay special attention to the analysis of linguistic phenomena in the process of studying a literary text.

In Uzbek linguistics, issues such as the problems of the artistic language, the language skills of a particular artist, and the linguopoetic study of the artistic text have also been specially studied. In particular, the research of linguists such as E. Qilichev, B. Orinbaev, S. Karimov, A. Nurmonov, N. Mahmudov, I. Mirzaev, M. Yakubbekova, M. Yoldashev, D. Andaniyazova, Sh. Toshkhojeva, Z. Muqimova, M. Abdupattoev, Z. Ma'rufova, Sh. Norova, M. Tokhtaboeva, G. Andaniyazova, A. Ahmedova is of great scientific and theoretical importance.²⁶ It should be noted

²⁶ Қиличев Э. Бадий тасвирнинг лексик воситалари. – Тошкент, 1982; Ўринбоев Б, Қўнғуров Р. Лапасов Ж. Бадий текстнинг лингвистик таҳлили. – Тошкент: Ўқитувчи, 1990; Каримов С. Бадий услуб ва тилнинг ифода тасвир воситалари: Ўқув қўлланма. – Самарқанд: СамДУ нашриёти, 1994; Нурмонов А. Тилшуносликнинг адабиёт билан муносабати // Танланган асарлар. 3-жилд. – Тошкент: Академнашр, 2012; Махмудов Н. Ойбек шеърятдаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б. 48-51; This author. Абдулла Қаҳҳор хикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б. 34-36; This author. Шайхзода сўзининг лингвопоэтикасига чизгилар /

that in Uzbek philology, the vocabulary of many writers has been studied from a linguopoetic aspect. The poems of the courageous poet of the Uzbek people, Shavkat Rahmon, are distinguished by the originality of the language, clarity of thought, intense spirit and sharpness of words, and a wealth of unexpected artistic solutions. Shavkat Rahmon's work has been studied in literary studies²⁷. Although linguistics has studied the lexical and grammatical means that create metaphor in Shavkat Rahmon's poetry²⁸, to date the artistic language features of the poet's poems have not been specifically studied from a linguopoetic aspect.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was completed within the framework of the research plan of the Uzbek language department of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, on the topic "Modern trends in Uzbek linguistics: problems and solutions".

The purpose of the study. It consists in identifying the poetically actualized linguistic units in Shavkat Rahmon's poems and, through their linguo-poetic analysis, revealing the poet's mastery in the use of language and his contribution to the development of the Uzbek literary language.

The tasks of the research:

To reveal the poetic potential of the phonetic and phonographic devices and onomatopoeic elements that ensure the individuality of Shavkat Rahmon's poetry;

to highlight the author's mastery of word usage through the study of epithets, metaphors, personifications, and similes;

to reveal the role of poetonyms, occasional units, and dialectisms in enhancing the artistic expressiveness of the poet's works;

to determine the structural-semantic and poetic nature of repetitive units, chiasmus, and antithesis;

Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17; Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992; Якуббекова М.М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс... – Тошкент, 2000; This author. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009. – 314 б.; Бадий матн лингвопоэтикаси. – Тошкент: O'zbekiston, 2019; Анданиязова Д. Бадий матнда ономастик бирликларнинг лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2017; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2017; Муқимова З. Ўткир Ҳошимов асарлари тилининг лингвопоэтик ва лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2020; Абдулаттоев М. Ўзбек тилининг поэтик синтаксиси: Филол. фан. д-ри. ... дис. автореф. – Фарғона, 2021; Маъруфова З.Н. Мумтоз бадий матнларда "гўзаллик" концептининг вербаллашуви: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Фарғона, 2022; Norova Sh. Asqad Muxtorning badiiy til mahorati ("Chinor" romani misolida): Filol. fan. bo'yicha falsafa d-ri (PhD) ... diss. avtoref. – Toshkent, 2023; To'xtaboyeva M. Botuning tilshunoslikka oid qarashlari va she'riyati lingvopoetikasi: Filol. fan. bo'yicha falsafa d-ri (PhD) ... diss. avtoref. – Toshkent, 2024; Andaniyazova G. Sharof Boshbekov asarlarining lingvopoetik xususiyatlari: Filol. fan. bo'yicha falsafa d-ri (PhD) ... diss. avtoref. – Toshkent, 2024; Axmedova A. Badiiy matndagi folklorizmlarning lingvopoetik xususiyatlari (Abdulhamid Sulaymon o'g'li Cho'lpon asarlari misolida): Filol. fan. bo'yicha falsafa d-ri (PhD) ... diss. avtoref. – Toshkent, 2024.

²⁷Муллахўжаева Р. 80-йиллар ўзбек шеъриятида поэтик тафаккурнинг янги ланиши ва Шавкат Раҳмон ижоди: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2020.

²⁸Юнусова Д. Шавкат Раҳмон шеъриятида метафорани ҳосил қилувчи лексик-грамматик воситалар тадқиқи: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Самарқанд, 2022.

to elucidate the function of irony and forms of address in the poet's poetry.

The object of the research comprises Shavkat Rahmon's poetry collections *Rangin lahzalar (Colorful Moments)*, *Yurak qirralari (Facets of the Heart)*, *Ochiq kunlar (Open Days)*, *Gullayotgan tosh (The Blooming Stone)*, *Uyg'oq tog'lar (Awake Mountains)*, *Hulvo, Sokin isyon (Silent Rebellion)*, and *Saylanma (Selected Works)*, as well as the poems included in his collections *Abadiyat oralab (Through Eternity)* and *Zulfiqor ruh (The Sharp Spirit)*.

The subject of the research consists of the linguistic units in Shavkat Rahmon's poetry that serve the poet's artistic purpose.

Research methods. To explore the dissertation topic, methods such as comparison, contrast, classification, contextual, cognitive, lexical-semantic and linguo-poetic analysis were used.

The scientific novelty of the research consists from:

In Shavkat Rahmon's poems, the emotional and aesthetic features of the author's metaphors including *three yellow snakes*, *iron curtains*, *the stone of slander* as well as distinctive epithets like *the sharp spirit*, *silent rebellion*, *living word*, *speechless well*, and *individual similes such as insult as a spear thrust into memory and love as a beautiful butterfly* have been demonstrated.

The linguo-poetic potential of poetonyms such as *Muqanna*, *Alexander*, *Genghis Khan*, *Mashrab*, *Hotam*, *Bilal*, and *Mansur Hallaj* used in the poet's works in creating multilayered artistic meaning has been substantiated. Likewise, the aesthetic function of occasional units reflecting the spirit of the era in which the poet wrote, such as *harbiston*, *ozodruh*, *falajruh*, as well as dialectisms like *hulvo* and *shomurut* has been justified.

It has been demonstrated that in Shavkat Rahmon's poetry, irony serves to express the poet's subjective attitude toward the existing social situation that address forms such as *Shoirajan* and *Nodirajan* generate connotative meanings and that the poetic text is structured through the use of repetition and chiasmus.

The linguo-poetic potential of expressions intentionally used in the poet's works to create contrasting meanings such as *tillo oldilar-u zahar berdilar* ("they took gold but gave poison"), *zig'irday aybingni shoxga ildilar* ("they hung your tiniest fault on a branch"), and *mag'zi qayg'udan po'stlog'i zardan* ("the core is sorrow while the shell is gold") has been revealed.

The practical results of the research are as follows:

It has been scientifically and theoretically substantiated that the conclusions drawn from the study of the linguistic features of Shavkat Rahmon's poetry can serve as a valuable source for a deeper exploration of the artistic potential of the Uzbek language.

It has been demonstrated that the materials and conclusions concerning the linguistic and artistic features of Shavkat Rahmon's poetry provide scientific and theoretical insights into the artistic and linguistic characteristics of Uzbek poetry of the 1980s–1990s, thereby enriching its theoretical foundations.

The results of the research on Shavkat Rahmon's artistic language skills and the use of artistic means of expression used by the poet are based on the fact that they

serve as a theoretical source for improving the knowledge and skills of students and researchers studying in the field of philology.

The reliability of the research results is explained by the clear formulation of the problem, the use of credible scientific and theoretical sources throughout the study, the validity of the linguistic materials analyzed, the consistency in the presentation of issues, and the practical application of the theoretical ideas and conclusions.

Scientific and practical significance of research results. The scientific significance of the research lies in the fact that the materials and conclusions related to the linguistic and artistic features of the poet's works enrich the linguopoetics of the Uzbek language with new information. Furthermore, the experience gained in the methodology of linguopoetic analysis of poetic texts can serve as a scientific source for future studies in this field.

The practical significance of the research is determined by the possibility of using the materials of this dissertation in teaching special courses such as "*Linguopoetics of Literary Texts*", "*Analysis of Literary Texts*", and "*Fundamentals of Literary Analysis*", as well as in the preparation of textbooks, monographs, educational-methodological manuals, and scholarly brochures related to linguopoetics.

Implementation of research results. Based on the results of the study of the linguo-poetic features of Shavkat Rahmon's poetry:

information concerning the artistic and ideological content of Shavkat Rahmon's poetry, the distinctive features of his poetic language, and his place in Uzbek literature; the poet's mastery expressed through authorial metaphors such as *uch sariq ilon* ("three yellow snakes"), *temir pardalar* ("iron curtains"), *tuhmat toshi* ("the stone of slander"), specific epithets such as *zulfiqor ruh* ("sharp spirit"), *sokin isyon* ("quiet rebellion"), *tirik so'z* ("living word"), *soqov quduq* ("mute well"), as well as individual similes such as *haqorat – xotirga sanchilgan nayza* ("insult – a spear driven into memory") and *muhabbat – chiroyli kapalak* ("love – a beautiful butterfly"), which were utilized to investigate the expressive potential of the poet's artistic language and the richness of the Uzbek language's expressive means, and the scientific findings, conclusions, and materials of the dissertation were used within the framework of the state scientific-technical program in the practical project "Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform of Uzbek Literature" (PF-201912258), implemented at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021–2023 (Certificate No. 01/4-3024, dated 9 July 2025, issued by the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan), as well. As a result, the project content was enriched with new materials;

theoretical conclusions concerning the linguopoetic potential of poetonyms such as *Muqanna*, *Iskandar*, *Genghis Khan*, *Mashrab*, *Hotam*, *Bilol*, *Mansur Hallaj*, which ensure the multi-layered nature of the poetic text, as well as the connotative meaning and aesthetic function of address units such as *Shoirajon* and *Nodirajon*, were used in the innovative project "Creation of an Explanatory Spelling Dictionary of Uzbek Personal Names and Its Mobile Application" (IL-

21091506), carried out within the state scientific-technical program at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2022–2023 (Certificate No. 01/4-3355, dated 30 July 2025, issued by the Ministry of Higher Education, Science and Innovation). As a result, the explanations of names presented in the project became more comprehensive;

information related to the role of irony, repetition, and chiasmus in revealing the artistic-ideological content of Shavkat Rahmon's works, as well as the linguopoetic potential of expressions used with a specific artistic intent that produce contrasting meanings – such as *tillo oldilar-u zahar berdilar* (“they took gold but gave poison”), *zig'irday aybingni shoxga ildilar* (“they hung your tiniest fault on a branch”), *mag'zi qayg'udan po'stlog'i zardan* (“the core is sorrow while the shell is gold”) – was used by the creative team of the National Television and Radio Company of Uzbekistan, “Mahalla” radio channel, in preparing the program *Bir asar tarixi* (“The History of a Work”), broadcast in the second quarter of 2025 (Certificate No. 11, dated 21 July 2025, issued by the “Mahalla” radio channel). As a result, the content of the broadcast was enriched on the basis of the author's scholarly and theoretical conclusions.

Approbation of the research results. The research results were approved in reports presented at 9 scientific and practical conferences, including 2 republican and 7 international conferences.

Publication of the research results. On the topic of the dissertation, 6 scientific papers have been published, of which 6 articles have been published in scientific journals, including 5 national and 1 foreign journal, in which the main results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan are recommended for publication.

The structure and scope of the dissertation. The research consists of 168 pages which includes an introduction, 3 chapters, a conclusion and a list of references.

THE MAIN CONTENT OF THE DISSERTATION

In the **introduction** of the research, the relevance and necessity of the dissertation topic are substantiated, its aims and objectives are defined, and the object and subject of the study are described. The correspondence of the research to the priority directions of the development of science and technology in the Republic is indicated. The scientific novelty and practical results are presented, the scientific and practical significance of the obtained findings is explained, and information is provided regarding the implementation of the research results in practice, the published works, and the structure of the dissertation.

The first chapter of the dissertation is entitled ***“Problems of the Linguistic Poetic Study of the Poetic Text”***. The chapter covers issues such as the study of the literary text in world and Uzbek linguistics, in particular, the study of the linguistic features of the poetic text and the poetry of Shavkat Rahmon.

The first part of this chapter, entitled ***“Linguopoetics: Analysis of Theoretical and Applied Research”***, discusses theoretical and applied research conducted in the

field of linguopoetics, which emerged as a new research direction in the 20th century and has discovered its scientific regularities today.

This field, which was formed in the 1930s in Russian linguistics and is based on the analysis of literary texts, currently has its own research methods. Linguopoetics initiated the stage of studying the analysis of literary texts from a philological point of view in cooperation with linguistics and literary studies, and studies the unity of form and content of a literary text, its language, the artistic value of language units, the linguopoetic function, and its aesthetic impact on the reader.

We observe well-founded arguments that the essence of a work of art as a word art can be revealed on the basis of linguopoetics in the works of V.Y. Zadornova and A.A. Lipgart.²⁹ The following thoughts of V.Y. Zadornova are significant: “The study of a literary text is not simply focused on identifying specific stylistic devices and language means, but also on explaining the aesthetic effect of a literary text.”³⁰ In the works of A.A. Lipgart, the issues of the theory and practice of linguopoetic research of literary texts are studied: the anthological status of linguopoetics, the characteristics of the methods used in it, and the relationship of linguopoetics with related philological disciplines – linguistic stylistics and literary studies.³¹

When it comes to research in the field of literary language, stylistics of artistic speech, and linguopoetics in Uzbek linguistics, one can mention the names of such scholars as R.Kongurov, I.Kochkortaev, Q.Samadov, B.Yuldoshev, Kh.Doniyorov and S.Mirzaev, L.Abdullaeva, E.Qilichev, P.Qodirov, S.Karimov, B.Umurkulov, Kh.Abdurakhmonov and N.Mahmudov, M.Yuldoshev, D.Andaniyazova³².

As the linguist N. Mahmudov noted: “In artistic, especially poetic, speech, each word is more weighty and elegant than in any other context. In poetry, the function of the word increases, the word becomes an integral part of the work as an aesthetic whole. Only a word that the poet uses in its place, that has found its worthy place in

²⁹Задорнова В.Я. Восприятие и интерпретация художественного текста. – М., 1984; This author. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: Дисс. ... докт. филол. наук. – М., 1992.; Липгарт А.А. Лингвопоэтическое сопоставление: теория и метод. – М., 1994; This author. Метаязык лингвистических исследований // Терминоведение. – М., 1994. – №1. – С. 137-140; This author. Лингвопоэтическое исследование художественного текста: теория и практика: Дисс. ... докт. филол. наук. – М., 1996; This author. Методы лингвопоэтического исследования. – М., 1997; This author. Основы лингвопоэтики. – М., 1999.

³⁰ Задорнова В.Я. That work. – 152 b.

³¹ Липгарт А.А. Основы лингвопоэтики: учебное пособие. – М.: Диалог-МГУ, 1999. – С. 165.

³²Қўнғуров Р. Ўзбек тили стилистикасида очерклар. – Самарқанд, 1975; Қўчқортюев И. Бадиий нутқ стилистикаси. – Тошкент, 1975; Самадов Қ. Ойбекнинг тил маҳорати. – Тошкент, 1981; Самадов Қ. Ўзбек тили услубияти (бадиий услуб). – Тошкент: Ўқитувчи, 1991; Йўлдошев Б. Бадиий нутқ стилистикаси. – Самарқанд, 1982; Юлдашев Б. Стилистический анализ узбекской художественной прозы. – Ташкент: Ўқитувчи, 1989; Дониёров Х., Мирзаев С. Сўз санъати. – Тошкент: Ўзадабийнашр, 1962; Дониёров Х., Йўлдошев Б. Адабий тил ва бадиий стиль. – Тошкент: Фан, 1988; Абдуллаева Л. Лексическая стилистика узбекской художественной литературы. – Ташкент: Фан, 1979; Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982; Қодиров П. Халқ тили ва реалистик проза. – Тошкент: Фан, 1973; Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри. ... дисс. автореф. – Тошкент, 1993; Умуркулов Б. Поэтик нутқ лексикаси. – Тошкент: Фан, 1990; Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Маҳмудов Н. Ўзимиз ва сўзимиз. – Тошкент: Адабиёт ва санъат, 1997; Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2009; Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри. (PhD) ... дисс. автореф. – Тошкент, 2017.

the poem, can fully reveal its aesthetic potential. A single word used inappropriately, even a single addition or sound, is bound to make the work look dull.”³³

The theoretical and practical study of literary texts is considered one of the important directions of linguistics. The theoretical study of a literary text involves examining the general theoretical foundations of literary works, the creation of aesthetic integrity through language, and the analysis of the literary process and methodology. The goal of theoretical research is to develop a theory of poetic text and to draw theoretical conclusions through the study of various authors' works. For example, in Russian linguistics, the research conducted by scholars such as B.V. Tomashevsky, L.V. Shcherba, D.N. Shmelev, V.V. Vinogradov, G.V. Stepanov, O.S. Akhmanova, V.Y. Zadornova, A.A. Lipgart, and O.I. Moskalskaya, and in Uzbek linguistics, the studies carried out by N. Mahmudov, I.K. Mirzaev, G. Rixsiyeva, and M. Yo'ldoshev, serve as a theoretical foundation for the development of this field.

In the practical study of a literary text, specific poetic works or a poet's creative output are analyzed. This type of analysis is based on theoretical knowledge but focuses on applying it directly to practical examples. Through the examination of a particular poem or work, the unity of form and content, the author's individual linguistic mastery, and the aesthetic function of linguistic units within the artistic text are explored, leading to scientific conclusions. For instance, in this regard, the studies conducted by R. Normuradov, M. Yo'ldoshev, S. Boymirzaeva, Z. Chorjeva, D. Shadieva, Sh. Toshxujaeva, D. Shadmanova, S. Umirova, X. Ibragimov, and J. Matnazarov can be noted. Their research focuses on investigating the linguo-poetic features of particular authors' works.

The second part of the first chapter, entitled “*Issues of poetic text analysis in Uzbek linguistics*”, studies the linguopoetic study of poetic texts carried out in Uzbek philology.

Several works have been carried out in Uzbek linguistics on the linguopoetic study of poetic speech. In particular, Professor I. Mirzaev in his doctoral dissertation³⁴ draws attention to the linguistic elements characteristic of Uzbek poetry from the point of view of artistic and aesthetic expression and considers them as the main factor indicating the skill of the poet. Although S. Karimov's doctoral dissertation “The Artistic Style of the Uzbek Language” is in the stylistic aspect, linguopoetic issues are also partially reflected in it.³⁵

In G. Muhammadjonova's dissertation titled “*A Linguopoetic Study of Uzbek Poetry of the Late 1980s and Early 1990s*,” the distinctive lexical and semantic features of the poetic language of Uzbek poetry from that period are revealed through an analysis of its poetic language characteristics.

In S. Umirova's dissertation³⁶ devoted to the language of Usmon Azim's poetry, the individual features characteristic of the poet's work are examined, including the

³³ Маҳмудов Н. Сўзни қайлиқ сайлагандек севиб сайла // Ҳақиқат – ижод байроғи. – Тошкент: Адабиёт ва санъат нашриёти, 1986.

³⁴ Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1992.

³⁵ Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри. дисс. Автореф. – Тошкент, 1993. – Б. 6.

³⁶ Умирова С. Ўзбек шеърятига лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятини

functional and stylistic peculiarities of poetic syntax elements and the logical and grammatical relationships of syntactic constructions that are unconventional for the literary language norm. The atypical arrangement of words and syntactic structures within sentences, phrases, and the overall text is analyzed from the perspective of poetic individuality.

M. Abtupattoev's doctoral dissertation titled "*The Poetic Syntax of the Uzbek Language*" stands out from other works in the field for its comprehensive exploration of the theory of the literary text. The study examines the process of poetic text formation as a product of poetic thought and a syntactic form of expression. It identifies the semantic and structural linguistic features of sentences and complex syntactic wholes as the main communicative units, establishing that they constitute a structurally and semantically unified syntactic system. The research also defines the role of introduction, development, and conclusion in the compositional-syntactic structure of information transfer within the text, analyzes poetic actualization, and explores the theme–rheme relations in the communication process. Furthermore, the essence and stylistic-functional characteristics of the concepts of *idiostyle* and *idiolect* are clarified, revealing the linguistic capabilities of the speech author at higher levels of language.

In J. Matnazarov's research entitled "*The Linguopoetics of Matnazar Abdulhakim's Poetry*," the artistic features of the poet's language are demonstrated through the linguo-poetic analysis of expressive means, stable combinations, lexical and phonetic elements, onomastic units, and dialectisms used in his works.³⁷

Usman Nasir's artistic language skills were studied by J. Yuldashev.³⁸ This study reveals the uniqueness of the use of types of words used in the poet's poems according to their form and meaning, with the aim of linguo-poetic and logical emphasis. In Z. Marufova's dissertation entitled "Verbalization of the concept of "beauty" in classical literary texts", the expression of aesthetic assessment through lexical units in the texts of 15th century literature, the linguistic realization of elements of beauty through metaphor, metonymy, metaphonymy, paremiological units, precedent names, phytonyms, zoonyms, and sign-denoting lexemes are highlighted based on cognitive, pragmatic, lexical-semantic analyses.³⁹

In M. Tuxtaboeva's research titled "*Botu's Linguistic Views and the Linguopoetics of His Poetry*," the scholar's contribution to the development of Uzbek linguistics is examined based on his scientific heritage. In R. Tajimatov's study "*The Linguo-conceptual and Linguo-poetic Features of Muhammad Yusuf's Poetry*,"⁴⁰ the fundamental principles of the linguo-poetics of poetic texts are articulated and analyzed.

мисолида): филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Самарқанд, 2019.

³⁷ Matnazarov J. Matnazar Abdulhakim she'riyati lingvopoetikasi: Filol. fan. bo'yicha falsafa d-ri (PhD) ... diss. avtoref. – Urganch, 2022.

³⁸ Юлдашев Ж. Усмон Носир шеърияти лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2023.

³⁹ Маруфова З.Н. Мумтоз бадий матнларда "гўзаллик" концептининг вербаллашуви: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Фарғона, 2022;

⁴⁰ Tojimatov R. Muhammad Yusuf she'riyatining lingvokonseptual va lingvopoetik xususiyatlari: Filol. fan. bo'yicha falsafa d-ri (PhD) ... diss. – Namangan, 2024.

In general, in Uzbek linguistics, the basic principles of linguopoetics of poetic texts have been studied in works on the characteristics of the artistic language of creators. However, the linguopoetic characteristics of Shavkat Rahmon's poetry have not been studied separately.

The second chapter of the dissertation is titled "*The Study of Phonetic and Lexical-Semantic Units that Ensure Artistic Expression in Shavkat Rahmon's Poetry*". The section of the chapter entitled "*Phonetic and Phonographic Devices Ensuring the Individuality of Shavkat Rahmon's Poetry*" discusses the actualization of phonetic units in poetic texts through the elongation of vowel sounds, the layering of consonants, and the use of phonetic and phonographic devices such as alliteration, assonance, and onomatopoeia, as well as their artistic and aesthetic features.

In the poet's works, the lyrical hero's attitude toward reality finds powerful poetic expression through these phonetic and phonographic means. For example,

*G'ichirlaydi bezovta chinor,
Ogoh etib shovullaydi: ku - u - z ,
Ammo uchta sap-sariq ilon
Og'ochlarga o'rlardi, afsus. ("Bobo chinor...")*

Poets have created numerous poems about autumn. However, Shavkat Rahmon's style and the emotional coloring he imparts to words and sounds bring a special delight to the reader. In the above poetic excerpt, the doubling of the vowel *u* in the word *ku-u-z* creates a melody reminiscent of the rustling of sycamore leaves. Had the vowel *u* appeared only once, the author's intended effect would not have been fully achieved, and the necessary emotion would have been lost. In artistic literature, autumn is often interpreted as a melancholy season, a nuance that is also reflected here through lexemes such as *snake (ilon)* and *regret (afsus)*. The association of *three bright yellow snakes* with the *three months of autumn* can likewise be regarded as one of the poet's original artistic devices.

*Asov ko'ngil ...
ergashar andom,
qadim yo'ldan qayga yetaklar.
Qorong'ilik quyular qandoq,
qandoq titrar edi chechaklar.
O'sib borar qop – qora besha
sovib borar yo'llar tuprog'i.
Ko'ngil tashna
Qondiray desam,
qaynab turar g'amlar bulog'i. ("Qumaru")*

In depicting the lyrical hero's yearning for self-realization and his spiritual rebellion against inertia, the consonant *q* attains poetic prominence. The poet employs both horizontal and vertical alliteration as phonetic devices that ensure harmony in pronunciation and highlight the depth of the text's meaning. In conveying the emotional state of the lyrical hero who follows the path his heart has chosen, words such as *qadim* (ancient), *qayga* (where), *qorong'ilik* (darkness), *quyilmoq* (to pour), *qandoq* (how), *qop-qora* (pitch-black), and *qaynamoq* (to boil) blend together not only phonetically but also semantically and ideationally, depicting a heart immersed

in sorrow and helplessness. The explosive nature of the **q** sound resonates as a rebellion against this state, manifesting as a beautiful example of alliteration, through which the role of sound in creating aesthetic unity becomes evident.

Another phonetic method used to give artistic speech intonational integrity, melody, and emotional expressiveness is **assonance**. In Shavkat Rahmon's poetry, the repetition of vowels creates an expressive tone, and the prolonged pronunciation of the vowel **u** in deep and extended words also contributes harmoniously to this artistic effect. For example:

Joylashgansan shunchalar chuqur...
O'z tubiga yashirgan yurak.
Senga yetib bormaklik uchun
Uzun umrim yetmasa kerak. ("Vatan")

In the given poetic excerpt, the poet's profound love for his homeland is fully reflected. He has concealed the homeland so deeply within himself that he even doubts his own ability to reach it. For him, the homeland is such a rare and precious treasure that a lifetime would not suffice to comprehend the feelings associated with it. The association of vertical and horizontal directions evoked by the words *deep*, *long*, and *bottomless* enhances the semantic notion of *infinity*, thereby amplifying the sense of the homeland's inestimable value.

In many of Shavkat Rahmon's poems, the parallel use of alliteration and assonance further intensifies the poetic meaning and emotional depth of the text.

Ana ...quloq soling...
Eshityapsizmi,
Kuylar shoir shamol, kuylar shoir qor,
Shoir qorong'ilik, shoir tog'larda
Shoir daryolarning shovullashi bor.

The frequent repetition of the sibilant sound **sh** in the poem lends the rhythm a certain smoothness and regularity. Yet beneath this smoothness, there is a subtle rustle – for the wind, the snow, the darkness, the mountains, and the rivers are all singing. The poet observes them through a poet's gaze, animates them, and is able to hear their "songs." The repetition of the vowel **o** adds a tone of wonder, as if expressing amazement at these natural miracles. Shavkat Rahmon is a poet who could discover marvels in every particle of nature. As observed, in the poetic text, sounds perform an important poetic function in emotionally conveying the ideological and artistic meaning.

The imitation of sound phenomena in artistic language is interpreted as **onomatopoeia** in poetic speech. Shavkat Rahmon was a master of words – meticulous and deeply responsible in his choice of sound and expression. None of his poems contain lengthy descriptions; instead, the expressions created through sound-imitating units, as shown below, testify to the poet's skill in word choice and in crafting vivid imagery.

Na gumbur-gumbur-u
na qarsa-qursa,
faqat shivir-shivir sinaydi doshing.
Ko 'rinmas kuch borday go 'yo har fursat

tirik nishon bo 'lur zarblarga boshing.
faqat visir-visir... ("Tunov kuni")

The poet conveys the essence of broad and noisy social phenomena such as openness, turmoil, and struggle through just a few onomatopoeic words like *gumbur-gumbur* (rumbling) and *qarsa-qarsa* (clattering). For vices such as gossip and corruption, he uses imitative sounds like *shivir-shivir* (whispering) and *visir-visir* (murmuring), vividly and succinctly depicting the pains, weaknesses, betrayals, intrigues, and treacheries of that era that tormented the poet's soul.

Thus, onomatopoeic expressions possess artistic value through their ability to depict events quickly and vividly. In the poetic text, the poet employs them as phonetic devices to create figurative representations of reality. Moreover, the poetic actualization of phonetic and phonographic means at different levels plays an important linguo-poetic role in expressing the ideological and artistic content in an imaginative and emotional manner and in creating musicality within the poem.

The second section of the chapter is titled "*The Role of Epithets and Metaphors in Revealing Poetic Intention.*"

In Shavkat Rahmon's poetry, among the artistic devices, the epithet holds a significant place in clearly conveying the poetic intention and in shaping the poetic imagery actively employed in the poet's creative work. Poetic, vividly expressive individual epithets such as *a single wind*, *a cry covered with a white scarf*, *the sharp spirit*, *silent rebellion*, *living word*, and *mute wells* illustrate the poet's artistic mastery and demonstrate the vast expressive potential of the Uzbek language.

Every poet has their favorite epithets, which, to some extent, contribute to the formation of their individual style. In Shavkat Rahmon's poetry as well, there are recurrent epithets that move from one poem to another – one of the most prominent among them is the adjective *old*.

Summer night. The garden sleeps in a sweet slumber.

The old sycamore drifts into thought. ("Summer Night")

The sycamore is a long-lived tree, and the poet likens it to a wise old man who has witnessed much of the world over his long life. In attributing human qualities to the tree, the poet relies on the harmony of features such as its longevity (long life) and the wrinkled texture of its bark (resembling wrinkles on human skin). Moreover, the image of the tree rustling in the wind and its branches swaying evokes a visual association with an elderly sage gently nodding his head at the affairs of the world.

In Shavkat Rahmon's creative work, there are many polished individual epithets such as *decayed dream*, *rotting feeling*, *playful words*, *torn veil*, *meek darkness*, *silent rebellion*, and *profound cry*.

Zulfiqor ruh kerak,
kerak chin yog 'du,
chin ishq yog 'dulari bag 'rimga to 'lsin,
jismimni toblasin faqat chin og 'riq,
chechaklar qop-qora bo 'lsa-da bo 'lsin. ("Tariqat")
To 'rt fasl qorishib o 'tdi yorug 'dan,
bag 'rimni chayonlar chaqdi anduhim,
jo 'mardlar deganim kechgan og 'riqdan

darveshga aylandi zulfiqor ruhim. (“Girya”)

In the sources, the word *zulfiqor* is explained as follows: 1. The double-edged sword captured by the Prophet Muhammad (peace be upon him) during the Battle of Badr, which was later passed on to Hazrat Ali and subsequently to other caliphs. 2. In general, it denotes something sharp or keen (usually referring to a sword).⁴¹

According to legend, the sword had two blades: one symbolized knowledge, and the other justice. One edge of the sword would wound the enemy, while the other would bring healing to friends. In the same way, with one edge of his own “sword,” Shavkat Rahmon sought to awaken the nation, to pull it out of the mire of indifference, to call for freedom, and to teach the lesson of “liberty.” The other edge, however, he directed against the invaders of the homeland and the oppressions of the political regime. These two qualities which became the essence of his life and the core of his creative vision – endowed his spirit with the quality of *Zulfiqar*.

It can be said that the semantic field of *sharpness* and *keenness* embodied in the epithet *Zulfiqar* forms the foundation of the poet’s spiritual path. In the second poetic excerpt, the “breaking” of the *Zulfiqar spirit* (*sharp spirit*) that is, its transformation into that of a dervish is depicted. The suffering and pain endured by the brave – the poet’s compatriots and young heroes – shatter his once sharp and resolute spirit. By using the words *dervish* and *Zulfiqar* together, the poet intensifies the expression through contrast: the meanings associated with *Zulfiqar* – sharpness, strength, vigor, and firmness are replaced by the qualities inherent in *dervish* – gentleness, humility, and loneliness. In the reader’s imagination emerges the image of a courageous soul numbed by suffering, weighed down by the dual burden of struggle, left in solitude, and tormented by an inability to submit to fate.

Furthermore, the use of intertextuality in the poem not only provides aesthetic pleasure to the reader but also serves as an example of how the symbolic essence of Ali’s sword (*Zulfiqar*) is reinterpreted within the context of modern poetry.

In the poet’s poem “*A Legend about the Wind of Kokand,*” one can also observe unique examples of compound epithets.

*It is no longer the breath of orphaned flowers,
but the scent of blood that death spilled everywhere.
And from the depths of both our souls
rises a cry
covered with a white scarf.*

Expressions such as *the blood spilled by death* and *the cry covered with a white scarf* is characteristic of the poet’s style and serve to depict the tragic days in the history of our people. In particular, the epithet *the cry covered with a white scarf* is created on the basis of national and cultural values. There are different kinds of crying – tears of joy, tears of whim, tears of pain but the cry that pierces Shavkat Rahmon’s heart and merges with the wailing of the wind is a cry of mourning. It is the lament of a mother grieving for her sons who have perished. The inclusion of the *white scarf* detail in the poem enriches the meaning as a *linguocultural code*. In some regions of our country, a white scarf is considered a symbol of mourning. Moreover, the

⁴¹ <https://izoh.uz/uz/word/zulfiqor>

interpretations of the color white as representing purity, innocence, cleanliness, and righteousness help to deepen the reader's perception of the young lives lost.

One of the most common ways of creating figurative meaning is through **metaphor**. Metaphors reflect the artist's creative mastery and linguistic sensitivity, serving as one of the key factors that determine the expressiveness, imagery, and vividness of a literary work. The metaphors in Shavkat Rahmon's poetry also stand out for their uniqueness. The various semantic nuances of the lexeme *stone* (*tosh*), which is frequently used by many writers, appear in diverse metaphorical interpretations in Shavkat Rahmon's poetry. *Stone* is a crystalline substance found in nature. The conceptual-semantic field associated with it includes such features as *hardness, heaviness, burden, weight, impact, wound, lifelessness, largeness, and smallness* each of which, in the poet's creative expression, acquires a distinctive poetic meaning.

*The world belongs to the tyrant,
I don't speak any more
I cry out to myself with a wail:
so then, who am I, what am I,
like a great worm*

*I crawl across **the stone of time**. ("About Raw Material")*

The lyrical hero likens himself to a *worm of the age*. Strangled by the oppressive policies of the totalitarian regime, he feels as though he is turning into a *manqurt* a being stripped of memory and identity, or metaphorically, a *silkworm* reduced to raw material. He senses within himself the qualities inherent to a worm crawling, weakness, slowness, and exhaustion and acknowledges that he has no choice but to slowly crawl over immense stones and obstacles. In the metaphor *stone of time*, the poet masterfully conveys the spirit of his era the psychological torment, rebellion, and fatigue experienced under the weight of time.

In the following excerpt, however, the *stone* lexeme activates the semantic nuances of *impact* and *wound*, expressing the moral injury inflicted by slander and deceit.

*Oqibat, jimgina haykal poyiga
Qaytar-u barini qaytadan boshlar,
kamayar noma'lum arshdan yog'ilgan
tuhmat-u ig'vodan yasalgan toshlar. ("Ommaning ahvoli")
Tosh ham gullarmi deb,
minglab kaltabin
gurzisin do'laytib yig'ilgan paytda,
mardona iljayib, ko'rasiz, dedim,
bir kuni **gullaydi bu tosh**, albatta. ("Gullayotgan tosh")*

In the end, silently at the foot of the monument,
he will return and begin everything anew;
the stones molded from slander and intrigue,
rained down from an unknown sky, will lessen.

("The State of the Masses")

When the narrow-minded multitude
gather, brandishing their hammers,
saying, “Can even stone bloom?” –
I smiled bravely and said,

“One day, this stone will surely blossom.” (*“The Blooming Stone”*)

The literary scholar R. Mullakhojaeva analyzes it as follows: “The black stone represents the people’s inner sorrow, their unfulfilled dreams and regrets. If this hardened stone of longing were to come to life, the people would turn into a powerful force. The blooming of the stone is a symbolic expression of these processes.”⁴²

That is, in this context, *stone* symbolizes unfulfilled longing, while *the blooming of the stone* conveys the idea of struggle for the realization of those longings.

The metaphors used in Shavkat Rahmon’s poetry demonstrate that the poet possesses an exceptionally subtle perception of the phenomena of the world and expresses these feelings through refined and memorable metaphors that leave a lasting impression on the reader’s mind, thereby revealing the linguistic creativity characteristic of a true artist.

The third section of the second chapter is titled *“The Expression of Emotional and Expressive Meaning through Simile and Personification.”* Scholarly sources emphasize that simile is one of the oldest figurative devices in the language of literature, ensuring clarity of expression and vividness of imagery. Shavkat Rahmon’s poetry is distinguished by its richness in graceful similes that are not found in the works of other poets.

Love is a beautiful butterfly

I fear to catch the poor thing.

I remember chasing the butterfly,

but I don’t remember ever reaching it. (“Love”)

The simile in this excerpt, taken from one of the poet’s famous poems, is constructed on an explanatory explained relationship. This structure enhances the charm of the words, the depth of imagination, and the emotional power of thought. The basis of the comparison between the compared and the comparing elements suggests delicacy, beauty, grace, diversity, and attractiveness all of which are perceptible in the text. The subtlety and beauty of love, the difficulty of attaining it, the richness of emotions, and its constant association with the lexeme *flower* form the foundation of this simile.

Shavkat Rahmon paid special attention to the inner, hidden meanings of words. He skillfully and effectively employed personification to vividly depict delicate emotional states. In the phenomenon of personification, one syntactic unit typically carries the semantic feature of *animacy*, while the other conveys *inanimacy* a combination that would normally be incompatible in a literal sense⁴³. However, in

⁴² Муллахўжаева Р. 80-йиллар ўзбек шеърятнда поэтик тафаккурнинг янгиланиши ва Шавкат Раҳмон ижоди: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2020. – Б. 116.

⁴³ Муҳаммаджонова Г. 80- йиллар охири 90- йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. – Андижон, 2003. – Б. 81.

artistic language, the syntagmatic interaction of such semantically opposite units generates imagery and expressiveness.

*Dawn opens its eyes lazily,
the grass weeps with joy,
the flower smiles happily,
the herb swims in the wind.* (“Dawn Opens Its Eyes Lazily”)

The poet was able to find beautifully logical bases for personification. In the given example, the gradual breaking of dawn is associated with the word *lazy*, while the *weeping of the grass* is connected to the *drops* of morning dew the *drop* seems in perception harmoniously linking dew and tears. The *smiling of flower* corresponds to the blooming of buds in the morning light, and the *bathing of grasses in the wind* evokes an associative connection with dew (water). All these elements together create a poetic image in the reader’s mind and appeal to their emotions. In this process, the aesthetic function of language is fully revealed.

The fourth section, titled “*The Linguo-poetics of Poetonyms Used in the Poet’s Works,*” discusses the aesthetic function of proper names in Shavkat Rahmon’s poetry. In a literary text, any linguistic unit may carry a linguopoetic load and serve to convey the author’s artistic intent. In particular, onomastic units, besides their lexical functions of naming, denoting, and distinguishing, perform a variety of poetic functions as well.

Today, proper names (*onyms*) are studied from linguistic, linguocultural, and linguopoetic perspectives. A *poetonym* is any name within a literary text that carries a poetic load, contributes to revealing the idea of the work, and possesses distinct linguopoetic characteristics.⁴⁴ In Shavkat Rahmon’s poetry, various historical figures, poets, mythological images, and place names function as onomastic metaphors, serving to express the poet’s diverse artistic purposes.

*I called Bilal,
o my great servant,
open the ears of these sultans,
but Bilal is gone
there are millions of Jahls,
millions of hands holding blood-soaked stones.* (“*The Cry of the Flower*”)

The poem contains the phenomenon of intertextuality. To understand it and grasp the connections between the references, one must be familiar with the figures of *Bilal* and *Jahl*. *Bilal* is known in Islamic history as the Prophet Muhammad’s beloved first muezzin and as a companion who fought steadfastly for freedom of faith and conscience. He was one of the first seven people to embrace Islam and suffered severe torture for his belief. Because *Bilal* was of African descent, his image has traditionally been used in classical poetry to symbolize the depiction of a black beauty mark. *Abu Jahl*, on the other hand, was a nobleman of Mecca who opposed the Prophet Muhammad’s mission and became infamous for his enmity toward him. For his fierce hostility to Islam, the Prophet changed his name from *Abu al-Hakam* to *Abu Jahl* (“Father of Ignorance”). Thus, in poetry, the name *Abu Jahl* has become a symbolic

⁴⁴ Анданиязова Д. Бадиий матнда ономастик бирликларнинг лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2017. – Б. 37.

representation of an evil or anti-Islamic figure. In Shavkat Rahmon's poem, the phrase "open their ears" alludes to *Bilal's* act of calling to prayer (adhan), embodying the meaning of guidance, invitation to faith, and call to worship. The people's closed ears symbolize their spiritual heedlessness, their inability or unwillingness to hear the truth. Throughout the poem, the absence of Bilal and the lament over the presence of millions of "*Abu Jahls*" with blood-stained stones in their hands express the poet's deep sorrow and moral despair over ignorance, cruelty, and the loss of spiritual awakening in the world.

In general, Shavkat Rahmon employed onomastic units with a deliberate poetic purpose; these units functioned as poetic devices that ensured the multilayered structure of the literary text and contributed to the ideological and artistic richness of his poetry.

The fifth section of the second chapter, titled "*The Features of Using Occasional Units*" focuses on the words coined by the poet himself.

Occasional words are linguistic units that reflect the author's individual style and creative mastery. Such words are formed to meet the needs of a particular speech situation and are distinguished by their originality and artistic elegance. Their meanings are fully realized only within the context of the text. In Shavkat Rahmon's creative work, one can find remarkable examples of occasional word formation that reveal his linguistic ingenuity and poetic expressiveness.

*Bezovta ruhdayman o'zga yoqlardan...
G'aflat to'rlarida qolganda borliq,
bir nolam yangraydi **sukutgohlarda**:
hoy, odam, bormisan,
ovozing bormi?! ("Qizaloqning ermaklari")*

The word *sukutgoh* (place of silence) has been interpreted in some studies, when taken out of its poetic context, as synonymous with *qabriston* (cemetery). However, in Shavkat Rahmon's poetry, it can be regarded as an occasional unit, since the poet gives it a new semantic dimension. In his usage, *sukutgoh* means "a place where one is forced to remain silent" or "a place where truth cannot be spoken," metaphorically referring to the oppressive social system of the past "a place where speaking (the truth) was impossible, where one had to remain silent." This new meaning produces a powerful poetic and emotional effect. For comparison: *o'yingoh* means "a place where games are played," though the process itself is not always visible. Words formed with the suffix *-goh* usually denote a place associated with a specific action or time. In the occasionalism *sukutgoh*, the meaning "a place connected with silence and time" emerges a poetic space embodying enforced muteness and timeless stillness.

In Shavkat Rahmon's neologisms, one can perceive his unique way of imagining, perceiving, and interpreting the world. His coined words are characterized by brightness, vividness, and unexpectedness, creating strong aesthetic resonance and imagery within the poetic text a hallmark of his distinctive linguistic artistry.

*Turkiston –
tarixi **harbistonlarda**,
to'kilib bitdimi buyuk qomatlar?*

*Ruhi dod solmasdi qabristonlarda
qaddini ko 'tarsa agar nomardlar. ("Sharhi hol")*

Shavkat Rahmon forms the occasional word *harbiston* (literally “land of wars”) by analogy with *Turkiston* (Turkestan). Through this neologism, the poet draws the reader’s attention to the military campaigns, invasions, and tragic events that shaped the history of Turkestan. The newly coined word *harbiston*, meaning “a land conquered or scarred by wars,” vividly and uniquely conveys the intended concept. At the same time, it harmonizes phonetically with *Turkiston* and *qabriston* (cemetery), creating a sound pattern that enhances the poem’s emotional resonance. The triad *Turkiston – harbiston – qabriston* carries both nominative and aesthetic-poetic functions, encapsulating the tragic fate of Turkestan and alluding to the downfall of its autonomy and glory.

The chapter entitled “Linguopoetic possibilities of dialectisms in the poet’s poems” discusses dialectisms used in the poet’s poems.

In a literary text, dialect-specific words also perform an aesthetic function. In the poet’s poems, it is observed that the use of dialect-specific words such as *buvak*, *hulvo*, *shomurut*, *telvakezik* performs poetic functions such as effectively expressing the poet’s specific artistic and ideological purpose, enriching the literary language with an internal source, activating dialect words and thereby clearly expressing the idea of striving for self-realization.

Hulvo is one of the poet’s favorite words. This word, with its entire phonetic shell and poetic slang, attracts the poet’s attention. The poet first named his poetry collection with the word *hulvo*, later used it in his poems, and even used it in his translation of Rafael Alberti's poems. The collection says this about it: “By the way, it is not for nothing that the collection is called “*Hulvo*”. If the primrose is the messenger of spring, then *hulvo* is the girl of a mint man. The poet presents the beautiful flowers of *Hulvo* to us as the embodiment of the bright breezes of goodness.”⁴⁵ The poet’s use and activation of this word has its own reasons: firstly, due to the poetic resonance of the word, it conveys the meaning of free and masculine. Secondly, for the reader, this word is unusual and has the property of quickly attracting attention. Thirdly, the fact that it can also express the poet’s artistic and ideological goals, that is, the mint is always green and has a refreshing expression, is in line with the ideas of freedom and liberty put forward in Shavkat Rahmon's poems, and the poet sees in it nationalism and steadfastness in identity.

*Ertaga yomg 'irlar keladi,
gurkirab yashnaydi havolar,
hulvolar keladi, hulvolar,
oylarga yetajak navolar. ("Yaxshi niyat")*

Thus, the dialectisms used in the poet’s works possess poetic resonance and expressiveness; they create rhythmic harmony through rhyme and metrical coherence, quickly capture the reader’s attention, and effectively convey the author’s artistic and ideological intent all of which endow them with significant linguopoetic value.

The third chapter of the study is titled “**The Linguopoetic Study of Syntactic Units in Shavkat Rahmon’s Poetry.**” This chapter examines the syntactic figures

⁴⁵ Раҳмон Шавкат. Хулво: Шеърлар. – Тошкент: Ёш гвардия, 1987. – 64 б.

that stand out prominently in the poet's creative work such as repetition, chiasmus, irony, antithesis, and forms of address and analyzes their functions within the structure of poetic expression.

The first section of the chapter is called "***Repetition in the Poetry of Shavkat Rahman and its Specific Manifestations***". Shavkat Rahman was able to effectively use the opportunities of syntactic figures to create expressive colorfulness in his poems. With the help of such syntactic means, the poet reflected psychological processes such as rebellion, joy, anger, hatred, sadness, etc. in the psyche of the hero. In his poems, Shavkat Rahman used such types of repetition as anaphora, epiphora, acromonogram, prosapodosis, syntactic-grammatical, assigning each of them a separate poetic function. Repetitions perform an important linguistic function as a unit that shapes the text, increases the expressiveness of expression, unites the sections of the poem into a common content, and creates a melodic whole. Prosapodosis is a figure of speech based on the repetition of words or phrases, which means that a certain lexical or syntactic unit that appeared in the first line is repeated at the end of the next line. In this case, the meaning or concept expressed by the phrase or phrase is conveyed to the listener with special emphasis.

O'ldir,
ichingdagi xoinni o'ldir,
valida ko 'ziga boqishdan avval,
ma' shuqa qo 'ynida yotishdan avval,
zulmat ummoniga botishdan avval.
Yo'ldir bu,
nafsning botqog 'i emas,
qilichning damiday chaqnagan yo'ldir.
Bu yo'lga yuzingni burishdan avval
O'ldir, ichingdagi xoinni o'ldir.

In the given excerpt, the repeated unit *o'ldir* ("kill") in the first stanza is developed further at the end of the following line as *xoinni o'ldir* ("kill the traitor"). The repetition of the predicate in the imperative form immediately captures the reader's attention, creating the impression that the message is directed personally at them. Used as an epiphora, this repetition reinforces the emotional tone of the text, contributing significantly to the development of the poetic intent in harmony with the content. In the subsequent stanza, the repeated unit *yo'ldir* ("it is the path") also demonstrates an epistrophe, and the poet's creative use of this device becomes particularly evident in the final stanza. The line *O'ldir, ichingdagi xoinni o'ldir* ("Kill, kill the traitor within you") initially produces an internal epistrophe within the same stanza, while later the poet connects entire stanzas through epistrophic repetition, enhancing the expressive and aesthetic power of the message. As is often said, a true work of art provokes reflection and analysis. The recurring expressions in the poem evoke different interpretations in each reader's mind. The idea of becoming a true human being embarking on the path of moral perfection and overcoming one's ego is conveyed through repetition in a highly emotional and vividly colored manner. Repetitions in the poem not only help structure the text and create rhythmic and tonal unity but also serve to fix the lines in the reader's memory as compact, resonant

verses. The poet skillfully employs both contact (closely spaced) and distant (widely spaced) repetitions, achieving a balanced and powerful poetic effect.

The second section of this chapter is titled “*The Poetic Function of Chiasmic Syntactic Constructions in the Poet’s Works.*” The term *chiasm* originates from the Greek word *chiasmōs*, meaning “cross-shaped” or “arranged in the form of the Greek letter X.” In linguistics, it refers to a rhetorical or syntactic figure in which elements of a sentence are repeated in reverse order, creating a mirrored or cross-like structure⁴⁶. In Uzbek linguistics, this figure has been studied in a focused, monographic manner by the researcher O. Mamaziyaev, who analyzed its structural and stylistic characteristics in depth.⁴⁷ The researcher evaluates chiasmus as a syntactic figure involved in poetic discourse.

*Chaqin bo‘lma,
Bo‘lma guldirak,
yerdan ko‘pam uzoqlab ketma.* (“Chaqin bo‘lma”)

In the given example, when the parts of the sentences used in succession changed places, their synonyms were used, creating a chiasm. The peculiar rhythm and harmony in the verses gave expressiveness to the poetic speech, served to attract the listener’s attention, and to exaggerate and emphasize the meaning of the parts.

The third chapter, entitled “*Irony and its specific manifestations in the poet’s work,*” is devoted to the analysis of irony, which covers the main content of Shavkat Rahmon’s work.

Shavkat Rahmon used irony as a means of emotional expression of his subjective attitude to the existing social reality, the painful problems of the era, and the difficult lifestyle of the people. For example:

*Hammamiz quyoshda kuygan jizzamiz,
Qachon tiz cho‘kuvdik,
Hamon izzamiz...
Sirqirab og‘riydi shishgan tizzamiz
O‘rindan ozgina tursak maylimu?*

Here, the word *jizza* is used in the sense of “burnt meat” or “scorched flesh,” metaphorically referring to the burning of the human body through labor. In the line “*Sirqirab og‘riydi shishgan tizzamiz*” (*Our swollen knees ache in pain*) the epithet *swollen* alludes to the idea of “*biz doimo tiz cho‘kib yashadik*” (*we have always lived on our knees*). Through artistic devices, the poet vividly portrays a person oppressed under the cruelty of a totalitarian regime. In the final line, the lyrical hero’s rebellion against this condition is expressed by attaching the interrogative particle *-mi* to the word *tasdiq* (“affirmation”). The alternate use of the particle as *-mu* intensifies the tone of irony and sarcasm embedded in the text, emphasizing the poet’s subtle mockery of the existing state of affairs.

In the example above, the ironic content is expressed through morphological units, while in the next poem it is expressed through lexical units:

In one day, I took off my shirt and thought

⁴⁶ Гаспаров М.Л. Хиазм // Литературный энциклопедический словарь / Под ред. В.М. Кожевникова, П.А. Николаева. – М.: Сов. энциклопедия, 1987. – С. 482.

⁴⁷ Мамазияев О. Ўзбек поэтик нуткида хиазм ва градация: Филол. фан. номз... дисс. автореф. – Фарғона, 2004. – Б. 26.

My body is a place where cotton was never planted.

The poet employs irony to depict the tragic scenes of a time when fulfilling the cotton production plan was given top priority an era when cotton was planted in schoolyards, kindergarten gardens, and even on the rooftops of houses. The sarcastic line “*My body is the only place left where cotton hasn’t been planted*” provokes a bitter, ironic laughter. Beneath it lies a reflection of the unimaginable tragedies that the disastrous policy of cotton monoculture brought upon an entire nation.

In Shavkat Rahmon’s poetry, ironic meaning is created through intonational-phonetic, morphological, lexical, phraseological, and syntactic devices, which are discussed in detail in the research. The fourth section of the third chapter, titled “*Antithesis and Its Artistic-Linguistic Potential*,” analyzes how the poet’s subjective evaluation and poetic purpose are verbalized through the use of antithesis. In poetic speech, antithesis arises from the comparison of two opposing or contrasting concepts, images, events, or their attributes. The use of more than one contrasting unit within a poem serves to express the sense of contrast more vividly and effectively.

*Bu so ‘zni bir umr aytmay yashadim,
har **shodlik** kelganda yurdim sekinroq.
G’am so ‘zin elimdan **avvalroq** aytdim,
baxt so ‘zin aytaman,
eldan **keyinroq**. (“Baxt so ‘zi”)*

*I’ve lived whole life without uttering this word,
stepped slower when **joy** arrived each time,
said the word **pain** before my people did,
and I’ll say the word happiness
after everyone else. (“The Word Happiness”)*

Sometimes, the poet’s poems use more than one antithesis, which allows him to vividly portray the vices of a tyrannical regime with sharp irony.

*Ijozat berdilar,
qidir dedilar,
kun sayin ganjina talab qildilar,
tillo oldilar-u, zahar berdilar,
zig’irday aybingni shoxga ildilar. (“Bir suvrat taassuroti”)*

*They gave permission,
told us to seek,
demanded treasure day by day,
they took the gold but gave poison,
hung your **tiniest** sin upon a branch. (“An Impression of an Image”)*

Our country is rich in natural resources. During the Soviet period, precious metals and gold were transported to the center, to Moscow. In this poem, the phrase “*they took the gold*” reflects precisely these events. Moreover, in industry, the monoculture of cotton was established, and as a result of using various chemical substances to obtain rapid and abundant harvests, the land, flora, fauna, and even humans were poisoned, leading to the emergence of various diseases and bringing the

environment to the brink of disaster. The poet conveys this situation in the poem through the phrase “*they gave poison.*” The words *gold* – representing the most beneficial – and *poison* – representing the most harmful – form a contrasting relationship of opposites. In *The Explanatory Dictionary of the Uzbek Language*, the word *zig‘irday*⁴⁸ (in Uzbek sample) is defined as “*very small, the size of a flax seed.*” Among the people, when something small is to be shown to everyone, it is often hung on a tree branch for display. The poet uses this image to create the expression “*to hang on a branch*” and employs it in the text with the figurative meaning of exaggerating something insignificant. As a result, the word *zig‘irday* forms a contrast with the phrase “*to hang on a branch*”; when connected with the line “*They gave permission,*” the meaning of the poem becomes even more realistic. Underneath the text lies a clear allusion to the accusations directed at the entire Union under the label “the Uzbek affair – the cotton affair.” Through such contrasting imagery, Shavkat Rahmon conveys with biting irony that the true aim of the former regime in the Turkestan region was not to build a society of equal workers, but rather to exploit this land selfishly for its own interests.

The fourth section of the third chapter is titled “*Analysis of the Poetic Purpose Attributed to Forms of Address.*” It discusses how forms of address, considered one of the syntactic figures, serve not only the function of calling, appealing, or summoning, but also perform a linguo-poetic role by reflecting the speaker’s subjective attitude and various shades of meaning. In the poet’s works, addresses are directed toward the earth, an ant, feelings, birds, a nightingale, and the heart – through which the poet’s lyrical “self,” his tender soul, and his social outlook as an individual are revealed.

In our Uzbek language, the word *ena* is also used to refer to “*mother.*” In colloquial speech, this word is typically employed in situations of helplessness or misfortune, and is used figuratively in expressions such as *I cried out “Ena”* or *I saw my “Ena”*, conveying deep emotional distress. The poet, who possessed a profound understanding of the subtlest nuances of our language, uses this word in his poetic text in accordance with its colloquial meaning and emotional connotation.

*Ena-ey,
Ena yer,
qonimni ichgil,
tezroq ado bo‘lsin jismimda xo‘rlik.*

*Oh, Mother,
Oh, Mother Earth,
drink my blood,
let the humiliation in my body end soon.*

(“*About a Traitor*”)

Forms of address, when accompanied by interjections and modifiers, not only attract attention but also influence the tempo and intonation.

⁴⁸ O‘zbek tilining izohli lug‘ati. 6 jildli. 6-jild. X – Ch. – Тошкент: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B. 378.

*Oh, feeling, like a sword,
Oh, you are killer sense,
enough! Don't torment me any longer in the desert,
let this flower press its face on mine,
and to crush into pieces my heart!* ("Munojot")

A distinctive feature of the poet's works is the presence of the spirit of bravery and deliverance. This feeling is like a sword that cuts through bondage – a force that destroys enslavement. The *flower* symbolizes freedom; therefore, once it attains liberty and sees the nation free, it needs nothing more. In this context, the form of address functions as a key to understanding the artistic meaning. The fact that a stanza begins with interjections or expanded address forms containing modifiers establishes a high tempo consistent with the content, thereby intensifying emotionality and imagery.

Shavkat Rahmon made effective use of certain types of address forms. Having a deep understanding of the inner potential of the Uzbek language, he was able to infuse these forms of address with subtle shades of meaning, employing them in accordance with his artistic purpose and enhancing the aesthetic appeal of his poetry.

CONCLUSION

1. In the linguo-poetic analysis of poetic speech, special attention is paid to the functional potential of units at all levels within the text, in accordance with their poetic actualization, the task set by the author for each unit, and the ways of fulfilling that task. Linguistic units possess their own expressive capacities as well as a specific purpose in describing events, depicting poetic landscapes, emotions, or experiences. The linguo-poetic analysis of a poetic text serves to identify, clarify, and linguistically substantiate these expressive possibilities.

2. Studying the connotative semantic nuances of lexical units that serve to reveal such themes as courage, *freedom*, *patriotism*, *love of truth*, *bravery*, and *national pride* in Shavkat Rahmon's poetry, as well as analyzing the linguistic manifestation of the poet's depiction of the human spirit on the basis of linguo-poetic principles, is of great importance for understanding the development of the modern Uzbek literary language.

3. In the poems of Shavkat Rahmon, the elongated pronunciation of vowels, the clustering of consonants, and especially the figurative expression of various semantic nuances conveyed through onomatopoeia, alliteration, and assonance have become important linguo-poetic tools for influencing the reader's emotions.

4. The epithet, one of the means of artistic expressiveness in the poet's works, plays an important role in vividly conveying the artistic concept and in shaping poetic images of consistent meaning. In particular, poetically colorful individual epithets such as "*single wind*," "*a cry covered with a white scarf*," "*sharp spirit*," "*silent rebellion*," "*living word*," and "*mute wells*" testify to the poet's artistic mastery and demonstrate the wide expressive potential of the Uzbek language.

5. In the poems of Shavkat Rahmon, there are poetic words frequently used, one of which is the lexeme *stone*. The poet creates such an artistic atmosphere in the text that the word, under the semantic influence of other words, acquires a new

metaphorical meaning, and each resulting figurative sense attains its own unique meaning and poetic paint. This defines the poet's distinctive style of creating metaphors.

6. In Shavkat Rahmon's creative work, a clear tendency can be observed toward masterful use of the expressive potential of words and the employment of elegant similes that bestow extraordinary beauty upon the imagery. The author's similes and personifications he employs possess linguo-poetic value due to their clarity of depiction, emotional richness, and vivid imagery.

7. In the poetic text, the use of dialectisms as elements possessing poetic resonance and expressiveness is of great significance. In Shavkat Rahmon's poems, their functions become particularly active in creating the integrity of tone, quickly capturing the reader's attention, and expressing the poet's artistic and ideological intent. Furthermore, the use of dialectal words in his poetry not only serves to convey the author's specific artistic and ideological purpose more effectively, but also enriches the literary language with the beauty of dialectal expressions, revitalizes dialectal vocabulary, and clearly conveys the idea of striving for self-awareness thus fulfilling important linguo-poetic functions.

8. In Shavkat Rahmon's poetry, onomastic units are poetically actualized, and such poetonyms including anthroponyms and toponyms frequently occur in his poems. These units, serving as poetic devices that ensure the multilayered meaning of the artistic text, contribute to the richness and profound emotional impact of the poet's works.

9. In his poems, Shavkat Rahmon employed various types of repetition such as anaphora, epiphora, acromonogram, prosapodosis, and syntactic-grammatical repetition assigning each of them a distinct poetic function. These repetitions performed an important linguo-poetic role, serving as units that structure the text, enhance the expressiveness of expression, unify the verses of a poem into a coherent whole, and create a melodic integrity.

10. In Shavkat Rahmon's poems, irony is used as a means of emotionally expressing the poet's subjective attitude toward existing social reality, the painful problems of the era, and the difficult living conditions of the people. The ironic meaning is created through intonational-phonetic, grammatical, lexical, phraseological, and syntactic devices.

11. Shavkat Rahmon made skillful use of antithesis in his poems. As a result, through comparison, contrast, and opposition, he was able to achieve an exceptionally powerful and expressive artistic effect in his poetic texts.

12. In the poet's poems, forms of address, which are considered one of the syntactic figures, serve not only the function of calling, appealing, or encouraging, but also fulfill a linguo-poetic function by expressing the speaker's subjective attitude and various shades of meaning.

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

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

ЮНУСОВА ЖАМИЛА БОЛТАБОЕВНА

**ЛИНГВОПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ПОЭЗИИ ШАВКАТА
РАХМОНА**

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ВВЕДЕНИЕ

(аннотация диссертации доктора философии (PhD))

Цель исследования состоит в выявлении поэтически актуализированных языковых единиц в стихотворениях Шавката Рахмона и их лингвопоэтическом анализе, что позволяет раскрыть мастерство поэта в использовании языковых средств и определить его вклад в развитие узбекского литературного языка.

Объектом данного исследования послужили книги Шавката Рахмона «Красочные мгновения», «Грани сердца», «Ясные дни», «Цветущий камень», «Бодрствующие горы», «Хулво», «Тихий бунт», «Избранное», а также стихотворения из поэтических сборников «Сквозь вечность» и «Дух Зульфикара».

Научная новизна исследования заключается в следующем:

в поэзии Шавката Рахмона доказаны эмоционально-эстетические особенности авторских метафор – таких как *«три жёлтых змеи»*, *«железные занавесы»*, *«камень клеветы»*; индивидуальных эпитетов – *«свирепый дух»*, *«тихий бунт»*, *«живое слово»*, *«немой колодец»*; а также уникальных сравнений – *«оскорбление – копьё, пронзившее память»*, *«любовь – прекрасная бабочка»*;

Обоснован лингвопоэтический потенциал поэтонимов, употреблённый в стихах поэта *Муканна, Искандер, Чингизхан, Машираб, Хотам, Билол, Мансур Халладж* – в обеспечении многослойности художественного текста; а также эстетическая функция окказиональных единиц *harbiston, ozodruh, falajruh*, отражающих дух эпохи, в которую творил поэт и диалектизмов *hulvo, shomurut*;

Установлено, что в стихах Шавката Рахмона посредством иронии выражается субъективное отношение к существующей социальной ситуации; что формы обращения, такие как *«Шоираджан»* и *«Нодираджан»*, создают коннотативное значение и что художественный текст формируется с помощью повторов и хиазмов;

Раскрыт лингво-поэтический потенциал выражений, употреблённых поэтом с определённой художественной целью и создающих контрастный смысл, таких как: *«взяли золото – а дали яд»*, *«крошечную вину повесили на ветку»*, *«ядро полное печали, а кожура – из золота»*.

Внедрение результатов исследований. На основе результатов исследования лингвопоэтических особенностей стихов Шавката Рахмона:

сведения о художественно-идеологическом содержании поэзии Шавката Рахмона, его своеобразном художественном языке и месте в узбекской литературе; о мастерстве поэта и богатых выразительных возможностях узбекского языка, раскрытых через такие авторские метафоры, как *«три жёлтые змеи»*, *«железные занавесы»*, *«камень клеветы»*, через такие индивидуальные эпитеты, как *«свирепый дух»*, *«тихий бунт»*, *«живое слово»*, *«немой колодец»*, а также через такие индивидуальные сравнения, как *оскорбление – копьё, вонзившееся в память; любовь – прекрасная бабочка;*

результаты исследования, выводы и материалы диссертации были использованы в рамках государственного научно-технического проекта «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы» № PF-201912258, выполненного в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы (Справка Министерства высшего образования, науки и инноваций Республики Узбекистан, Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои, № 01/4-3024 от 9 июля 2025 года). В результате содержание проекта было обогащено новыми материалами;

лингвопоэтические возможности поэтонимов *Муканна*, *Искандар*, *Чингизхан*, *Машираб*, *Хотам*, *Билол*, *Мансур Халладж*, используемых в стихах Шавката Рахмона для обеспечения многослойности художественного текста, теоретические выводы о коннотативном значении и художественно-эстетической функции обращений *Шоираджон*, *Нодираджон* были использованы в рамках государственного научно-технического проекта «Создание толкового орфографического словаря узбекских имён и мобильного приложения» № IL-21091506, выполненного в 2022–2023 годах в Ташкентском государственном университете узбекского языка и литературы (Справка Министерства высшего образования, науки и инноваций Республики Узбекистан, Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои, № 01/4-3355 от 30 июля 2025 года). В результате пояснения к именам, представленным в проекте, стали более совершенными;

сведения, связанные с ролью иронии, повторов и хиазмов в раскрытии художественно-идеологического содержания творчества Шавката Рахмона, а также с лингвопоэтическими возможностями выражений «*взяли золото – а дали яд*», «*крошечную вину повесили на ветку*», «*ядро полное печали, а кожа – из золота*», используемых поэтом с определённой художественной целью и создающих противоположный смысл, были использованы творческим коллективом телеканала «Махалля» Национальной телерадиокомпании Узбекистана при подготовке радиопередачи «История одного произведения», вышедшей в эфир во втором квартале 2025 года (Справка Государственного учреждения телеканала «Махалля» Национальной телерадиокомпании Узбекистана, № 11 от 21 июля 2025 года). В результате содержание передачи было обогащено на основе научно-теоретических взглядов и выводов автора.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка литературы. Общий объём диссертации составляет 168 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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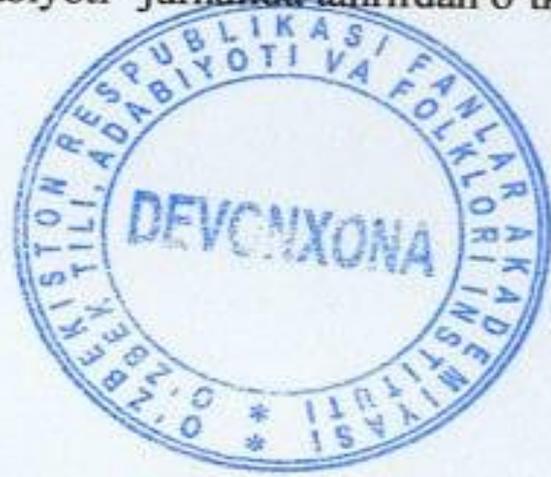
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