

**FARG‘ONA DAVLAT UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH**

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**FARG‘ONA DAVLAT UNIVERSITETI**

**SHODMONOV XOLMATJON PULATJON O‘G‘LI**

**SINTAKTIK-STILISTIK FIGURALAR KONVERGENSIYASI**

**10.00.01 – O‘zbek tili**

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

**Farg‘ona – 2025**

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## KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Dunyo tilshunosligida keyingi yillarda tilni nafaqat aloqa-aralashuv vositasi sifatida o'rganish, balki inson ruhiyatiga ta'sir etish vositasi sifatida ham o'rganish ommalashib bormoqda. Lisoniy birliklarning kommunikatsiya jarayonidagi ishtiroki, shuningdek, ularning ma'lum bir vazifa uchun xoslanishi – funksionallashuvi masalalarini o'rganish kun tartibiga chiqmoqda. Nutq tarkibida qo'llanuvchi har bir birlikning inson ongiga ta'sir etish xususiyatlarini o'rganish dolzarb vazifalardan biriga aylanib bormoqda. An'anaviy tilshunoslikda sintaktik-stilistik figuralar, sintaktik-stilistik vositalar, uslubiy vositalar atamaları ostida o'rganib kelingan ta'sir vositalarining inson ongiga ta'sir etuvchi xususiyatlarini yanada chuqurroq va kengroq o'rganish bu borada amalga oshirilishi lozim bo'lgan tadqiqot yo'nalishlaridan biri hisoblanadi. Sintaktik-stilistik figuralarning konvergentsiyasi (nutqda aralash holatda qo'llanishi)ni o'rganish, ularning funksional imkoniyatlarini ilmiy jihatdan chuqurroq tushunish va talqin qilish imkoniyatini beradi. Bugungi kunda dunyo tilshunosligida olib borilayotgan lingvopoetik tadqiqotlar, jumladan, poetik sintaktik stilistika doirasida amalga oshirilayotgan izlanishlar soha rivojida alohida amaliy ahamiyatga ega.

Jahon tilshunosligida sintaktik-stilistik figuralarga oid tadqiqotlar antropotsentrik va lingvopoetik metodlar asosida amalga oshirilmoqda. Hozirgi kunda badiiy nutqning ta'sirchanligi va obrazlilikini ta'minlovchi va emotsional-ekspressivligini oshiruvchi vosita va figuralarni tilshunoslik hamda adabiyotshunoslik fanlarining kesishuvida, ya'ni lingvopoetik tadqiqotlar doirasida o'rganish an'anaga aylanib bormoqda. Buning natijasida badiiy nutqni lisoniy jihatdan to'laqonli baholash, uning ta'sir mexanizmlarini aniqlash imkoniyati vujudga kelmoqda. Endi tilshunos tadqiqotchilar diqqati lisoniy birliklarni tasviriy xarakterda o'rganish bilan cheklanmay, ularning funksional imkoniyatlarini tadqiq etishga qaratilmoqda. Shuning uchun ham sintaktik-stilistik figuralar sifatida talqin etilayotgan lisoniy birliklarni lingvokulturologik va lingvopoetik tadqiqotlar doirasida o'rganish orqali muammoning nazariy jihatlarini to'liq asoslash maqsadga muvofiq bo'ladi.

Hozirgi Yangi O'zbekiston sharoitida ilmiy-tadqiqot ishlarini yanada rivojlantirish, mamlakatimizda Yangi O'zbekistonni barpo etish jarayonida "...xalqimizning tarixiy merosi, urf-odatlar va milliy tarbiya an'alarini asrab-avaylash, keng aholi qatlamlari, ayniqsa, yoshlarimiz o'rtasida dinlararo bag'rikenglik, millatlararo totuvlik va o'zaro mehr-oqibat muhitini mustahkamlash bo'yicha chora-tadbirlar ishlab chiqish va joriy etish<sup>1</sup>", "...xalqimizning ko'p asrlik madaniy, ilmiy-ma'rifiy va badiiy tafakkuri, intellektual salohiyatining yorqin va bebaho mahsuli bo'lgan o'zbek tilini jahondagi boy va qadimiy tillardan biri<sup>2</sup>" sifatidagi nufuzini yanada mustahkamlash til ilmida til – shaxs – madaniyat, til – shaxs – jamiyat tizimida qimmatli ilmiy izlanishlarni talab etmoqda. Bu esa o'z navbatida tilshunoslar zimmasiga o'zbek tili bo'yicha olib borilayotgan tadqiqotlar doirasini yanada kengaytirish, jahon ilmiy-tadqiqot standartlari asosida

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<sup>1</sup>O'zbekiston Respublikasi Prezidentining "Ma'naviy-ma'rifiy ishlar samaradorligini oshirish va sohani rivojlantirishni yangi bosqichga ko'tarish to'g'risida"gi PQ-3160-son qarori. – Toshkent sh. 28.07.2017. Manba: <https://lex.uz/docs/-4071203> (murojaat sanasi: 17.07.2024).

<sup>2</sup>O'zbekiston Respublikasi Prezidentining "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida"gi PF-5850-son farmoni. 21.10.2019. Manba: <https://lex.uz/docs/-4561730> (murojaat sanasi: 21.08.2024).

o‘zbek tilining keng ifoda imkoniyatlarini ko‘rsatib berish vazifasini yuklaydi. Tilimizning milliy grammatik qurilishi, hissiy-ta’siriy va ekspressivligi hamda ifoda imkoniyatlarining to‘g‘ri talqini milliy mafkura va g‘oyalarimizning ravnaqi uchun eng muhim omillardan biridir. Shuning uchun ham, sintaktik-stilistik tadqiqotlar doirasida hissiy-ta’siriy funksiyasi jihatidan o‘ziga xos bo‘lgan sintaktik-stilistik figuralarni tadqiq etish, keng va atroflicha baholash bugungi kunning asosiy masalalaridan biri hisoblanadi. Ayniqsa, bunday sintaktik-stilistik figuralarning birgalikda qo‘llanishi – konvergensiya hodisasini yuzaga keltirishi o‘zbek milliy muloqot jarayonining muhim bir birligi, g‘oyaviy va hissiy ta’sir qilishning asosiy vositasi hisoblanadi. Ulardagi keng ko‘lamlilik, dialektika qonuniyatlarini o‘zida to‘la aks ettira olish xususiyatlari mazkur sintaktik-stilistik figuralardagi konvergensiya hodisasini o‘rganish zaruratini keltirib chiqaradi.

Ushbu dissertatsiya tadqiqoti O‘zbekiston Respublikasi Prezidentining 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi, 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”, 2020-yil 29-oktabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2020-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida” farmonlari; 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2019-yil 4-oktabrdagi PQ-4479-son “O‘zbekiston Respublikasining “Davlat tili to‘g‘risida”gi qonuni qabul qilinganligining 30 yilligini keng nishonlash to‘g‘risida”gi qarorlari; O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 22-maydagi 304-son “Oliy o‘quv yurtidan keyingi ta’lim tizimini yanada takomillashtirish to‘g‘risida”gi qarori hamda ushbu faoliyat doirasidagi boshqa me‘yoriy-huquqiy hujjatlarda nazarda tutilgan vazifalarni amalga oshirishga ushbu dissertatsiya muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Mazkur tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

**Muammoning o‘rganilganlik darajasi.** Sintaktik-stilistik figuralar masalalari jahon tilshunosligida uzoq yillar davomida V.V.Vinogradov, I.R.Galperin, B.A.Larin, G.V.Stepanov, V.M.Jirmunskiy, D.N.Shmelev, N.P.Nebrosina, Y.M.Lotman, G.Y.Solganik, Y.M.Trofimova, L.A.Xoreshko, N.S.Bolotnova, Y.V.Kazarin, E.I.Koroleva, A.A.Lebedev, V.N.Patrojeva,

V.V.Babayseva, I.I.Kovtunovalarning ilmiy-tadqiqot ishlarida yoritib kelingan<sup>3</sup>. Sintaktik-stilistik figuralarda konvergensiya hodisasining yuzaga kelishi bo'yicha olib borilgan tadqiqotlar sifatida esa V.Riffater, V.N.Malevannaya, N.S.Matorina Y.V.Ivanova, S.A.Kuzmenko, G.A.Kopnina<sup>4</sup>larning monografik tadqiqotlarini ko'rsatib o'tishimiz mumkin.

Keyingi yillarda o'zbek tilshunosligida ham sintaktik-stilistik figuralar va ular bilan bog'liq hodisalar badiiy nutq masalalariga bag'ishlangan ishlarda I.Mirzaev, A.Mamajonov M.Yo'ldoshev, M.Yoqubbekova, S.Karimov, M.Abdupattoyevlarning doktorlik<sup>5</sup>, G.Muhammadjonova, M.Yo'ldoshev, E.Ibragimova, O.Mamaziyayev, D.Jamoliddinova, D.Shodiyeva, S.Umirova, O.Tursunovalarning nomzodlik dissertatsiyalarida turli aspektlarda o'rganilgan bo'lsa-da<sup>6</sup>, ularda konvergensiya hodisasining yuzaga kelishi monografik planda alohida tadqiqot obyektini sifatida maxsus o'rganilmagan.

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<sup>3</sup>Виноградов В.В. Язык и стиль русских писателей. – М.: Наука, 1990; Гальперин И.Р. Текст как объект лингвистического исследования. – М.: Наука, 1981; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1973; Степанов Г.В. Язык. Литература. Поэтика. – М.: Наука, 1988; Жирмунский В.М. Рифма, ее история и теория // Теория стиха. – Л.: Наука, 1975; Шмелев Д.Н. Слово и образ. – М.: Наука, 1964; Небросина Н.П. Синтаксис стихотворной речи как предмет лингвопоэтического исследования: На материале англ. и амер. поэзии XVI-XX вв: Автореф. дисс. ... канд.филол.наук. Пермь, 1997; Лотман Ю.М. Структура художественного текста. – М.: Искусство, 1998; Лотман Ю.М. Анализ поэтического текста. – Л.: Просвещение, 1972; Солганик Г.Я. Синтаксическая стилистика. – М.: Наука, 2022; Трофимова Ю.М. Лингвистика поэтического синтаксиса. – Саранск, 2015; Хорешко Л.А. Лингвокультурологический анализ поэтического текста и его передача на английский язык. – Белгород, 2018; Болотнова Н.С. Изучение идиостиля в современной коммуникативной стилистике художественного средства. – М.: Наука, 2004; Казарин Ю.В. Поэтический текст как система – Издательство Уральского университета, 1999; Королева Е.И. Экспрессивные грамматические средства языка в аспекте функционально-семантического поля (на материале современной британской баллеристики): Автореф. дисс. ... канд.филол.наук. – Екатеринбург, 2016; Лебедев А.А. Поэтический синтаксис П.А.Вяземского: Автореф. дисс. ... канд.филол.наук. – Петрозаводск, 2016; Патронева В.Н. Типы и функции осложняющих конструкций в языке русской поэзии XVIII-XIX вв: Автореф. дисс. ... д-ра. филол.наук. – СПб., 2020; Бабайцева В.В. Читая стихи... (синтаксис и семантика) 2-изд. – М.: Флинта, 2016; Ковтунова И.И. Поэтический синтаксис. – М.: Наука, 1986.

<sup>4</sup>Riffaterre V. Criteria for Style Analysis // Word. – April 1959. №1; P. 15-18; Малеванная В.Н. Синтаксическая конвергенция в английской художественной прозе. – Киев: Просиздат, 1986; Маторина Н.С. Информационный потенциал стилистической конвергенции (на материале англо-американской художественной прозы). – М.: Наука, 1989; Иванова Е.В. Когнитивный аспект перевода стилистической конвергенции: Автореф. дисс. ... канд. филол.наук. – Уфа, 2006; Кузьменко С.А. Лингвопрагматические свойства конвергенции стилистических средств: Автореф. дисс. ... канд.филол.наук. – Ставрополь, 2006; Копнина Г.А. Конвергенция стилистических фигур в современном русском литературном языке: на материале художественных и газетнопублицистических текстов: Автореф. дисс. ... канд.филол.наук. – Красноярск, 2021.

<sup>5</sup>Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра. филол.наук. – Ташкент, 1992; Мамажонов А. Қўшма гап стилистикаси. – Тошкент: Фан, 1990; Каримов С. Ўзбек тилининг бадий услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1994; Йўлдошев М. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2008; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси: Филол. фан. д-ри ... дисс. – Фарғона, 2021.

<sup>6</sup>Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодалашнинг усул ҳамда воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001; Мамазияев О. Ўзбек поэтик нутқида хиазм ва градиация: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2004; Жамолиддинова Д. Бадий нутқда парантез бирликларининг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009; Шадиёва Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007; Умирова С. Ўзбек шеърятининг лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида): Филол. фан. б. фалс. док. ... дисс. автореф. – Самарқанд, 2019; Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Филол. фан. б. фалс. док. ... дисс. – Фарғона, 2019.

**Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya tadqiqoti Farg'ona davlat universiteti ilmiy-tadqiqot ishlari rejasining "O'zbek tili sintaksisi muammolari va sintaktik stilistika" mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi:** o'zbek tilshunosligida konvergensiya nazariyasini asoslash bilan birga, mazkur hodisaning sintaktik-stilistik figuralarda yuzaga kelish holatlarini baholash va funksional imkoniyatlarini yoritib berishdan iborat.

**Tadqiqotning vazifalari:**

tilshunoslikda lingvistik konvergensiya nazariyasi muammolari haqidagi mavjud tushuncha va hodisalarni tizimli o'rganish va o'zbek tilshunosligida konvergensiya hodisasining mohiyatini yoritish;

tilning ta'sir funksiyasining yuzaga kelishida muhim vazifa bajaruvchi sintaktik-stilistik figuralarning stilistik tizimdagi o'rni, ahamiyati va ularni o'rganishning dolzarbligini yoritish;

sintaktik-stilistik figuralarda konvergensiya hodisasining voqelanishi, konvergensiyaning badiiy nutqda qo'llash zarurati va bunda nutqda ta'siriylik darajasining o'sishi bilan bog'liq masalalarni sharhlash va tahlilga tortish;

o'zbek badiiy nutqida sintaktik-stilistik figuralarning konvergentiv holatlarda qo'llanishi va bunda poetik nutq tarkibidagi funksional-stilistik o'zgarishlarni izohlash;

sintaktik-stilistik figuralarda yuzaga keladigan konvergensiya hodisasining funksional imkoniyatlari – emotsional-ekspressivlik va ta'siriylikni kuchaytirishdagi o'rni, fikr ifodasiga ta'sirini yoritish bilan birga, o'zbek badiiy nutqidan olingan misollar yordamida sintaktik-stilistik konvergensiyaning asosiy belgi-xususiyatlarini ko'rsatib berish.

**Tadqiqotning obyekti** sifatida o'zbek badiiy nutqi va unda qo'llanuvchi sintaktik-stilistik figuralar konvergensiyasi belgilangan.

**Tadqiqotning predmetini** sintaktik-stilistik figuralar konvergensiyasi va uning o'ziga xos stilistik, semantik va funksional tahlili tashkil etadi.

**Tadqiqotning usullari.** Sintaktik-stilistik figuralar konvergensiyasining o'ziga xos stilistik, semantik va funksional xususiyatlarini aniqlashda sinxron-tasviriy, tavsifiy, komponent va kontekstual tahlil, oppozitiv, qiyoslash usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

lingvistik konvergensiya nazariyasi muammolari haqidagi mavjud tushuncha va hodisalarni tizimli o'rganish bilan birga, tilshunoslikda konvergensiya hodisasining mohiyati hamda uni o'rganishning nazariy va amaliy ahamiyati yoritilgan;

sintaktik-stilistik figuralarning stilistik tizimdagi o'ziga xos o'rni va ularni o'rganishning tilshunoslik fani, jumladan, sintaktik stilistika yo'nalishi uchun dolzarbligi, nazariy va amaliy ahamiyati aniqlangan;

konvergensiya hodisasining sintaktik-stilistik figuralarda aniq va to'laqonli voqelanishi bilan bog'liq nutqiy masalalar lisoniy dalillar tahlillari asosida isbotlangan;

o'zbek poetik nutqida sintaktik-stilistik figuralarning konvergentiv holatlarda qo'llanishi va bunda nutq tarkibidagi sintaktik-stilistik hamda funksional o'zgarishlar, o'ziga xos lisoniy xususiyatlar misollar yordamida dalillangan.

**Tadqiqotning amaliy natijasi** quyidagilardan iborat:

badiiy nutqda konvergensiya hodisasining yuzaga kelishi va bu hodisani o'rganishning nazariy va amaliy ahamiyati isbotlangan;

konvergensiya hodisasining sintaktik-stilistik figuralarda voqelanishi bilan bog'liq masalalar lisoniy dalillar vositasida izohlangan va tahlil etilgan;

o'zbek nutqida sintaktik-stilistik figuralarning konvergentiv holatlarda qo'llanishi, konvergensiya hodisasining funksional imkoniyatlari – emotsional-ekspressiv, nutqni shakllantirish funksiyalari o'zbek poetik nutqidan olingan lisoniy dalillar asosida tahlilga tortilgan va izohlangan.

**Tadqiqot natijalarining ishonchligi** olib chiqilayotgan masalalarning aniqligi, g'oyalarning an'anaviy sintaktik stilistika qonuniyatlarga mosligi, muammoni tadqiq etishda ilmiy-nazariy manbalarga tayanilganligi, tadqiqot jarayonida olib borilgan tahlillarning nazariy asosga va amaliy ahamiyatga ega ekanligi bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati o'zbek tili sintaktik stilistikasi va lingvopoetikasini yangi ma'lumotlar bilan boyitish, sintaktik-stilistik figuralarning stilistik va funksional xususiyatlari haqida keng qamrovli ilmiy-nazariy xulosalar chiqarish imkonini beradi.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiya materiallari va xulosalaridan oliy o'quv yurtlari filologiya fakultetlarida 70230101 – Lingvistika (o'zbek tili) magistratura mutaxassisligida “Matn lingvistikasi”, “Sintaktik stilistika”, “Lingvopoetika” kabi tanlov fanlarini o'tishda hamda 60230100 – Filologiya va tillarni o'qitish (o'zbek tili) bakalavriat ta'lim yo'nalishi talabalari uchun “Hozirgi o'zbek adabiy tili (sintaksis)”, “Tilshunoslik nazariyasi”, “Uslubshunoslik” fanlarini o'qitishda, mazkur fanlardan darsliklar, sintaktik stilistika masalalariga bag'ishlangan monografiyalar va o'quv-uslubiy qo'llanmalar yaratishda foydalanish mumkinligida ko'rinadi.

**Tadqiqot natijalarining joriy qilinishi.** Sintaktik-stilistik figuralar konvergensiya masalalariga bag'ishlangan dissertatsion ishda erishilgan ilmiy natijalar asosida:

lingvistik konvergensiya nazariyasi muammolari haqidagi mavjud tushuncha va hodisalarni tizimli o'rganish bilan birga, tilshunoslikda konvergensiya hodisasining mohiyati hamda uni o'rganishning nazariy va amaliy ahamiyati yoritilganligi bo'yicha berilgan ilmiy xulosa va tavsiyalaridan 2020-2021-yillarda O'zbekiston davlat xoreografiya akademiyasida amalga oshirilgan “O'zbek milliy raqs san'atini targ'ib etishga bag'ishlangan veb-sayt va multimedia mahsulotlari (elektron lug'atlar) to'plamini yaratish” mavzusidagi IZ-2019081663 raqamli fundamental loyiha doirasida “O'zbek milliy raqs terminlarining qisqacha o'zbekcha-ruscha-inglizcha-fransuzcha izohli lug'ati”ni yaratishda foydalanilgan. (O'zbekiston Respublikasi Madaniyat Vazirligi O'zbekiston Davlat xoreografiya akademiyasining 2025-yil 3-martdagi 1/04-187 raqamli ma'lumotnomasi). Natijada, loyihaning asosiy qismi ilmiy-nazariy jihatdan mukammallashgan;

sintaktik stilistik figuralarning stilistik tizimdagi o'rni va ularni o'rganishning tilshunoslik fani uchun ahamiyatiga oid ilmiy qarashlari va xulosalaridan “O'zbekiston” teleradiokanalining “Bedorlik”, “Ijod zavqi”, “Ta'lim va taraqqiyot”, “Millat va ma'naviyat” radioeshittirishlari ssenariylarini tayyorlashda foydalanilgan (“O'zbekiston” teleradiokanalining 2025-yil 7-martdagi 26-36-956-

son ma'lumotnomasi). Natijada mazkur radioeshittirishlar uchun tayyorlangan materiallarning mazmuni mukammallashgan va ilmiyligi ortgan;

konvergensiya hodisasining sintaktik-stilistik figuralarda aniq va to'laqonli voqelanishi bilan bog'liq nutqiy masalalar lisoniy tahlillar asosida isbotlanganligiga oid xulosa va tavsiyalardan 2021-2023-yillarda "Musiqqa va san'at o'quv muassasalari uchun "Bolalar raqslari" fanidan interaktiv o'quv-metodik qo'llanmalar yaratish" mavzusidagi F3-2019081773-raqamli fundamental loyihani bajarishda, xususan, "O'zbek bolalar raqslari, raqs liboslari va taqinchoqlari nomlarining o'zbekcha-ruscha-inglizcha-fransuzcha qisqacha izohli lug'ati"ni yaratishda foydalanildi. (O'zbekiston Respublikasi Madaniyat Vazirligi O'zbekiston Davlat xoreografiya akademiyasining 2025-yil 4-martdagi 1/04-188 raqamli ma'lumotnomasi) Natijada loyihaning asosiy qismi ilmiy-nazariy jihatdan mukammallashgan ilmiyligi oshgan;

o'zbek poetik nutqida sintaktik-stilistik figuralarning konvergentiv holatlarda qo'llanishi va bunda badiiy nutq tarkibidagi sintaktik-stilistik hamda funktsional o'zgarishlar, o'ziga xos lisoniy xususiyatlari misollar yordamida dalillanganligiga oid ilmiy qarashlari va xulosalaridan "O'zbekiston" teleradiokanalining "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" radioeshittirishlari ssenariylarini tayyorlashda foydalanilgan ("O'zbekiston" teleradiokanalining 2025-yil 7-martdagi 26-36-956-son ma'lumotnomasi). Natijada mazkur radioeshittirishlar uchun tayyorlangan materiallarning mazmuni mukammallashgan va radiodasturlarda berilgan mazkur ilmiy natijalar radiotinglovchilarning she'riyatni tushunish va chuqur anglash bo'yicha bilimlarining shakllanishiga xizmat qilgan.

**Tadqiqot natijalarining aprobatyasi.** Mazkur tadqiqot natijalari 8 ta respublika va xalqaro ilmiy-amaliy anjumanlarida, jumladan, 3 ta respublika ilmiy-amaliy konferensiyalarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazildi.

**Tadqiqot natijalarining e'lon qilinishi.** Dissertatsiya mavzusi bo'yicha 14 ta ilmiy ish chop etilgan, jumladan, O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy Attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, ulardan 2 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan tashkil topgan. Dissertatsiyaning umumiy hajmi 132 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning birinchi bobi "**Konvergensiya nazariyasi va sintaktik stilistika muammolari**" deb nomlanadi. Bobning "*Tilshunoslikda konvergensiya nazariyasining vujudga kelishi va muammolari*" nomli birinchi faslida konvergensiya nazariyasining vujudga kelishi va uning jahon

tilshunosligida o'rganilishi, konvergensiya va divergensiya jarayonlari, ularning turlari va ko'rinishlari, asosiy lisoniy belgi-xususiyatlari haqida fikr yuritiladi.

Dastlab konvergensiya nazariyasi biologiyada vujudga keldi, keyinchalik ijtimoiy-siyosiy fanlar, iqtisodiyot sohasiga, keyinchalik esa gumanitar fanlarga ko'chirildi.

Biologiyada organizmlarning bir-biriga yaqin bo'lmagan turlari evolyutsiyasi jarayonida xususiyatlarning bir-biriga yaqinlashishi, ularning o'xshash sharoitlarda va teng yo'naltirilgan tabiiy tanlanishda mavjud bo'lishi natijasida o'xshash tuzilishga ega bo'lishi konvergensiya deb yuritila boshladi. Konvergensiya natijasida turli organizmlarda bir xil funksiyani bajaradigan organlar o'xshash tuzilishga ega bo'ladi. Masalan, suzuvchi jonzorlar, sudralib yuruvchilar ixtiozavrlar va sutemizuvchilar delfinlarda evolyutsiya jarayonida tana shakli va old oyoqlari baliqlarning tana shakli va qanotlari bilan yaqinlashtirilgan o'xshashlikka ega bo'lishi biologik konvergensiya misol bo'la oladi.

Akademik A.Hojiyev o'zining "Tilshunoslik terminlarining izohli lug'ati"da konvergensiya atamasini fonetik hodisaga nisbatan qo'llab: "Konvergensiya (lot. *convergens* – yaqinlashmoq, birlashmoq). Birdan ortiq tovushning tarixiy taraqqiyot natijasida bir tovushga birlashishi"<sup>7</sup> tarzida talqin etadi. Ma'lum bo'ladiki, bu o'rinda konvergensiya fonetik sathda tovushlarning yaqinlashuvi, birikib ketishi hodisasiga nisbatan qo'llanilgan.

Rus tilshunos olimasi T.V.Jerbilo konvergensiya atamasi ostida "Konvergensiya" bu (lotincha *convergere* – yaqinlashmoq, to'planmoq). Til elementlarining birlashishi, o'zaro ishlatilishi, zidligi divergensiya deb ta'riflaydi va matnda bitta nuqtada bir nechta stilistik usul va vositalarlarni jamlash, ma'lum bir stilistik maqsadda bitta umumiy stilistik funksiyani bajarish uchun qo'llash<sup>8</sup>ni tushunish lozimligini ko'rsatib o'tadi.

O.S.Axmanova esa konvergensiya atamasi ostida ikki xil til hodisasini tushunish va farqlash lozimligini ta'kidlab, tildagi turli tovushlarning o'zaro yaqinlashishi, hatto birlashishiga olib keladigan o'zgarish hamda ikki yoki undan ortiq tillarda bir xil xususiyatlarning rivojlanishi, bu odatda ularning hududiy yaqinligi, madaniy bog'liqligi va boshqa omillar tufayli yuzaga kelishi<sup>9</sup>ni ta'kidlab o'tadi.

Konvergensiya (lotincha *convergo* - yaqinlashish, birlashish, mos kelish) tilshunoslikda ikki yoki undan ortiq tillarning yoki ma'lum bir tildagi hodisa, usul va birliklarning yaqinlashishi, birlashishi yoki mos kelishidir<sup>10</sup>.

Yuqorida ta'kidlab o'tilganidek, mazkur atama va tilshunoslikda turli lisoniy hodisalarning bir-biriga yaqinlashishi, qorishib ketishi yoki birgalikda qo'llanishi ma'nolarida qo'llanila boshlandi.

Tilshunoslikda konvergensiya atamasi sintaktik-stilistik figuralarga nisbatan birinchi marta nemis tilshunosi M.Riffatterre tomonidan qo'llanilgan bo'lib, u bu tushunchaga quyidagicha ta'rif beradi: "Konvergensiya – bu, ma'lum bir stilistik maqsadda ikki va undan ortiq sintaktik-stilistik vositalarning birgalikda qo'llanishi

<sup>7</sup>Хожиев А.П. Тилшунослик терминларининг изоҳли луғати. – Тошкент: Фан, 2001. – Б.51.

<sup>8</sup>Жеребило Т. В. Словарь лингвистических терминов. – Назрань: Пилигрим, 2010. – С.161.

<sup>9</sup>Ахманова О.С. Словарь лингвистических терминов. – М.: Советская энциклопедия, 1966. – С.194.

<sup>10</sup>Маторина Н.С. Информационный потенциал стилистической конвергенции (на материале англо-американской художественной прозы) – М: 1989, – 208 с;

natijasida yuzaga keluvchi nutq hodisasidir”<sup>11</sup>. Ko‘rinadiki mazkur atamani tilshunos-olim tilshunoslikning sintaktik-stilistika sohasida qayd etgan. Biz ham yuqoridagilardan kelib chiqib, ushbu tadqiqot ishimizda M.Riffatterre hamda R.S.Matorinalarning fikrlariga tayangan holda, konvergensiya atamasini sintaktik-stilistik figuralarning birgalikda qo‘llanish hodisasiga nisbatan tadbiq etishni maqsadga muvofiq, deb topdik.

Sintaktik-stilistika masalalari, xususan, sintaktik-stilistik figuralar masalalariga bag‘ishlangan ilmiy adabiyotlarda har bir tadqiqotchi mazkur yo‘nalishda sintaktik-stilistik figuralar haqida, nutq turlarida badiiy-estetik ta’siriylikni ta’minlash bo‘yicha turli mulohazalarni bildirib o‘tgan bo‘lsalar-da, sintaktik-stilistik figuralarning doiraviy-aralash, ya’ni konvergension tartibda qo‘llanishi bo‘yicha yetarli ma’lumot berib o‘tmaganlar.

Tilshunoslikda sintaktik-stilistik figuralar masalalariga bag‘ishlangan ishlarda, jumladan, T.N.Silman<sup>12</sup>, M.Riffatterre<sup>13</sup>, I.P.Moskvin<sup>14</sup>, A.A.Strelsov<sup>15</sup>, A.Mamajonov<sup>16</sup>, M.Abdupattoyev<sup>17</sup>larning ishlarida sintaktik-stilistik figuralarga yondashuv turli aspektlarda amalga oshirilgan. Shunga qaramay, bu turdagi vositalar tadqiqini tilshunoslikda keyingi yillarda paydo bo‘lgan zamonaviy yondashuvlar va ilmiy-tadqiqot metodlari asosida ko‘rib chiqish va baholash zarurati tug‘ildi.

Birinchi bobning “*Sintaktik stilistika va sintaktik-stilistik figuralar talqini*” deb nomlangan ikkinchi faslida sintaktik stilistika sohasining asosiy muammolari, sintaktik-stilistik figuralarning nomlanishi va tasnifi bo‘yicha mavjud qarashlar haqida ma’lumotlar berib o‘tilgan.

“Sintaktik stilistika, nomlanishidan ham anglashilib turganidek, til haqidagi fanning ikki yo‘nalishi – sintaksis va stilistikaning kesishuvdagi yangi soha hisoblanib, mazkur soha sintaktik birliklarning stilistik xususiyatlari: ulardagi uslubiy bo‘yoqdorlik, hissiy-ta’siriy belgilar, sintaktik qurilmalar tarkibida qo‘llanuvchi sintaktik-stilistik vositalar va to‘liq tugallangan nutq ko‘rinishi hisoblangan matnlarning nutq uslublariga va ekspressivlikka bo‘lgan munosabatini o‘rganadi<sup>18</sup>”, – deb yozadi sintaktik stilistikaning asoschilaridan biri hisoblangan akademik G.Y.Solganik. Darhaqiqat, sintaktik stilistika tilshunoslikning nisbatan yangi yo‘nalishi sifatida sintaktik birliklarning stilistik jihatlarini tadqiq etuvchi soha sifatida alohida ahamiyatga ega.

Tilshunoslikda bunday figuralarni turli nomlar ostida atash va ularning tasnifi bo‘yicha turlicha nazariy qarashlar mavjud. O‘zbek tilshunosligida ularning ayrim turlari alohida o‘rganilgan bo‘lsa-da<sup>19</sup>, mazkur ishlarda ular “stilistik figuralar,

<sup>11</sup>Riffatterre V. Criteria for Style Analysis // Word. – April 1959. – №1. – P.15-18.

<sup>12</sup>Сильман Т.Н. Синтаксико-стилистические особенности повторов – Вопросы языкознания. 1967. № 2. – С.68.

<sup>13</sup>Riffatterre V. Criteria for Style Analysis // Word. – April, 1959. – №1. – P.15-18.

<sup>14</sup>Москвин В. П. Стилистика русского языка. Приёмы и средства выразительной и образной речи (общая классификация). Пособие для студентов. – Волгоград: Учитель, 2000. – С.198.

<sup>15</sup>Стрелцов А.А. Три подхода к категории вопросительности. Вестник ПНИПУ. Проблемы языкознания а педагогики № 3, 2017. – С.43-57.

<sup>16</sup>Mamajonov A., Addupattoyev M. O‘zbek matnining semantik, sintaktik va stilistik aspekti. Monografiya. – Farg‘ona: Classic, 2021. – Б.206.

<sup>17</sup>Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Монография. – Фарғона: Classic, 2021. – Б.208.

<sup>18</sup>Солганик Г.Я. Синтаксическая стилистика. Изд. стереотип. – М., ООО “Науку Всем” 2022. – С.7.

<sup>19</sup>Мамажонов А. Қўшма гап стилистикаси. – Тошкент, Фан 1990, – Б.17-42; Мамажонов М. Махмудов У. Услубий воситалар. Фарғона 1994, – Б.48. Mamajonov A., Addupattoyev M. O‘zbek matnining semantik, sintaktik va stilistik aspekti. (monografiya), Farg‘ona, “Classic”, 2021. – Б.105-112; Ибрагимова Э. Ўзбек тилида

“uslubiy vositalar”, “sintaktik-stilistik figuralar”, “uslubiy figuralar” kabi turli atamalar ostida o‘rganilgan<sup>20</sup>. Ya’ni o‘zbek tilshunosligida bu turdagi vositalarni aniq bir termin bilan nomlanishida bir to‘xtamga kelinmagan. Bu muammoga rus tilshunosi G.A.Kopnina ham to‘xtalib o‘tadi va jahon tilshunosligida sintaktik stilistika masalalariga bag‘ishlangan ilmiy tadqiqot ishlari va lingvistik lug‘atlarda bu turdagi vositalar “stilistik figura”, “nutq figurasi”, “sintaktik figura”, “ ritorik figura” nomlari bilan yuritilayotganligi, terminlarni qo‘llashda bir xillik yo‘qligi, mazkur terminlar, aksariyat hollarda, sinonim tarzida qo‘llanilayotganligini ta’kidlab o‘tadi<sup>21</sup>. Ko‘rinadiki, ularni nomlashda ham umumiy bir fikrga kelinmagan. O‘zbek tilining poetik sintaksisi bo‘yicha tadqiqotlar olib borgan M.Abdupattoyev bunday vositalarni sintaktik figuralar atamasi ostida tadqiq etishni taklif etadi<sup>22</sup>. Tadqiqotchi bu turdagi vositalarni sintaktik figuralar deb nomlash lozimligini quyidagicha asoslaydi: “Bizningcha, ularni sintaktik figuralar deb atash maqsadga muvofiq, chunki mazkur figuralarning barchasi sintaktik birlik sifatida shakllanadi va sintaktik butunliklar tarkibida o‘z stilistik imkoniyatlarini yuzaga chiqaradi<sup>23</sup>.”

Rus tilshunoslari O.I.Litkina, L.V.Selezneva, Y.Y.Skoroxodovalar esa bu turdagi vositalarni sintaktik-stilistik figuralar atamasi ostida o‘rganish lozimligini ko‘rsatib o‘tgan holda, “badiiy va poetik nutqda faol qo‘llanuvchi shunday vositalar ham borki, ular troplar va ko‘chim turlaridan farqli o‘laroq, hissiy-ta’siriy bo‘yoqdorlikni juda kuchli ifoda eta oladi. Ularni sintaktik-stilistik figuralar sifatida talqin etish maqsadga muvofiqdir. Chunki sintaktik stilistikaning markaziy tadqiqot obyekti sifatida ular bir paytning o‘zida sintaktik vazifa bajarishi bilan birga, stilistik vazifa ham bajaradi – nutqqa jozibadorlik, obrazlilik va ekspressivlik bag‘ishlaydi<sup>24</sup>”. Biz ham yuqoridagi mualliflarning fikrlariga tayangan holda, o‘z tadqiqot ishimizda bu turdagi vositalarni sintaktik-stilistik figuralar atamasi ostida o‘rganishni lozim deb topdik.

Birinchi bobning “*Konvergensiya hodisasi va sintaktik-stilistik figuralar munosabati*” deb nomlangan uchinchi faslida konvergensiyaning sintaktik-stilistik figuralarda namoyon bo‘lishi, sintaktik-stilistik figuralarning badiiy va poetik nutqda konvergensiya uchrashida badiiy va poetik matnlar tarkibidagi stilistik o‘zgarishlar tahlil etiladi.

“Sintaktik-stilistik konvergensiya badiiy va poetik matnlarda muallifning yuksak mahoratidan darak beruvchi hodisa bo‘lib, tilshunoslardan tomonidan endigina e’tibor qaratilayotgan, shu bilan birga, juda kam o‘rganilgan stilistik usul sifatida namoyon bo‘ladi<sup>25</sup>”. Umuman, obrazlilik va emotsional-ekspressivlik yuqori bo‘lgan matnlar tarkibida yuzaga kelgan konvergensiya hodisasini o‘rganish

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ирония ва ироник мазмун ифодалашнинг усул хамда воситалари. Филол. фан. номз... дисс. автореф. – Тошкент, 2001. – 25 б; Мамазияев О. Ўзбек поэтик нуткида хиазм ва градация. Филол. фан. номз... дисс. автореф. – Фарғона, 2004. – 26 б;

<sup>20</sup>Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Монография – Фарғона: Classic, 2021. – Б.208.

<sup>21</sup>Копнина Г.А. Конвергенция стилистических фигур в современном русском литературном языке (на материале художественных и газетно-публицистических текстов). Дисс... канд. филол. наук. Красноярск. 2001. – С 12.

<sup>22</sup>Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Монография – Фарғона: Classic, 2021. – Б.136.

<sup>23</sup>Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Монография – Фарғона: Classic, 2021. – Б.136.

<sup>24</sup>О.И. Лыткина, Л.В. Селезнева, Е.Ю. Скороходова. Практическая стилистика русского языка. Учебное пособие 5-е издание, исправленное и дополненное. – М.: Флинта, 2022. – С.197.

<sup>25</sup>Нелькенбаум В.М. Особенности стилистической конвергенции в художественном тексте. // Вестник Башкирского университета. 2016. Т. 21. – №1, – С.136.

maqsadida tadqiqotchilar matnning (boshqa matnlardan farqlanib turuvchi) o‘ziga xos lisoniy belgilariga tayanadilar, ya’ni gaplarning o‘ziga xos ritmda shakllanishi, qo‘llanilgan so‘z va birikmalarning leksik-semantik xususiyatlari, stilistik usul va vositalarning mahsuldorligiga e’tibor qaratadilar. Shuningdek, matnda qo‘llanilgan troplar va sintaktik-stilistik ifoda vositalari tahlili birinchi planga chiqadi. Bir so‘z bilan aytganda, “sintaktik-stilistik konvergensiya atamasi ostida troplar va stilistik figuralar konsentratsiyasi (birgalikda qo‘llanishi, birlashuvi – tahr. X.Shodmonov) tushuniladi”<sup>26</sup>.

Matn tarkibida bir nechta vosita va usullar birlashgan va birgalikda qo‘llangan holda quyidagi:

1) ifoda etilayotgan voqelik yoki tasvirlanayotgan obyektning muhim belgilarini birinchi planga chiqarish, shu belgini bo‘rttirish va shu yo‘l bilan o‘quvchini ta’sirlantirish;

2) matnning tarkibiy qismlarini bir stilistik maqsad atrofiga biriktirish va shu yo‘l bilan ular o‘rtasidagi semantik-sintaktik aloqadorlikni ta’minlash;

3) matnda badiiy-estetik muhit hosil qilgan holda, emotsional-ekspressivlikni yuqori darajada ta’minlash kabi stilistik funksiyalarni bajarish kabi holatlarni yuzaga keltiradi<sup>27</sup>.

Konvergensiya atamasi birinchi marta nemis tilshunosi M.Riffaterre tomonidan qo‘llanilgan bo‘lib, u bu tushunchaga quyidagicha ta’rif beradi: “Konvergensiya – bu, ma’lum bir stilistik maqsadda ikki va undan ortiq sintaktik-stilistik vositalarning birgalikda qo‘llanishi natijasida yuzaga keluvchi nutq hodisasidir”<sup>28</sup>.

Rus tilshunosi V.P.Moskvin konvergensiya atamasi ostida turli darajadagi sintaktik-stilistik vositalarning yagona stilistik maqsadning yuzaga chiqishi uchun ishlatilishi natijasida yuzaga kelgan murakkab stilistik usulni tushunish lozimligini ta’kidlaydi<sup>29</sup>. Keltirilgan har ikki ta’rifdan ko‘rinadiki, sintaktik-stilistik vositalarning o‘zaro birgalikda qo‘llanishi natijasida ular o‘rtasida sintaktik-stilistik konvergensiya yuzaga keladi.

Dissertatsiyaning “**Nutq hajmini kengaytiruvchi va qisqartiruvchi figuralarda konvergensiya**” deb nomlangan ikkinchi bobi mazmuni 3 faslda bayon qilingan.

Bobning “*Takror va unga yondosh figuralar konvergensiyasi*” deb nomlangan birinchi faslida takror va uning turlari tavsiflangan holda, takror vositasida yuzaga keladigan sintaktik-stilistik konvergensiya tadqiq etilgan.

Rus tilshunosi V.M.Jirmunskiy takror va uning turlari haqida alohida to‘xtalib, takrorlarning poetik nutqda she’riy bandlar kompozitsiyasining shakllanishi va musiqiy ohangning uyg‘unlashuvida muhim o‘rin tutishi<sup>30</sup>ni ta’kidlab o‘tadi. Takrorlar poetik nutqning aniq belgilangan o‘rinlarda qo‘llanib, fikr mazmunini kuchaytirish va ta’kidlash bilan birga, bir paytning o‘zida

<sup>26</sup>Обнорская М.Е. Синтаксическая конвергенция // Стилистика романно – германских языков // материал семинара // СП. 2021. – С.76.

<sup>27</sup>Обнорская М.Е. Синтаксическая конвергенция // Стилистика романно – германских языков // материал семинара // СП. 2021. – Б.77.

<sup>28</sup>Riffaterre V. Criteria for Style Analysis // Word. – April 1959. №1. – P.15-18.

<sup>29</sup>Москвин В. П. Стилистика русского языка: Приёмы и средства выразительной и образной речи (общая классификация): Пособие для студентов. Волгоград: Учитель, 2000. – С.198.

<sup>30</sup>Жирмунский В.М.Теория литературы. Поэтика. Стилистика. – Л., 1977. – С.19.

kompozitsion yaxlitlik hosil qilish va ekspressiya ifoda etishi jihatidan muhim vazifa bajaradi.

Ma'lumki, sintaktik-stilistik konvergensiya tilimizdagi mavjud barcha badiiy tasvir vositalari, troplar, sintaktik-stilistik usul va vositalar ishtirok etish imkoniyatiga ega. Takror va uning turlari bu borada yetakchi o'rin tutadi. Takror bilan konvergensiya kirishuvchi eng faol vositalardan biri – sintaktik parallelizmdir. Sintaktik parallelizm badiiy nutq tarkibida qo'llangan yonma-yon gaplar, sintagmalarning bir xil sintaktik qurilishga ega bo'lishi hisoblanadi. Sintaktik parallelizm poetik nutqning asosiy sintaktik figuralaridan biri bo'lib, ta'siriylikni oshirish, ichki ritmni kuchaytirish maqsadida qo'llanadi. (Sintaktik parallelizmnin stilistik xususiyatlariga ishimizning uchinchi bobida alohida to'xtalib o'tamiz). Mazkur figura takror bilan birgalikda qo'llanib, konvergensiya hodisasini yuzaga chiqarganda, tasviriylik va ta'siriylik yuqori pardaga ko'tariladi. Masalan:

*Ohista-ohista yog'adi yomg'ir,  
Ohista-ohista qo'zg'alar shamol.  
Ohista-ohista to'kilar yumshoq nur  
Bulutlar bag'ridan ko'ringan hilol.  
Ohista-ohista yig'laydi bir qiz,*

(Usmon Azim. Saylanma. 40-bet<sup>31</sup>).

Lisoniy dalil sifatida keltirilgan ushbu misolni tahlil qiladigan bo'lsak, unda takror va sintaktik parallelizm konvergensiyaning yorqin namunasini kuzatishimiz mumkin. Misolga diqqat qilinsa, takror va parallelizmnin she'riy nutqni tashkil etgan gaplarda konvergensiya – qorishiq holatda, quyidagi tartibda qo'llanilgan:

a) *Ohista-ohista* juft so'zning leksik takror sifatida to'rtta gap tarkibida kelganligi;

b) *Ohista-ohista yog'adi yomg'ir,  
Ohista-ohista qo'zg'alar shamol*

Gaplarida bir xil bo'laklarning parallel: hol – kesim – ega tarzida qo'llanilgani;

s) *Ohista-ohista to'kar yumshoq nur  
Ohista-ohista yig'laydi bir qiz*

Satrlarida esa sintaktik parallelizmnin yana bir ko'rinishi: hol – kesim-aniqllovchi – ega parallelligini kuzatishimiz mumkin bo'ladi.

Dissertatsiyaning mazkur faslida, shuningdek, takrorning ellipsis va xiazm bilan sintaktik-stilistik konvergensiya kirishuvi tahlil etilgan.

Ikkinchi bobning keyingi fasli "*Polisindeton vositasida konvergensiya hodisasining yuzaga chiqishi.*" deb nomlanadi.

Polisindeton takroriylik asosida yuzaga keluvchi sintaktik figura bo'lgani uchun ham poetik nutqda nafaqat shakliy, balki mazmuniy simmetriya hosil qiladi. Mazkur simmetriklik poetik nutq qism-komponentlari o'rtasida semantik aniqlik va mazmuniy uyg'unlikni ta'minlash uchun xizmat qiladi. Natijada, nutqning semantik yadrosi shakllanadi. Bunda, albatta, polisindeton o'ziga xos vazifa bajaradi. Polisindetonning poetik nutqning semantik yaxlitligini ta'minlovchi samarali usullardan biridir.

<sup>31</sup>Dissertatsiyada keltirilgan misollar manzilini belgilashda muallif, nashr nomi va kitob sahifasi ko'rsatildi.

Polisindetonning tadqiqotchi diqqatini tortuvchi yana bir konvergension xususiyati – uning bir nechta sintaktik-stilistik usul bilan birgalikda qo‘llanishidir. Quyidagi keltiriladigan lisoniy dalilda polisindeton takror, sintatik parallelizm, kontekstual stilistik sinonimiya, ellipsis va antiteza bilan birgalikda qo‘llanib, konvergensiya hosil qilgan.

*Bu yerda na g‘urbat, na ofat, na g‘am.*

*Bunda bor: harorat, muhabbat, shafqat.*

(G‘.G‘ulom. Mukammal asarlar to‘plami. Ikkinchi tom. 21-bet.)

Misolda polisindeton – ko‘pbog‘lovchilik takror – *na bog‘lovchisining takrorlanishi*, sintaktik parallelizm – bir xil sintaktik shakllar (uyushgan gaplar)ning takrorlanishi – *na g‘urbat (bor), na ofat (bor), na g‘am (bor)*, kontekstual stilistik sinonimlar – *g‘urbat, ofat, g‘am* leksemalarining qo‘llanilishi, uyushgan gaplar tarkibidagi, kesim vazifasidagi *bor* so‘zining tushirib qoldirilishi, ya‘ni ellipsisga uchrashi hamda antiteza – *g‘urbat, ofat, g‘am* leksemalari ma‘nolarining *harorat, muhabbat, shafqat* leksemalari ma‘nolariga zid qo‘yilishi voqelangan. Bu holat o‘zbek tilining badiiy ifoda vositalariga naqadar boy ekanligini, tilimizning stilistik ifoda imkoniyatlari cheksiz-chegarasiz ekanligini ko‘rsatadi.

Ikkinchi bobning uchinchi fasli “*Nutq hajmini qisqartiruvchi figuralar konvergensiya*” deb nomlanadi.

Ma‘lumki, nutq hajmini qisqartiruvchi sintaktik-stilistik figuralar “shaklan “kengaytiruvchilar”ning aksi bo‘lib, ular ma‘lum bir bo‘lakning tushib qolishi, shaklan ifodalanmasligi bilan xarakterlanadi”<sup>32</sup>.

Bu turdagi vositalarning vazifasi ham boshqa turdagi figuralarning sitaktik-stilistik vazifasidan umuman farq qilmaydi. Ular badiiy va poetik matnlarning shakliy jihatlari bilan bog‘liq bo‘lib, tilning tejamkorlik qonuniyati asosida nutq tarkibidagi ayrim gap bo‘laklari yoki boshqa vositalarning tushib qolishi, shaklan ifodalanmasligi bilan xarakterlanadi. Bunda badiiy yoki poetik nutqni tashkil etgan gaplar (ular sodda, qo‘shma yoki murakkab gap bo‘lishidan qat‘iy nazar) shaklan ixchamlashadi. Natijada, matn yoki nutq tarkibida qisqarish sodir bo‘ladi. Shuning uchun ham bu turdagi sintaktik-stilistik vositalar tilshunoslar tomonidan nutq hajmini qisqartiruvchi figuralar, deb nomlanadi va ularga, asosan, asindeton va ellipsis hodisalari kiritiladi<sup>33</sup>.

Asindeton sanash ohangiga ega bo‘lgan qismlar miqdori oz bo‘lganda ham ekspressiyani kuchaytirishi mumkin. Bunday holatda, albatta, sintaktik-stilistik figuralar konvergensiya yuzaga keladi, ya‘ni asindeton boshqa bir sintaktik figuralar bilan, masalan, takror va sintaktik parallelizm bilan qo‘llaniladi:

*Xotira qiyshiqdir,*

*O‘y-xayol — qiyshiq.*

*Yuraklar — qiyshaygan,*

*Qibla — qiyshaygan,*

*Hatto qiyshiq qilinib aytilar qo‘shiq,*

<sup>32</sup>Трофимова Ю.М. Лингвистика поэтического синтаксиса. – Саранск. 2015. – С.178.

<sup>33</sup>Небросина Н.П. Синтаксис стихотворной речи как предмет лингвопоэтического исследования: На материале англ. и амер. поэзии ХUI-XX вв: Автореф. дисс... канд. фил. наук. – Пермь. 1997. – С.42; Бойков А.И. Конструкции разговорного синтаксиса в поэтическом идиолекте А.Башлачева. // Ярославский педагогический вестник, 2013. – №3 – Том I (Гуманитарные науки) – С.162-166; Бабайцева В.В. Читая стихи... (синтаксис и семантика) 2-изд. – М.: Флинта, 2016, – С.176; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси (монография), – Фарғона: Classic, 2021, – Б.150-157.

*Shior: «To‘g‘ri yurma!  
Chalkashtir! Aylan!»*

(Usmon Azim. “Uyg‘onish azobi”, 12-bet)

Keltirilgan poetik nutq parchasi yuqoridagi fikrlarimizni isbotlaydi. Mazkur satrlar to‘liq asindeton (bog‘lovchi qo‘llanmagan), takror (*qiyshiq* leksemasi uch marta takrorlangan) va sintaktik parallelizm (poetik nutq parchasining dastlabki to‘rt satrida parallellik mavjud) asosida shakllangan. Shuning uchun ham parchada ekspressivlik va ta’siriylik yuqori o‘rin tutadi. Parataktik asindeton bog‘lovchisiz qo‘shma gaplarning teng munosabatli uyushgan qismlari (gaplar) orasida yuzaga chiqqanda, “ikkita bir xil tipda shakllangan qismlar o‘z-o‘zidan, agar boshqa sintaktik parallelizm yoki takror kabi sintaktik figuralar bo‘lmasa, ekspressivlikni oshira olmaydi. Uchinchi qism qo‘shilgandagina, parataktik asindeton she’riy nutq satrlarida ekspressivlikning rivojlanishini va ularda ritmo-melodik va arxitektonik uyg‘unlashuvni yuzaga keltiradi”<sup>34</sup>:

Elliptik gaplar jahondagi barcha tillarda uchraydi, chunki barcha tillarda tilning tejamkorlik qonuniyati amal qiladi<sup>35</sup>. Shuning uchun ham ellipsis masalasi nafaqat tilshunoslar, balki adabiyotshunoslar, jurnalistlar va publitsistlar diqqatini o‘ziga tortib keladi. U ifoda vositasi va bir paytning o‘zida sintaktik-stilistik figuradir. Tadqiqotchilar diqqati doimo poetik nutqning ifoda vositalariga qaratib kelingan, chunki poetik nutqda doimo ifoda vositalarining yangi va yangi turlari qo‘llaniladi, “poeziya doimo yangi ifoda vositalarini topish bo‘yicha izlanishda bo‘ladi”<sup>36</sup>. Ellipsis poetik nutqda ham badiiy nutqda ham boshqa sintaktik-stilistik figuralar bilan birga qo‘llanib konvergensiya hosil qilishi, nutq muallifining stilistik maqsadini yuzaga chiqarishdagi muhim vosita sifatida, obrazlilik va ta’sirchanlikni kuchaytirishi mumkin. Quyida biz ellipsis ishtirokidagi sintaktik-stilistik konvergensiyaning eng mahsuldor ko‘rinishlari, ya’ni o‘zbek badiiy nutqida ellipsis bilan eng ko‘p birga qo‘llanuvchi figuralar konvergensiyasiga to‘xtalib o‘tmoqchimiz:

a) ellipsis – takror – struktural parallelizm konvergensiyasi

*Bir marta ko‘rganman,  
Faqat bir marta,  
Otamning jimgina yig‘laganini.  
Bir marta ko‘rganman,  
Faqat bir marta,  
Onang yo‘q, deb bag‘rin tig‘laganini.*

(Iqbol Mirzo. “Sizni kuylayman”, 86-bet).

Keltirilgan misolda ham shoir Iqbol Mirzo parchaning ikkinchi va beshinchi satrlarida *ko‘rganman* fe‘l-kesimni tushirib qoldirish orqali elliptik gap qo‘llagan, shu bilan birga, mana shu jumlaning va *bir marta ko‘rganman* gapining takrorlanishi orqali gap takrori usuli qo‘llanilgan, qolaversa, bir xil bo‘laklarning bir xil pozitsiyada takrorlanishi natijasida satrlarda struktural parallelizm hodisasi ham yuzaga kelgan. Yuqoridagi uch turdagi vositaning birga qo‘llanishi esa sintaktik-stilistik konvergensiyaning bir ko‘rinishi voqelangan. Muallif shu yo‘l

<sup>34</sup>Формановская Н.И. Стилистика сложного предложения. – М., 1978. – С.192.

<sup>35</sup>Казенин К.И. О некоторых ограничениях на эллиipsis в русском языке // Вопросы языкознания. 2007. №2. – С. 92-97.

<sup>36</sup>Пешковский А.М. Русский синтаксис в научном освещении. – М., 1956. – С.205.

orqali, ya'ni sintaktik-stilistik konvergensiya vositasida o'zining ma'lum bir stilistik maqsadiga to'liq erishgan.

b) ellipsis – antiteza – struktural parallelizm konvergensiyasi

*Qo'yishmas,  
Qo'limdan tortadi biri,  
Biri oyog'imdan,  
Biri sochimdan.  
Biri qo'ynim, biri ko'nglimga kirib,  
Hayotdan bezdirar qirq yoshimda.*

(M.Yusuf. "Erka kiyik", 18-bet.)

Keltirilgan parchada *biri oyog'imdan, biri sochimdan* jumalari eliptik gap hisoblanadi, ularda oldingi satrdagi *tortadi* fe'l-kesimi poetik talablarga ko'ra tushirib qoldirilgan, shuningdek, parchada oyoq-qo'l antonimlari yordamida antiteza hodisasi yuzaga keltirilgan. Diqqat qilinsa, *biri oyog'imdan, biri sochimdan* jumalarida parallelizm kuzatiladi, ya'ni struktural parallelizm ham kuzatiladi. Demak, yuqorida keltirilgan nutq parchasida ellipsis, antiteza, struktural parallelizm konvergensiya vositasining noyob namunasi voqelangan.

s) ellipsis – antiteza konvergensiyasi

*"Ha" — faqat o'pkang qoladi ko'ksingda.  
"Yo'q" — faqat yuraging.*

(Usmon Azim. Saylanma, 157-bet.)

Fikrimizni yuqoridagi misol yordamida davom ettiramiz. Mazkur misolda ham nutqiy parchaning ikkinchi satrini tashkil etgan *"Yo'q" — faqat yuraging* jumlasida ellipsisga uchragan bo'lsa *ha, yo'q* modal-antonimlarining ishtiroki antitezani yuzaga keltirgan. Natijada, yuqoridagi nutq parchasida sintaktik-stilistik konvergensiya hodisasi shakllangan.

Dissertatsiyaning "**Pozitsion va semantik figuralarda konvergensiya**" deb nomlangan uchinchi bobi mazmuni 5 faslda bayon qilingan.

Bobning "**Inversion bo'laklarda konvergensiya hodisasi**" deb nomlangan birinchi faslida pozitsion sintaktik-stilistik figuralar haqida ma'lumot berish bilan birga inversiya vositasida konvergensiya hosil qilinishi tahlilga tortilgan.

Inversiyada aktul bo'linish haqida gap ketganda shuni alohida ta'kidlash kerakki, bu o'rinda ekspressiv ifoda birinchi planga chiqadi. Bo'laklar o'rining almashtirilishi, ya'ni remaning oldingi o'ringa chiqarilishi yetkazilayotgan informatsiyaning to'liqligiga putur yetkazmaydi, balki gapga emfatik ifoda olib kiradi, ya'ni tema emfatik urg'u oladi<sup>37</sup>:

Inversiya juda ko'p hollarda sintaktik parallelizm va takror usuli bilan konvergensiya hosil qiladi:

*Ustimga sochilib tushardi soya,  
Ustimda shovullab turardi daraxt.  
Oy ketar... Tinadi oydin ashula,  
Qolar oy tortig'i – ko'ksimdagi Baxt.*

(X.Davron. "Bahordan bir kun oldin", 45-bet)

Keltirilgan misolga diqqat qilinsa, misolning dastlabki ikki satrida egalarning inversiyaga uchrashi, ya'ni ega vazifasidagi *soya, daraxt* so'zlarining inversiyaga uchraganligi, satrlarda *ustim* leksemasining turli grammatik shakllarda takrorlanib

<sup>37</sup>Карашаева Б.Б. Стилистическая инверсия как средство выражения эмоциональности и экспрессивности в английской литературе XIX-XX вв. // Актуальные проблемы языкознания, 2015. – №1. – С.46-48.

kelishi, shu bilan birga, satrlarning sintaktik parallelizm asosida shakllanganligi kuzatiladi. Demak, bu o'ringda inversiya, takror, sintaktik parallelizm konvergentsiyasi yuzaga kelgan. Bu uch turdagi sintaktik-stilistik vositaning birgalikda qo'llanishi natijasida satrlardagi obrazlilik ortgan, tasvir kuchaygan, fikr alohida logik urg'u vositasida tinglovchiga yetkazilgan.

Uchinchi bobning ikkinchi fasli "*Parsellyatsiya asosida voqelanuvchi konvergentsiya*" deb nomlanadi.

Parsellyativ qurilmalar ikki qismdan – asosiy fikrni tashkil etgan qurilma va parsellyativ qurilmadan tashkil topadi. Asosiy fikrni bayon etuvchi qurilma yoki bo'lak o'zining mustaqilligi bilan ajralib turadi, parsellyat qurilma esa doimo asosiy qurilma yoki bo'lakka nisbatan tobelanib keladi. Hokim-tobelik mantiqiy jihatdan ham, sintaktik funksiyasi jihatdan ham sezilib turadi. Parsellyat qurilma qo'shimcha ma'lumot berishi, asosiy fikrga nisbatan ilova tarzidagi ma'lumot yoki izohlarni ifoda etishi bilan xarakterlanadi. Parsellyatlar ko'p hollarda sharhlash, izohlash, aniqlik kiritish yoki asosiy qurilmada berilgan fikrni rivojlantirish hamda urg'ulash maqsadida qo'llaniladi. Tashqi tomondan qaraganda, ular inversiya bilan bir xildek ko'rinadi, lekin diqqat qilinsa, ular asosiy informatsiyani yetkazuvchi gap tarkibidan alohida pauza (to'xtam) bilan ajratilganiga guvoh bo'lamiz. Yozuvda ularning asosiy qismdan vergul bilan ajratilganligi fikrimizni tasdiqlaydi. Parsellyatlar yozuvda nafaqat vergul vositasida, tadqiqotchi M.Abdupattoyev ko'rsatib o'tganidek, tire, nuqtali vergul, qavs kabi belgilar yordamida ham ajratib ko'rsatilishi mumkin<sup>38</sup>. Bu tinish belgilarining barchasi asosiy qurilma bilan parsellyativ qurilma yoki bo'lak o'rtasidagi pauza (to'xtam)ni yozuvda ifoda etish uchun qo'llaniladi. Masalan: *Bektemir ohista o'tirdi – charchab, horib.* (Oybek) kabi gaplarda parsellyat bo'laklar tarkibida vergul mavjudligi sababli ham, ular asosiy qurilmadan tire bilan ajratilgan va shu yo'l bilan yozuvda pauzani ifoda etgan.

Ta'kidlab o'tilganidek, parsellyatlar ham badiiy yoki poetik nutqda ta'sir vositasi – sintaktik-stilistik figura sifatida qo'llanadi. Mazkur vosita ham turli sintaktik-stilistik figuralar bilan qorishiq holda qo'llanib konvergentsiya hosil qilishi mumkin. Misollarga murojaat qilamiz:

parsellyatsiya – struktural parallelizm konvergentsiyasi:

*Uni hurmat qilar edi odamlar,  
(Agar hurmat bo'lsa qo'ruvning oti),  
Undan najot tilar edi odamlar,  
Elga kerak edi uning «najoti».*

(E.Vohidov. Saylanma. 1-jild,189-bet)

Ushbu badiiy nutq parchasining birinchi va uchinchi satrlarida struktural parallelizm qo'llanilgan bo'lsa, ikkinchi satrini parsellyativ qurilma tashkil etgan. Bu ikki vositaning birgalikda qo'llanishi natijasida poetik ifodaning ta'sirchanligi ortgan, obrazlilik va ekspressivlik kuchaytirilgan. Dissertatsiyada parsellyatsiyaning antiteza, leksik takror, sanash usuli, inversiya kabi vositalar bilan konvergentsiyaga kirishish holatlari lisoniy dalillar orqali tahlil qilindi.

Mazkur bobning uchinchi fasli "*Struktural parallelizm konvergentsiya asosi sifatida*" deb nomlanadi.

<sup>38</sup>Абдулаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Филол. фан. д-ри ... дисс. – Фарғона, 2021. – Б.182-183.

Struktural parallelizm poetik nutqni teng o'lovli ritmda shakllantirish bilan birga, bir qancha sintaktik-stilistik figuralar bilan birgalikda qo'llanib, konvergensiya hodisasini yuzaga chiqaradi.

Badiiy nutq va uning qism-fragmentlarining shakllanishida, ularda hissiy-ta'siriy mazmun ottenkalarini kuchaytirishda takrorning o'rni alohida ahamiyatlidir. Takror badiiy asarning birinchi komponentida fikr qaratilgan predmet ma'nosini ifodalovchi so'zning keyingi komponentlarda leksik material jihatdan o'zgarmagan, ammo grammatik shakli jihatidan o'zgarishi mumkin bo'lgan holda takroran qo'llanishiga asoslanadi. Boshqacha aytganda, bunday usulda shakllanadigan poetik nutqda komponentlarning har birida bir leksemaning u yoki bu grammatik shaklda takror qo'llanilishi kuzatiladi. Masalan:

*Tirikligim sen bilan,  
Suyukligim sen bilan.  
O'zing ulug' bo'stonim,  
O'zing yorug' jahonim.  
Ulug' tog'day ulug'im,  
Qal'am — O'zbekistonim.*

(M.Yusuf. "Xalq bo'l elim", 32-bet)

Misoldan ko'rinadiki, bu o'rinda takror va sintaktik parallelizm konvergensiya sinov namunasi kuzatiladi. Satrlardagi *sen bilan, o'zing* birliklarining takror qo'llanishi, shu bilan birga, xuddi shu satrlarning parallel asosida shakllantirilganligi nutqiy ta'sirchanlikni oshirish, ekspressivlikni kuchaytirish maqsadida qo'llangan. Yuqoridagi holat sintaktik parallelizm va takror usuli o'rtasidagi konvergensiya yorqin misol bo'la oladi.

Takror va uning turlari, ayniqsa, poetik nutqda she'riy bandlar poetik kompozitsiya sinov shakllanishi va musiqiy ohangning uyg'unlashuvida muhim o'rin tutadi. Takrorlar poetik nutqning aniq belgilangan o'rinlarda qo'llanib, fikr mazmunini kuchaytirish va ta'kidlash bilan birga, bir paytning o'zida kompozitsion yaxlitlik hosil qilish va ekspressiya ifoda etishi jihatidan muhim vazifa bajaradi:

*Ko'ngil so'rab, ko'ngil buzdi do'stlarim.  
Ko'nglim so'rab, ko'ngil uzdi do'stlarim.*

(Iqbol Mirzo. "Sizni kuylayman", 144-bet)

Keltirilgan misolda sintaktik parallelizm poetik nutqni teng o'lovli ritmda shakllantirish bilan birga, takror usuli bilan birgalikda qo'llanib, konvergensiya hodisasini yuzaga chiqargan. Birinchidan, poetik nutqning mazkur parchasi parallel sintaktik qurilmalar — teng urg'uli va bir xil sintaktik vazifadagi sintagmalar asosida shakllangan, ikkinchidan, parchada *ko'ngil* so'zining to'rt o'rinda takrorlanishi, *ko'ngil so'rab* birikmasining ikki o'rinda, *do'stlarim* leksemasining ikki o'rinda takrorlanib kelishi kuzatiladi. Natijada, ikki usulga asoslangan konvergensiya hodisasi yordamida fikr obrazli, ta'sirchan va ekspressiv tarzda o'quvchiga yetkazilgan. Yoki quyidagi misolni ko'rib chiqamiz:

*Shoirlar erta tug'iladilar.  
Bahorning to'ng'ichi — boychechakday.  
Shoirlar armon bilan o'ladilar,  
Bahorning to'ng'ichi — boychechakday*

(Usmon Azim. Saylanma, 93-bet)

Tahlilga tortilayotgan mazkur matn parchasida ham konvergensiya hodisasi kuzatiladi. To'g'rirog'i, mazkur parchaning shakllanishiga stilistik konvergensiya asos bo'lgan. Nutq muallifi struktural parallelizm va takror usullaridan san'atkorona mahorat bilan foydalangan holda emotsional-ekspressivlik yuqori darajada yuzaga kelgan satrlarni yarata olgan.

Quyidagi misolda esa uch turdagi vositaning konvergensiya hosil qilishi kuzatiladi.

*Tunni tong o'ldirdi,  
Tongni shom o'ldirdi.  
Shomni bo'g'di tun...  
Nima uchun?  
Nima uchun,  
Shomning qo'li qon...  
Tongning qo'li qon...  
Bor-yo'g'i bir qadam qo'ydingmi,  
Beshafqat zamon?!*

(Usmon Azim Saylanma 143-bet.)

Yuqorida ta'kidlab o'tilganidek, sintaktik parallelizm poetik nutqning maxsus sintaktik figurasi sifatida satrlarning teng urg'uli sintagmalarga bo'linishi, satrlardagi bo'laklarning parallel holda joylashuviga asoslanadi. Keltirilgan misolda ham *tunni tong o'ldirdi, tongni shom o'ldirdi*, ya'ni to'ldiruvchi-ega-kesim paralleligi, shu bilan birga, *shomning qo'li qon...tongning qo'li qon...* tarzidagi aniqlovchi-ega-kesim paralleligi, bundan tashqari, tun, tong, o'ldirdi, qo'l, qon leksemalarining takrorlanib kelishi, shu bilan birga, tun, tong, shom leksemalari yordamida antiteza usulining yuzaga keltirilishi kuzatiladi. Demak, bu o'rinda parallelizm, takror, antiteza konvergensiyasi mavjud.

Takror, parallelizm va antiteza, xiazm o'zbek badiiy va poetik matnlaridagi eng mahsuldor vositalar sanalib, ularning birgalikda qo'llanishi konvergensiya hodisasining yorqin namunasi hisoblanadi va o'zbek tilining ifoda imkoniyatlari naqadar keng ekanligini ko'rsatadi.

Bobning to'rtinchi fasli "*Antiteza va konvergensiya hodisasining mutanosibligi*" deb nomlanadi.

Badiiy yoki poetik nutqda antitezaning sintaktik-stilistik figura sifatida alohida o'zi qo'llanishi kamyob hodisa bo'lib, ko'pincha, boshqa figuralar bilan birgalikda qo'llanadi. Masalan, takrorning biror bir turi yoki sintaktik parallelizm tarkibida qo'llanishi kuzatiladi:

*Bir shirin so'z odamga asal bo'lib tuyular,  
Bir shirin so'z odamga zahar bo'lib tuyular.*

(Xalq maqoli)

Berilgan misolda antiteza takror va sintaktik parallelizm bilan konvergensiya hosil qilgan. Antiteza shu yo'l bilan kontrast tushunchalarni yaratadi, ularning zid belgilarini qiyoslash yo'li bilan ifoda etadi va o'ziga xos stilistik bo'yoqdorlik hosil qiladi. Ayniqsa, sintaktik parallelizm tarkibida qo'llanganida, yuqoridagi misoldan anglashilib turganidek, parallelizmning alohida bir turi – antitezik parallelizm yuzaga keladi<sup>39</sup>. Antiteza badiiy nutqda konflikt yaratish vositasi

<sup>39</sup>Джамалова М.К. Антитеза в поэзии А.Галича. // Культура русской речи в условиях многоязычия. (Материалы II международной конференции). – Махачкала, 2015. – С.216-221.

sifatida ham baholanadi. U ziddiyat mohiyatini ochib bera oluvchi, ziddiyatni yuksak badiiy ifodasini yarata oluvchi figuradir:

Mazkur vosita ko‘pincha boshqa sintaktik-stilistik vositalar bilan birga qo‘llanib konvergensiya hodisasini yuzaga chiqaradi. Dissertatsiyada antitezaning takror, sintaktik parallelizm, sanash usuli, ellipsis, ritorik so‘roq, polisindeton, gradatsiya kabi vositalar bilan konvergensiya kirishish holatlari o‘zbek badiiy nutqidan olingan misollar yordamida dalillandi.

Bobning beshinchi fasli “*Gradatsiya va unda konvergatsion figuralarning qo‘llanishi*” deb nomlanadi.

Rus tilshunosi A.V.Sherbak o‘zining doktorlik dissertatsiyasida gradatsiyaning yettita asosiy funksiyasini – ta’kidlash, xarakterlash, emotsionallikni kuchaytirish, baholash, tasvirlash, nutqni shakllantirish, ritm yaratish funksiyalarini ko‘rsatib o‘tadi<sup>40</sup>.

Demak, gradatsiya ham poetik nutqdagi stilistik funksiyalariga ko‘ra ekspressivlikni kuchaytiruvchi, hissiy-ta’siriylikni ta’minlovchi figura hisoblanadi. Uning poetik nutqda qo‘llanishi predmet, voqea-hodisalar yoki ularning belgilarini darajalash yo‘li bilan ifodalash, shu yo‘l bilan fikr yetkazish uchun xizmat qiladi.

Shu bilan birga, unda boshqa sintaktik-stilistik figuralar bilan birga qo‘llanish, ya’ni konvergensiya kirishish imkoniyati mavjud. Gradatsiya vositasida konvergensiya yuzaga kelgan holatlarda darajalanish kuchli hissiy-ta’siriy bo‘yoqlar orqali ifoda etiladi.

Kuzatishlarimiz davomida ko‘rib chiqilgan lisoniy dalillar shuni tasdiqlaydiki, o‘zbek badiiy va poetik nutqida gradatsiya konvergensiya quyidagi sintaktik-stilistik figuralar bilan birga qo‘llanganda faol yuzaga keladi. Dissertatsiyada gradatsiyaning takror, sintaktik parallelizm, sanash usuli, oksyumoron, ellipsis, asindeton, polisindeton kabi vositalar bilan konvergensiya kirishish holatlari o‘zbek badiiy nutqidan olingan misollar yordamida dalillandi.

## XULOSA

1. Til oilalarining shakllanib borishi va ma’lum bir tilning o‘z ichki imkoniyatlari asosida undagi mavjud ayrim birlik va vositalarning yaqinlashuvi hamda birikib ketib, bitta birlik yoki kategoriyani tashkil etishi kabi masalalarni o‘rganish lingvistik konvergensiya nazariyasi muammolarini tashkil etadi. Konvergensiya nazariyasiga ko‘ra, har qanday tarixiy jarayonlardan qat’iy nazar o‘zaro til aloqalari natijasida tillarning bir-biriga yaqinlashuvi, o‘zaro yaqinlashuv natijasida ulardagi bir qancha lisoniy birlik va vositalarning biridan ikkinchisiga o‘tishi yoki o‘zaro ta’sir natijasida yangi kategoriyalarning hosil bo‘lishi hamda dialektlarning tashqi va ichki ta’sir natijasida mustaqil tillarga aylanib borishi ham nazarda tutiladi.

2. Sintaktik stilistikaning eng muhim aspekti sintaktik birlik va sintaktik vositalarning ekspressiv-stilistik belgi-xususiyatlarini aniqlash hisoblanadi. Bunda sintaktik stilistikaning markaziy tadqiqot obyektlari sifatida sintaktik sinonimiya hodisasi, shu bilan birga, sintaktik-stilistik vositalar tadqiqi turadi. Shuningdek, tilning ekspressiv ifoda imkoniyatlarini tadqiq etish sintaktik stilistikaning o‘rganish obyekti hisoblanadi.

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<sup>40</sup>Щербак А.В. Градация как стилистическое явление современного русского литературного языка. Автореф. дисс. док. филол. наук. – Новосибирск, 2014. – С. 38.

3. Sintaktik-stilistik figuralar asosan badiiy nutqda va, ko‘pincha, xalq og‘zaki ijodi durdonalarida – maqol va matallar, turli aforizm va hikmatli so‘zlar tarkibida qo‘llanib, emotsional-ekspressivlikni ta‘minlash, obrazlilikni oshirish kabi stilistik maqsadlarda qo‘llanadi. Ularning ma‘lum bir matn yoki nutq tarkibida birgalikda qo‘llanishi sintaktik-stilistik konvergensiyaning hosil qiladi. Sintaktik-stilistik konvergensiya badiiy va poetik matnlarda muallifning yuksak mahoratidan darak beruvchi hodisa bo‘lib, tilshunoslar tomonidan endigina e‘tibor qaratilayotgan, shu bilan birga, juda kam o‘rganilgan stilistik usul sifatida namoyon bo‘ladi.

4. Sintaktik-stilistik konvergensiya yordamida muallif idioshtilida til shaxsi tomonidan obyektiv borliqning alohida va takrorlanmas tasviri yaratiladi, shu bilan birga, matn interpretatsiyasi va muallifning pragmatik manerasi amalga oshiriladi. Bunda muallif eng muhim axborotlarni birinchi planga chiqaradi va asosiy fikr-g‘oyani yorituvchi lisoniy birliklar ma‘nosiga alohida urg‘u beradi.

5. Tilimizdagi mavjud barcha badiiy tasvir vositalari, troplar, sintaktik-stilistik usul va vositalar bilan konvergensiya kirishish va unda ishtirok etish imkoniyatiga ega. Sintaktik-stilistik konvergensiyaning yuzaga kelishi va amaliy voqelanishining dolzarbligi va amaliy ahamiyati shundaki, uni o‘rganish, birinchidan, hissiy-ta‘siriy bo‘yoqqa ega bo‘lgan matnlarni sistem tarzida keng va atroflicha kompleks baholash imkoniyatini bersa, ikkinchidan, mazkur sohada olib boriladigan keyingi tadqiqotlar uchun yo‘l ochadi va qimmatli ma‘lumotlar beradi.

6. Takror va uning turlari xilma xil stilistik vositalar bilan konvergensiya hosil qilishi mumkin. Takror ellipsis bilan birgalikda qo‘llanib, o‘zaro konvergensiya kirishganida, tuzilishi jihatidan ixcham, ta‘sirchanligi yuqori bo‘lgan nutq ko‘rinishlari shakllanadi. Takror bilan bog‘liq holda konvergensiya hodisasini yuzaga chiqaruvchi yana bir vosita xiazmdir. Takror va xiazm konvergensiya badiiy nutqda o‘ziga xos emotsional-ekspressivni ifoda etadi.

7. Ellipsis ham faol badiiy va sintaktik-stilistik vosita sifatida bir qancha figuralar bilan konvergensiya hosil qilish imkoniyatiga ega. Ellipsis vositasidagi konvergensiya qaytariqlardan holi, yuqori hissiy-ta‘siriy bo‘yoqdorlikka ega bo‘lgan nutqni shakllantiradi. Elliptik gaplarning tabiiy ravishda bizning ongimizda tayyor bo‘lgan modellar asosida shakllanishi va boshqa vositalar bilan birga qo‘llanishi natijasida ixcham va obrazli qurilmalar yuzaga keladi.

8. Badiiy va poetik nutqning eng xarakterli belgilaridan biri inversiya bo‘lib, u ta‘kidlash ohangi orqali poetik nutq ritmini shakllantiruvchi, hissiy-ta‘siriylikni kuchaytiruvchi vosita sanaladi. Bu vositaning boshqa sintaktik-stilistik vositalar bilan konvergensiya kirishishi, ya‘ni birgalikda qo‘llanishi natijasida hissiy-ta‘siriylik va ekspressivlik yuqori nuqtaga ko‘tariladi. Bu holat tilimizning ifoda imkoniyatlari cheksiz-chegarasiz ekanligidan dalolat beradi.

9. Parsellyatsiya hodisasi ham nutq muallifi tomonidan asosiy informatsiyaga qo‘shimcha tarzida yetkaziladigan izoh, sharh yoki ma‘lum bir maqsadda kiritiladigan qo‘shimcha ma‘lumotlari ana shunday “ilova tarzida kiritilgan parsellyatlar” orqali ifoda etiladi. Parsellyativ qurilmalar ham boshqa bir qancha sintaktik stilistik vositalar bilan konvergensiya hosil qilish imkoniyatiga ega. Bunday konvergensiya berilayotgan izoh va qo‘shimcha ma‘lumotlar yuqori ekspressiv va hissiy-ta‘siriy bo‘yoqlarda beriladi.

10. Parallelizm boshqa bir qancha sintaktik-stilistik vositalar bilan konvergensiya kirishuvchi eng faol vosita hisoblanadi. Uning takror, antiteza, xiazm usuli bilan birgalikda qo‘llanish holatlari o‘zbek badiiy va poetik nutqida

eng sermahsul hisoblanadi. Sintaktik parallelizm poetik nutqning asosiy sintaktik figuralaridan biri bo‘lib, ta’siriylikni oshirish, ichki ritmni kuchaytirish maqsadida qo‘llanadi. Parallelizm asosida hosil qilingan konvergensiya fikr dinamikasi tezlashadi, nutqning semantik maydoni kengayadi, nutqda ohangdorlik hosil qilinadi, sintaktik qurilmalarning qismlari o‘zaro semantik va sintaktik uyg‘unlikda birikadi, nutqning ichki ritmi va fonosemantikasi kuchayadi.

11. Tilshunoslikda antiteza poetik nutqning alohida ekspressiv-stilistik funksiya bajaruvchi figurasi sifatida talqin etiladi. Antiteza predmet, voqea-hodisa, harakat-hoлатlarni kontrast yo‘li bilan qarama-qarshi, zid qo‘yishga asoslangan stilistik usul hisoblanadi. Antiteza badiiy va poetik nutqqa xos sintaktik-stilistik vosita hisoblanib, konvergensiya qurilmalarning shakllanishi va ularda turli stilistik maqsadlarni yuzaga chiqarishdagi faol vositalardan biri hisoblanadi.

12. Gradatsiya vositasida konvergensiya yuzaga kelgan holatlarda darajalanish kuchli hissiy-ta’siriy bo‘yoqlar orqali ifoda etiladi. Hissiy-ta’siriylik va ekspressivlik yuqori nuqtaga ko‘tariladi. Bu figura vositasida hosil qilingan konvergensiya nutqda fikr rivojini ta’minlaydi, unga mantiqiylik, ta’sirchanlik, jozibadorlik va obrazlilik beradi. Bu holat gradatsiyaning o‘zbek badiiy va poetik nutqida mahsuldor figuralardan biri ekanligini ko‘rsatadi hamda tilimizning ifoda imkoniyatlari cheksiz-chegarasiz ekanligidan dalolat beradi.

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**FERGHANA STATE UNIVERSITY**

**SHODMONOV KHOLMATJON POLATJON UGLI**

**CONVERGENCE OF SYNTACTIC-STYLISTIC FIGURES**

**10.00.01 – Uzbek language**

**ABSTRACT**

**for the doctor of philosophy (PhD) degree on philological sciences**

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## INTRODUCTION (PhD Dissertation Abstract)

**Relevance and authenticity of the dissertation topic.** In recent years, the global field of linguistics has increasingly focused on studying language not only as a means of communication and interaction but also as a tool of influence. The agenda now includes the investigation of linguistic units not merely in terms of their role in communicative processes, but also in relation to their functional adaptation for specific purposes. Examining the impact that each linguistic unit used in speech can have on human cognition has become one of the pressing research tasks. Traditionally, in linguistics, means of influence have been studied under terms such as syntactic-stylistic figures, syntactic-stylistic devices, and stylistic tools. However, there is a growing need for deeper and more comprehensive exploration of these means. Studying the convergence of syntactic-stylistic figures (i.e., their mixed use in speech) enables a more profound and scientific understanding and interpretation of their functional potential. Currently, linguopoetic research conducted within the scope of global linguistics—particularly studies within the framework of poetic syntactic stylistics — holds significant practical value for the advancement of this field.

In global linguistics, research on syntactic-stylistic figures is being conducted based on anthropocentric and linguopoetic methodologies. At present, the study of devices and figures that enhance the expressiveness, imagery, and emotional-expressive power of artistic speech is becoming a tradition within the interdisciplinary framework of linguistics and literary studies—that is, within the scope of linguopoetic research. As a result, it has become possible to comprehensively evaluate artistic discourse from a linguistic perspective and to identify its mechanisms of influence. Linguists and researchers are now shifting their focus beyond merely describing linguistic units in terms of their figurative characteristics, turning instead toward the investigation of their functional capabilities. Therefore, examining linguistic units interpreted as syntactic-stylistic figures within the domains of linguocultural and linguopoetic research is essential for providing a thorough theoretical foundation for this issue.

In the context of today’s New Uzbekistan, the further advancement of scientific research and the implementation of measures aimed at “preserving the historical heritage, customs, and national educational traditions of our people, as well as fostering interfaith tolerance, interethnic harmony<sup>1</sup>, and mutual respect among broad layers of the population, especially among our youth”—all play a crucial role in building the foundation of the New Uzbekistan. In this process, strengthening the international prestige of the Uzbek language—as a vivid and priceless product of our people’s centuries-old cultural, scientific, educational, and artistic thought and intellectual potential<sup>2</sup>, and as one of the world’s richest and most ancient languages—requires valuable scholarly research within the systems of language-person-culture and language-person-society. This, in turn, places a responsibility on linguists to further expand the scope of research on the Uzbek language and to demonstrate its expressive potential in accordance with international scientific standards. A proper interpretation of the national grammatical structure of our language, along with its emotional-impact and expressive

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<sup>1</sup>O‘zbekiston Respublikasi Prezidentining “Ma’naviy-ma’rifiy ishlar samaradorligini oshirish va sohani rivojlantirishni yangi bosqichga ko‘tarish to‘g‘risida”gi PQ-3160-son qarori. – Toshkent sh. 28.07.2017. Manba: <https://lex.uz/docs/-4071203> (murojaat sanasi: 17.07.2024).

<sup>2</sup>O‘zbekiston Respublikasi Prezidentining “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi PF-5850-son farmoni. 21.10.2019-yil. Manba: <https://lex.uz/docs/-4561730> (murojaat sanasi: 21.08.2024).

capacities, is one of the most important factors for the development of our national ideology and ideas. Therefore, the comprehensive study and broad evaluation of syntactic-stylistic figures—particularly those with distinct emotional and influential functions—within the framework of syntactic-stylistic research, has become one of the most pressing tasks of the present day. Especially important is the phenomenon of convergence arising from the combined use of such syntactic-stylistic figures, which represents a significant element of Uzbek national discourse and serves as a principal tool for ideological and emotional influence. The broad scope and the ability of these figures to fully reflect the laws of dialectics necessitate the in-depth study of the convergence phenomenon within syntactic-stylistic figures.

This dissertation research is in line with several decrees and resolutions of the President of the Republic of Uzbekistan, including the Decree No. PF-5847 on the approval of the "Concept for the Development of Higher Education in the Republic of Uzbekistan until 2030" dated October 8, 2019; Decree No. PF-5850 on measures to increase the prestige and status of the Uzbek language as the state language dated October 21, 2019; Decree No. PF-6084 on further developing the Uzbek language and improving language policy dated October 20, 2020; Decree No. PF-6097 on the approval of the "Concept for the Development of Science until 2030" dated October 29, 2020; Decree No. PF-6108 on the development of education, training, and science in the new phase of Uzbekistan's development dated November 6, 2020; Decree No. PF-60 on the "Development Strategy of New Uzbekistan for 2022-2026" dated January 28, 2022; and several other normative and legal documents related to education and science, such as the Resolution No. PQ-2789 on improving the organization, management, and financing of scientific research activities by the Academy of Sciences dated February 17, 2017; Resolution No. PQ-2909 on further enhancing the higher education system dated April 20, 2017; and Resolution No. PQ-4479 on the celebration of the 30th anniversary of the adoption of the "Law on State Language" dated October 4, 2019, along with the Resolution No. 304 by the Cabinet of Ministers of the Republic of Uzbekistan on improving the post-graduate education system dated May 22, 2017. This dissertation serves to implement the tasks envisaged in these legal and regulatory documents. The connection of the research to the priority directions of the development of science and technology in the Republic: This research is aligned with the priority direction of the Republic's development of science and technology, namely the formation of an innovative system of ideas for the development of an information society and a democratic state in the areas of social, legal, economic, cultural, moral, and educational development, and the ways to implement them.

**The degree of research on the issue:** The issues of syntactic-stylistic figures have been addressed for many years in the scientific works of prominent linguists such as V.V.Vinogradov, I.R.Galperin, B.A.Larin, G.V.Stepanov, V.M.Jirmunskiy, D.N.Shmelev, N.P.Nebrosina, Y.M.Lotman, G.Ya.Solganik, Y.M.Trofimova, L.A.Khoresko, N.S.Bolotnova, Y.V.Kazarin, E.I.Koroleva, A.A. Lebedev, V.N.Patroeva, V.V.Babayseva, and I.I.Kovtunova<sup>3</sup>.

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<sup>3</sup> Виноградов В.В. Язык и стиль русских писателей. – М.: Наука, 1990; Гальперин И.Р. Текст как объект лингвистического исследования. – М.: Наука, 1981; Ларин Б.А. Эстетика слова и язык писателя. – Л.: Художественная литература, 1973; Степанов Г.В. Язык. Литература. Поэтика. – М.: Наука, 1988; Жирмунский В.М. Рифма, ее история и теория // Теория стиха. – Л.: Наука, 1975; Шмелев Д.Н. Слово и образ. – М.: Наука, 1964; Небросина Н.П. Синтаксис стихотворной речи как предмет лингвопоэтического исследования: На материале англ. и амер. поэзии XVI-XX вв.: Автореф. дисс. ... канд.филол.наук. Пермь, 1997; Лотман Ю.М. Структура художественного текста. – М.: Искусство, 1998; Лотман Ю.М. Анализ

Among the studies conducted on the occurrence of convergence phenomena in syntactic-stylistic figures, we can cite the monographic studies of V.Riffatere, V.N.Malevannaya, N.S.Matorina, Y.V.Ivanova, S.A.Kuzmenko, and G.A.Kopnina<sup>4</sup>.

In recent years, in Uzbek linguistics, the issues of syntactic-stylistic figures and related phenomena have been widely studied in works dedicated to poetic and artistic speech by researchers such as I.Mirzayev, A.Mamajonov, M.Yoldoshev, M.Yoqubbekova, S.Karimov, M.Abdupattoyev<sup>5</sup>, G.Mukhammadjonova, M.Yoldoshev, E.Ibragimova, O.Mamaziyaev, D.Jamoliddinova, D.Shodieva, S.Umirova, and O.Tursunova in their doctoral and candidate dissertations. While these figures have been studied extensively from various aspects<sup>6</sup>, the emergence of the convergence phenomenon has not been specifically studied as a distinct research object in monographic form.

**The connection of the research to the scientific research plans of the higher education institution where the dissertation is conducted.** The dissertation research is carried out within the framework of the scientific research plan of Fergana State University, under the direction of "Problems of Uzbek Language Syntax and Syntactic-Style Studies."

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поэтического текста. – Л.: Просвещение, 1972; Солганик Г.Я. Синтаксическая стилистика. – М.: Наука, 2022; Трофимова Ю.М. Лингвистика поэтического синтаксиса. – Саранск, 2015; Хорешко Л.А. Лингвокультурологический анализ поэтического текста и его передача на английский язык. – Белгород, 2018; Болотнова Н.С. Изучение идиостиля в современной коммуникативной стилистике художественного средства. – М.: Наука, 2004; Казарин Ю.В. Поэтический текст как система – Издательство Уральского университета, 1999; Королева Е.И. Экспрессивные грамматические средства языка в аспекте функционально-семантического поля (на материале современной британской баллеристики): Автореф. дисс. ... канд.филол.наук. – Екатеринбург, 2016; Лебедев А.А. Поэтический синтаксис П.А.Вяземского: Автореф. дисс. ... канд.филол.наук. – Петрозаводск, 2016; Патроева В.Н. Типы и функции осложняющих конструкций в языке русской поэзии XVIII-XIX вв: Автореф. дисс. ... д-ра. филол.наук. – СПб., 2020; Бабайцева В.В. Читая стихи... (синтаксис и семантика) 2-изд. – М.: Флинта, 2016; Ковтунова И.И. Поэтический синтаксис. – М.: Наука, 1986.

<sup>4</sup>Riffatere V. Criteria for Style Analysis // Word. – April 1959. №1; P. 15-18; Малеванная В.Н. Синтаксическая конвергенция в английской художественной прозе. – Киев: Просиздат, 1986; Маторина Н.С. Информационный потенциал стилистической конвергенции (на материале англо-американской художественной прозы). – М.: Наука, 1989; Иванова Е.В. Когнитивный аспект перевода стилистической конвергенции: Автореф. дисс. ... канд. филол.наук. – Уфа, 2006; Кузьменко С.А. Лингвопрагматические свойства конвергенции стилистических средств: Автореф. дисс. ... канд.филол.наук. – Ставрополь, 2006; Копнина Г.А. Конвергенция стилистических фигур в современном русском литературном языке: на материале художественных и газетнопублицистических текстов: Автореф. дисс. ... канд.филол.наук. – Красноярск, 2021.

<sup>5</sup>Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... д-ра. филол.наук. – Ташкент, 1992; Мамажонов А. Қўшма гап стилистикаси. – Тошкент: Фан, 1990; Каримов С. Ўзбек тилининг бадий услуби: Филол. фан. д-ри ... дисс. – Тошкент, 1994; Йўлдошев М. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2008; Ёқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси: Филол. фан. д-ри ... дисс. – Фарғона, 2021.

<sup>6</sup>Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодалашнинг усул ҳамда воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001; Мамазияев О. Ўзбек поэтик нутқида хиазм ва градиация: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2004; Жамолитдинова Д. Бадий нутқда парантез бирликларининг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009; Шадиёва Д. Муҳаммад Юсуф шеърятининг лингвопоэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007; Умирова С. Ўзбек шеърятининг лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида): Филол. фан. б. фалс. док. ... дисс. автореф. – Самарқанд, 2019; Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Филол. фан. б. фалс. док. ... дисс. – Фарғона, 2019.

**The aim of the research** is to prove the theory of convergence in Uzbek linguistics, as well as to evaluate the occurrences of this phenomenon in syntactic-stylistic figures and highlight its functional possibilities.

**The objectives of the research** are as follows:

To demonstrate the essence of the convergence phenomenon and its significance for the study of linguistics;

To clarify the role of syntactic-stylistic figures within the stylistic system and emphasize the importance of studying them;

To interpret and analyze the issues related to the occurrence of the convergence phenomenon in syntactic-stylistic figures;

To examine the use of syntactic-stylistic figures in convergent states in Uzbek artistic speech and analyze the semantic-functional changes within the structure of artistic speech;

To reveal the functional possibilities of the convergence phenomenon, including its emotional-expressive and speech-forming functions.

**The object of the research** is defined as the convergence of syntactic-stylistic figures used in Uzbek artistic speech.

**The subject of the research** consists of the convergence of syntactic-stylistic figures and their specific stylistic, semantic, and functional analysis.

**The methods of the research** involve the use of synchronic-descriptive, descriptive, component analysis, oppositional, and comparative methods to determine the specific stylistic, semantic, and functional characteristics of the convergence of syntactic-stylistic figures.

**The scientific novelty of the research** includes the following:

Along with a systematic study of the existing concepts and phenomena related to the problems of the theory of linguistic convergence, the essence of the phenomenon of convergence in linguistics and the theoretical and practical significance of its study are also highlighted;

The unique role of syntactic-stylistic figures within the stylistic system, as well as the relevance, theoretical, and practical significance of studying them for the field of linguistics—particularly within the framework of syntactic stylistics—has been identified;

Speech-related issues concerning the clear and comprehensive manifestation of the phenomenon of convergence in syntactic-stylistic figures have been substantiated through the analysis of linguistic evidence;

The use of syntactic-stylistic figures in convergent contexts within Uzbek poetic discourse, along with the syntactic-stylistic and functional shifts in speech structure and their specific linguistic features, has been substantiated through illustrative examples.

**The practical results of the research** are as follows:

The essence of the convergence phenomenon and its significance for the study of linguistics are demonstrated;

The role of syntactic-stylistic figures within the stylistic system and the importance of studying them are explained;

Issues related to the occurrence of the convergence phenomenon in syntactic-stylistic figures are interpreted and analyzed;

The use of syntactic-stylistic figures in convergent states in Uzbek artistic speech, along with the explanation and analysis of semantic-functional changes in the structure of artistic speech, is provided;

The functional possibilities of the convergence phenomenon—emotional-expressive and speech-forming functions—are revealed.

**The reliability of the research results** is determined by the clarity of the issues addressed, the alignment of the ideas with traditional syntactic-stylistic principles, the correct application of these principles, the reliance on scientific and theoretical sources in investigating the problem, and the fact that the analyses conducted during the research are based on a theoretical foundation and have practical significance.

**The scientific and practical significance of the research results.** The scientific importance of the research results lies in the enrichment of Uzbek syntactic stylistics and linguopoetics with new data, providing comprehensive information on the stylistic and functional characteristics of syntactic-stylistic figures.

**The practical significance of the research results** is evident in the potential application of the dissertation materials and conclusions in the teaching of the following subjects at higher education institutions: 70230101 – Linguistics (Uzbek language) for Master's programs, and 60230100 – Philology and Language Teaching (Uzbek language) for Bachelor's programs. These include courses such as "Modern Uzbek Literary Language (Syntax)", "Linguistic Theory", "Stylistics", and "Text Linguistics". The creation of textbooks, monographs dedicated to syntactic stylistics, and instructional-methodological manuals for these subjects is also envisioned.

**Implementation of the research results.** Based on the scientific findings achieved in the dissertation dedicated to the issues of the convergence of syntactic-stylistic figures:

Alongside a systematic study of the existing concepts and phenomena concerning the problems of the theory of linguistic convergence, the essence of the convergence phenomenon in linguistics, as well as its theoretical and practical significance, have been highlighted. The scientific conclusions and recommendations based on these studies were utilized within the framework of the fundamental project IZ-2019081663, titled “Creation of a collection of websites and multimedia products (electronic dictionaries) dedicated to the promotion of Uzbek national dance art,” conducted at the Uzbekistan State Academy of Choreography in 2020-2021. Specifically, these were applied in the development of the “Concise Uzbek-Russian-English-French Explanatory Dictionary of Uzbek National Dance Terms.” (Reference No. 1/04-187 dated March 3, 2025, from the Ministry of Culture of the Republic of Uzbekistan and the Uzbekistan State Academy of Choreography). As a result, the main part of the project was scientifically and theoretically improved.

The scientific views and conclusions on the unique place of syntactic-stylistic figures in the stylistic system and their significance for the field of linguistics were used in preparing the scripts for the radio programs “Bedorlik”, “Ijod Zavqi”, “Ta’lim va Taraqqiyot”, and “Millat va Ma’naviyat” broadcast on the “O‘zbekiston” TV and Radio Channel. (Reference No. 26-36-956 dated March 7, 2025, from the “O‘zbekiston” TV and Radio Channel). Consequently, the content of the materials prepared for these radio broadcasts was enhanced and their scientific rigor increased.

The conclusions and recommendations regarding the substantiation of speech-related issues connected to the clear and comprehensive manifestation of the

convergence phenomenon in syntactic-stylistic figures, based on linguistic analyses, were employed during the implementation of the fundamental project F3-2019081773 from 2021 to 2023, titled “Development of Interactive Educational and Methodological Manuals for ‘Children’s Dances’ for Music and Art Educational Institutions”. In particular, these findings were applied in the creation of the “Concise Uzbek-Russian-English-French Explanatory Dictionary of Names of Uzbek Children’s Dances, Dance Costumes, and Accessories”. (Reference No. 1/04-188 dated March 4, 2025, from the Ministry of Culture of the Republic of Uzbekistan and the Uzbekistan State Academy of Choreography). As a result, the main part of the project was scientifically and theoretically perfected, increasing its scholarly quality.

The scientific views and conclusions regarding the use of syntactic-stylistic figures in convergent states within Uzbek poetic discourse, as well as the syntactic-stylistic and functional changes in artistic speech and their distinctive linguistic features substantiated with examples, were utilized in preparing the scripts for the radio programs “Bedorlik”, “Ijod Zavqi”, “Ta’lim va Taraqqiyot” and “Millat va Ma’naviyat” broadcast on the “O‘zbekiston” TV and Radio Channel. (Reference No. 26-36-956 dated March 7, 2025, from the “O‘zbekiston” TV and Radio Channel). Consequently, the content of the materials prepared for these broadcasts was enhanced, and these scientific results contributed to the development of listeners’ knowledge and deep understanding of poetry.

**Approval of the research results.** The results of this research were presented for public discussion in reports made at 3 international and 2 national scientific-practical conferences.

**Publication of the research results.** Nine scientific papers have been published on the dissertation topic, including 6 articles recommended for publication in scientific journals based on the main results of the doctoral dissertation by the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan. Of these, 2 articles were published in foreign journals.

**Structure and volume of the dissertation.** The dissertation consists of an introduction, three main chapters, a conclusion, and a list of references.

## MAIN CONTENT OF THE DISSERTATION

In the **Introduction** of the dissertation, the relevance and necessity of the topic are justified, the aim and objectives of the dissertation, its object and subject are described, and its alignment with the priority directions of national science and technology development is indicated. The scientific novelty and practical significance of the research are revealed, along with the implementation of the research results in practice. Information regarding the published works and the structure of the dissertation is also provided.

The first chapter of the dissertation is titled “**Theory of convergence and issues in syntactic stylistics**”. The first section of the chapter, “**The emergence and issues of convergence theory in linguistics**”, discusses the emergence of convergence theory and its study in world linguistics, the processes of convergence and divergence, their types and manifestations, and the key linguistic features associated with them.

Initially, the theory of convergence originated in biology, later expanding to the fields of social and political sciences, economics, and eventually the humanities.

In biology, convergence referred to the process in which the characteristics of unrelated species became more similar during their evolutionary development. This similarity arose from their existence in comparable environments and undergoing similar directional natural selection, leading them to possess similar structures. As a result of convergence, different organisms that perform the same function develop organs with similar structures. For example, swimming creatures, reptiles, ichthyosaurs, and mammals such as dolphins exhibit a similar body shape and forelimbs, which are closely aligned with the body shape and fins of fish. This biological convergence serves as an example.

Academic A. Hojiyev, in his "Glossary of Linguistic Terms," applies the term convergence to a phonetic phenomenon, defining it as follows: "CONVERGENCE (Latin: *convergere* — to approach, to unite). The merging of multiple sounds into one sound as a result of historical development<sup>7</sup>." It is clear that in this context, convergence refers to the phenomenon of sounds approaching or merging at the phonetic level.

Russian linguist T.V. Jerbilo, under the term "CONVERGENCE" (from Latin *convergere* — to approach, to gather), defines it as "The merging and mutual use of language elements; opposite: divergence. In a text, it refers to the gathering of multiple stylistic methods and means at a single point, with the purpose of using them for a single stylistic function aimed at achieving a specific stylistic goal."<sup>8</sup>

O.S. Axmanova emphasizes the need to understand and differentiate between two distinct linguistic phenomena under the term convergence, stating, "The changes leading to the mutual approximation, and even merging, of different sounds in a language, as well as the development of similar features in two or more languages, typically arising due to their geographic proximity<sup>9</sup>, cultural connections, and other factors."

Convergence (from Latin *convergo* — to approach, to unite, to match) in linguistics refers to the process of two or more languages, or phenomena, methods, and units within a specific language, coming closer, merging, or aligning with each other<sup>10</sup>.

As highlighted above, this term in linguistics has come to be used to describe the approximation, merging, or co-occurrence of various linguistic phenomena.

In linguistics, the term convergence was first applied to syntactic-stylistic figures by the German linguist M. Riffaterre, who defines this concept as follows: "Convergence is a speech phenomenon that arises from the simultaneous use of two or more syntactic-stylistic tools for a specific stylistic purpose."<sup>11</sup> It is evident that this term was noted by the linguist in the field of

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<sup>7</sup>Хожиёв А.П. Тилшунослик терминларининг изоҳли луғати. – Тошкент: Фан, 2001. – Б.51.

<sup>8</sup>Жеребило Т. В. Словарь лингвистических терминов. – Назрань: Пилигрим, 2010. – С.161.

<sup>9</sup>Ахманова О.С. Словарь лингвистических терминов. – М.: Советская энциклопедия, 1966. – С.194.

<sup>10</sup>Маторина Н.С. Информационный потенциал стилистической конвергенции (на материале англо-американской художественной прозы) – М: 1989, – 208 с;

<sup>11</sup>Riffaterre V. Criteria for Style Analysis // Word. – April 1959. – №1. – P.15-18.

syntactic stylistics. Based on the above, in our research, we found it appropriate to apply the term convergence to the phenomenon of the simultaneous use of syntactic-stylistic figures, relying on the ideas of M.Riffaterre and R.S.Matorina.

In scientific literature dedicated to syntactic-stylistic issues, especially concerning syntactic-stylistic figures, each researcher has expressed various opinions on how these figures contribute to the shaping of artistic and poetic speech and ensuring artistic-aesthetic expressiveness in such types of speech. However, there is insufficient information on the circular-interfering, that is, convergent application of syntactic-stylistic figures.

In works dedicated to the issues of syntactic-stylistic figures in linguistics, including those by T.N.Silman<sup>12</sup>, V.Riffater<sup>13</sup>, I.P.Moskvin<sup>14</sup>, A.A.Strelsov<sup>15</sup>, A.Mamajonov<sup>16</sup>, and M.Abdupattoyev<sup>17</sup>, approaches to syntactic-stylistic figures have been carried out from various aspects. Nevertheless, the need has arisen to examine and evaluate such linguistic tools based on modern approaches and scientific-research methods that have emerged in linguistics in recent years.

In the second chapter of the first section, titled **"Interpretation of syntactic stylistics and syntactic-stylistic figures"** the main issues of syntactic stylistics, the naming and classification of syntactic-stylistic figures, and existing perspectives on these matters are discussed.

The Uzbek language, which has achieved the status of the state language, holds a special place among world languages due to its unique capabilities and rich means of expressing ideas. In particular, the various emotional-expressive forms of syntactic constructions in our language stand out due to their stylistic maturity and well-formed structure. For this reason, the emotional and expressive vividness of speech is clearly evident at the syntactic level of the language. In stylistics, emphasis is placed on the author's ability to select, classify, and express linguistic units, and the skill of creating speech and constructing sentences through the effective use of these units. The Uzbek language offers extensive opportunities in this regard. Exploring and evaluating these possibilities is considered a primary task of syntactic stylistics. Therefore, the functional-stylistic and expressive possibilities of syntactic means, the activation of these means in speech for a specific stylistic purpose, syntactic synonymy, syntactic polysemy, and the study of syntactic-stylistic figures are at the center of syntactic stylistics.

"Syntactic stylistics, as can be inferred from its name, is a new field at the intersection of two branches of linguistics—syntax and stylistics. This field examines the stylistic properties of syntactic units: their stylistic vividness, emotional-expressive features, the syntactic-stylistic tools used in syntactic

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<sup>12</sup>Сильман Т.Н. Синтаксико-стилистические особенности повторов – Вопросы языкознания. 1967. № 2. – С.68.

<sup>13</sup>Riffaterre V. Criteria for Style Analysis // Word. – April, 1959. – №1. – P.15-18.

<sup>14</sup>Москвин В. П. Стилистика русского языка. Приёмы и средства выразительной и образной речи (общая классификация). Пособие для студентов. – Волгоград: Учитель, 2000. – С.198.

<sup>15</sup>Стрелцов А.А. Три подхода к категории вопросительности. Вестник ПНИПУ. Проблемы языкознания а педагогики № 3, 2017. – С.43-57.

<sup>16</sup>Мамажонов А., Абдупаттоев М. O'zbek matnining semantik, sintaktik va stilistik aspekti. Monografiya. – Farg'ona: Classic, 2021. – Б.206.

<sup>17</sup>Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Монография. – Фарғона: Classic, 2021. – Б.208.

constructions, and their relationship to the speech styles and expressiveness of texts, which are considered as complete forms of speech,<sup>18</sup> writes academic G.Y.Solganik, one of the founders of syntactic stylistics. Indeed, syntactic stylistics, as a relatively new direction in linguistics, holds special significance as a field that studies the stylistic aspects of syntactic units.

In linguistics, there are various theoretical perspectives on the naming and classification of such figures. While some types have been studied separately in Uzbek linguistics<sup>19</sup>, these figures have been examined under different terms such as “stylistic figures”, “stylistic tools”, “syntactic-stylistic figures”, and “stylistic figures<sup>20</sup>”. In other words, in Uzbek linguistics, there is no consensus on a specific term for such tools. Russian linguist G.A. Kopnina also addresses this issue, noting that in world linguistics, scientific research on syntactic stylistics and linguistic dictionaries refer to these tools with terms like “stylistic figure”, “speech figure”, “syntactic figure”, “rhetorical figure” and “stylistic figure.” She emphasizes the lack of consistency in the use of these terms, which are often used synonymously. It is evident that there is no unified opinion on their naming<sup>21</sup>. M. Abdupattoyev, who conducted research on the poetic syntax of the Uzbek language, suggests studying these tools under the term “syntactic figures.”<sup>22</sup> The researcher justifies naming them syntactic figures as follows: “In our view, it is appropriate to call them syntactic figures because all these figures are formed as syntactic units and reveal their stylistic potential within syntactic structures.”<sup>23</sup>

Russian linguists O.I.Litkina, L.V.Selezneva, and Y.Y.Skorokhodova have suggested that such tools should be studied under the term “syntactic-stylistic figures.” They note that “there are artistic and poetic speech tools, which, unlike tropes and forms of conversion, can express emotional-expressive vividness very powerfully. It is appropriate to interpret them as syntactic-stylistic figures because, as the central object of research in syntactic stylistics, they simultaneously perform a syntactic function while also fulfilling a stylistic function—imparting charm, imagery, and expressiveness to speech.”<sup>24</sup> Following the views of the aforementioned authors, we, too, find it necessary to examine these tools under the term “syntactic-stylistic figures” in our research.

In the third chapter of the first section titled **“The phenomenon of convergence and the relationship of syntactic-stylistic figures”** the manifestation of convergence in syntactic-stylistic figures is analyzed, along with

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<sup>18</sup>Солганик Г.Я. Синтаксическая стилистика. Изд. стереотип. – М., ООО “Науку Всем” 2022. – С.7.

<sup>19</sup>Мамажонов А. Қўшма гап стилистикаси. – Тошкент, Фан 1990, – Б.17-42; Мамажонов М. Махмудов У. Услубий воситалар. Фарғона 1994, – Б.48. Мамажонов А., Addupattoyev М. О‘zbek matnining semantik, sintaktik va stilistik aspekti. (monografiya), Farg‘ona, “Classic”, 2021. – Б.105-112; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодалашнинг усул хамда воситалари. Филол. фан. номз... дисс. автореф. –Тошкент, 2001. – 25 б; Мамазияев О. Ўзбек поэтик нутқида хиазм ва градация. Филол. фан. номз... дисс. автореф. – Фарғона, 2004. – 26 б;

<sup>20</sup>Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Монография – Фарғона: Classic, 2021. – Б.208.

<sup>21</sup>Копнина Г.А. Конвергенция стилистических фигур в современном русском литературном языке (на материале художественных и газетно-публицистических текстов). Дисс... канд. филол. наук. Красноярск. 2001. – С 12.

<sup>22</sup>Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Монография – Фарғона: Classic, 2021. – Б.136.

<sup>23</sup>Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Монография – Фарғона: Classic, 2021. – Б.136.

<sup>24</sup>О.И. Лыткина, Л.В. Селезнева, Е.Ю. Скороходова. Практическая стилистика русского языка. Учебное пособие 5-е издание, исправленное и дополненное. – М.: Флинта, 2022. – С.197.

the stylistic changes in the composition of artistic and poetic texts when these figures converge.

“Syntactic-stylistic convergence in artistic and poetic texts is a phenomenon that signals the author’s high mastery, which is only beginning to attract the attention of linguists and, at the same time, remains a stylistic method that has been very scarcely studied.<sup>25</sup>” In general, to study the phenomenon of convergence that arises in texts with high imagery and emotional-expressive content, researchers rely on the unique linguistic features of the text (which distinguish it from other texts). This includes the formation of sentences in specific rhythms, the lexical-semantic characteristics of the words and phrases used, and the effectiveness of stylistic methods and tools. Additionally, the analysis of tropes and syntactic-stylistic expression tools used in the text comes to the forefront. In other words, "under the term syntactic-stylistic convergence, we understand the concentration (the simultaneous use or merging) of tropes and stylistic figures" (editor: Kh.Shodmonov)<sup>26</sup>.

In the composition of the text, several tools and methods are combined and applied together in the following ways:

1. Highlighting the important features of the reality being expressed or the object being described, exaggerating these features, and thereby influencing the reader;

2. Linking the structural components of the text around a stylistic goal and, in this way, ensuring the semantic-syntactic connectivity between them;

3. Performing stylistic functions such as creating an artistic-aesthetic environment within the text, ensuring a high level of emotional-expressiveness<sup>27</sup>.

The term “convergence” was first used by the German linguist M. Riffater, who defines it as follows: "Convergence is a speech phenomenon that arises from the simultaneous use of two or more syntactic-stylistic devices for a specific stylistic purpose."<sup>28</sup>

Russian linguist V.P.Moskvin emphasizes that the term "convergence" refers to a complex stylistic method that occurs when syntactic-stylistic devices of various levels are used to achieve a unified stylistic goal<sup>29</sup>. From both of these definitions, it is clear that the simultaneous use of syntactic-stylistic devices results in the occurrence of syntactic-stylistic convergence between them.

The second chapter of the dissertation, titled "**Convergence in figures that expand and contract speech**" is presented in three sections.

In the first section of the chapter, titled "**Convergence of repetition and related figures**" the types of repetition are described, and the syntactic-stylistic convergence that occurs through the use of repetition is examined.

Russian linguist V.M.Jirmunskiy specifically addresses repetition and its types, emphasizing their significant role in the formation of poetic stanzas in poetic

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<sup>25</sup>Нелькенбаум В.М. Особенности стилистической конвергенции в художественном тексте. // Вестник Башкирского университета. 2016. Т. 21. – №1, – С.136.

<sup>26</sup>Обнорская М.Е. Синтаксическая конвергенция // Стилистика романно – германских языков // материал семинара // СП. 2021. – С.76.

<sup>27</sup>Обнорская М.Е. Синтаксическая конвергенция // Стилистика романно – германских языков // материал семинара // СП. 2021. – Б.77.

<sup>28</sup>Riffaterre V. Criteria for Style Analysis // Word. – April 1959. №1. – P.15-18.

<sup>29</sup>Москвин В. П. Стилистика русского языка: Приёмы и средства выразительной и образной речи (общая классификация): Пособие для студентов. Волгоград: Учитель, 2000. – С.198.

speech and the harmonization of musical tones<sup>30</sup>. Repetition, when used in specific places within poetic speech, not only serves to strengthen and emphasize the meaning of the ideas but also plays an essential role in creating compositional unity and expressing emotional intensity simultaneously.

It is well known that in syntactic-stylistic convergence, all the available artistic depiction tools, tropes, syntactic-stylistic methods, and means of expression in our language can participate. Repetition and its types occupy a leading position in this regard. One of the most active means involved in convergence with repetition is syntactic parallelism. Syntactic parallelism refers to the use of adjacent sentences or syntagms with identical syntactic structures in artistic speech. Syntactic parallelism is one of the primary syntactic figures in poetic speech, used to enhance emotional impact and strengthen internal rhythm. (The stylistic features of syntactic parallelism will be discussed in more detail in the third chapter of our work.) When this figure is used together with repetition, it gives rise to the phenomenon of convergence, elevating expressiveness and emotional intensity to a higher level. For example:

*Ohista-ohista yog'adi yomg'ir,  
Ohista-ohista qo'zg'alar shamol.  
Ohista-ohista to'kilar yumshoq nur  
Bulutlar bag'ridan ko'ringan hilol.  
Ohista-ohista yig'laydi bir qiz,*

(Usmon Azim. Collected Works, p. 40<sup>31</sup>)

When analyzing this example presented as a linguistic argument, we can observe a clear example of the convergence of repetition and syntactic parallelism. Upon closer examination, the convergence of repetition and parallelism in the sentences forming the poetic speech can be seen in a mixed form, applied in the following order:

a) The lexical repetition of the phrase "*ohista, ohista*" appearing in four sentences.

b) In the sentences "*Ohista-ohista yog'adi yomg'ir*" and "*Ohista-ohista qo'zg'alar shamol*" the parallelism of identical parts is used in the form of subject-predicate-agent.

c) In the lines "*Ohista-ohista to'kar yumshoq nur. Ohista-ohista yig'laydi bir qiz*" another form of syntactic parallelism is observed—the parallelism of subject-predicate-adjective-agent.

In these lines, we can see another manifestation of syntactic parallelism, where the elements subject-predicate-adjective-agent are used in parallel.

This chapter of the dissertation also analyzes the convergence of repetition with ellipsis and chiasmus in syntactic-stylistic convergence.

The next section of the second chapter is titled "**The emergence of convergence in the use of Polysyndeton**".

Polysyndeton, as a syntactic figure that arises from repetition, not only creates a structural symmetry in poetic speech but also forms a semantic one. This symmetry serves to ensure semantic clarity and content harmony among the components of poetic speech. As a result, the semantic core of the speech is

<sup>30</sup>Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л., 1977. – С.19.

<sup>31</sup>Dissertatsiyada keltirilgan misollar manzilini belgilashda muallif, nashr nomi va kitob sahifasi ko'rsatildi.

formed. In this context, polysyndeton performs a unique function. It is one of the effective methods for ensuring the semantic coherence of poetic discourse.

Another convergent feature of polysyndeton that attracts the researcher's attention is its simultaneous use with several syntactic-stylistic methods. In the following linguistic example, polysyndeton is used together with repetition, syntactic parallelism, contextual stylistic synonymy, ellipsis, and antithesis, resulting in convergence:

*Bu yerda na g'urbat, na ofat, na g'am.  
Bunda bor: harorat, muhabbat, shafqat*  
(G'.G'ulom. Mukammal asarlar to'plami. Ikkinchi tom. 21-bet.)

In the example, polysyndeton – the use of multiple conjunctions with repetition – the repetition of conjunctions, syntactic parallelism – the repetition of identical syntactic structures (coordinated clauses), contextual stylistic synonymy – the use of lexemes such as g'urbat (alienation), ofat (disaster), g'am (sorrow), the omission of the verb bor (exists) in the coordinated clauses, leading to ellipsis, and antithesis – the juxtaposition of the meanings of the lexemes g'urbat, ofat, g'am with the meanings of harorat (warmth), muhabbat (love), and shafqat (compassion), have all occurred. This example demonstrates how rich the artistic expressive tools of the Uzbek language are, highlighting the limitless stylistic possibilities of the language.

The third section of the second chapter is titled "**Convergence in figures that reduce speech volume**". It is well known that syntactic-stylistic figures that reduce speech volume are the opposite of "expansion" figures. They are characterized by the omission of a certain element or the absence of a specific form of expression<sup>32</sup>.

The function of these types of tools does not differ from the syntactic-stylistic function of other figures. They are related to the formal aspects of artistic and poetic texts, characterized by the omission of certain components or the lack of formal expression in speech, based on the principle of linguistic economy. In this case, the sentences that make up the artistic or poetic discourse (whether simple, compound, or complex) undergo a formal reduction. As a result, a contraction occurs in the structure of the text or speech. For this reason, these types of syntactic-stylistic tools are referred to by linguists as figures that reduce speech volume, and primarily include the phenomena of asyndeton and ellipsis<sup>33</sup>.

Asyndeton, even when the number of parts with a counting tone is minimal, can enhance expressiveness. In such cases, the syntactic-stylistic convergence of figures arises, meaning that asyndeton is used in conjunction with other syntactic figures, such as repetition and syntactic parallelism. For example:

*Xotira qiyshiqdir,  
Uy-xayol — qiyshiq.  
Yuraklar — qiyshaygan,  
Qibla — qiyshaygan,*

<sup>32</sup>Трофимова Ю.М. Лингвистика поэтического синтаксиса. – Саранск. 2015. – С.178.

<sup>33</sup>Небросина Н.П. Синтаксис стихотворной речи как предмет лингвопоэтического исследования: На материале англ. и амер. поэзии ХUI-XX вв: Автореф. дисс... канд. фил. наук. – Пермь. 1997. – С.42; Бойков А.И. Конструкции разговорного синтаксиса в поэтическом идиолекте А.Башлачева. // Ярославский педагогический вестник, 2013. – №3 – Том I (Гуманитарные науки) – С.162-166; Бабайцева В.В. Читая стихи... (синтаксис и семантика) 2-изд. – М.: Флинта, 2016, – С.176; Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси (монография), – Фарғона: Classic, 2021, – Б.150-157.

*Hatto qiyshiq qilnb aytilar qo 'shiq,  
Shior: «To 'g'ri yurma!  
Chalkashtir! Aylan!»*

(Usmon Azim. "Uyg'onish azobi", 12-bet)

The cited poetic speech fragment proves our above points. These lines are formed on the basis of complete asyndeton (no conjunction is used), repetition (the oblique lexeme is repeated three times), and syntactic parallelism (there is parallelism in the first four lines of the poetic speech fragment). Therefore, expressiveness and impact occupy a high place in the fragment. When paratactic asyndeton arises between the equal parts of compound sentences without conjunctions, "two parts formed in the same type cannot enhance expressiveness by themselves unless other syntactic figures, such as syntactic parallelism or repetition, are used. Only when a third part is added does paratactic asyndeton facilitate the development of expressiveness in poetic discourse and bring about rhythmic-melodic and architectural harmony"<sup>34</sup>:

Elliptical sentences are found in all languages around the world because the principle of linguistic economy applies to all languages<sup>35</sup>. Therefore, the issue of ellipsis has attracted the attention not only of linguists but also of literary scholars, journalists, and publicists<sup>36</sup>. It serves as both a means of expression and a syntactic figure at the same time. Researchers' attention has consistently been focused on the means of expression in poetic discourse, as new and novel types of expressive means are always employed in poetry. "Poetry is constantly in search of new means of expression." Ellipsis, when combined with other syntactic-stylistic figures in both poetic and artistic discourse, creates convergence, which can serve as an essential tool in revealing the stylistic intent of the author, enhancing imagery and emotional impact.

Below, we would like to highlight the most productive forms of syntactic-stylistic convergence involving ellipsis, specifically the convergence of figures most frequently used in conjunction with ellipsis in Uzbek artistic discourse:

*Bir marta ko 'rganman,  
Faqat bir marta,  
Otamning jimgina yig 'laganini.  
Bir marta ko 'rganman,  
Faqat bir marta,  
Onang yo 'q, deb bag 'rin tig 'laganini.*

(Iqbol Mirzo. "Sizni kuylayman", 86-bet).

In the provided example, the poet Iqbol Mirzo uses an elliptical sentence by omitting the verb-predicate "ko'rganman" in the second and fifth lines of the stanza. Along with this, the repetition of the sentence and the phrase "Bir marta ko'rganman" (I have seen it once) introduces the method of repetition. Furthermore, the repetition of similar components in the same position results in the phenomenon of structural parallelism in the lines. The combination of these three types of techniques presents a form of syntactic-stylistic convergence.

<sup>34</sup>Формановская Н.И. Стилистика сложного предложения. – М., 1978. – С.192.

<sup>35</sup>Казенин К.И. О некоторых ограничениях на эллипсис в русском языке // Вопросы языкознания. 2007. №2. – С. 92-97.

<sup>36</sup>Пешковский А.М. Русский синтаксис в научном освещении. – М., 1956. – С.205.

Through this approach, the author fully achieves his specific stylistic goal using the tool of syntactic-stylistic convergence.

b) Ellipsis – antithesis – structural parallelism convergence

*Qo ‘yishmas,  
Qo ‘limdan tortadi biri,  
Biri oyog ‘imdan,  
Biri sochimdan.  
Biri qo ‘ynim, biri ko ‘nglimga kirib,  
Hayotdan bezdirar qirq yoshimda.*

(M.Yusyf. “Erka kiyik”, 18-bet.)

In the provided excerpt, the sentences "Biri oyog‘imdan, Biri sochimdan" are elliptical sentences, where the verb "tortadi" (pulls) from the previous line has been omitted according to poetic requirements. Additionally, the phenomenon of antithesis is created through the use of antonyms related to limbs (foot and hair). It can be observed that the sentences "Biri oyog‘imdan, Biri sochimdan" display parallelism, meaning that structural parallelism is also present. Thus, the given excerpt demonstrates a unique example of the convergence of ellipsis, antithesis, and structural parallelism.

c) Ellipsis – antithesis convergence

*“Ha” — faqat o ‘pkang qoladi ko ‘ksingda.  
“Yo ‘q” — faqat yuraging.*

(Usmon Azim. Saylanma, 157-bet.)

We continue our analysis with the above example. In this case, the second line of the excerpt, "Yo‘q"— faqat yuraging, is elliptical. The modal-antonyms "yes" and "no" create the phenomenon of antithesis. As a result, the given excerpt forms the syntactic-stylistic convergence phenomenon.

The third chapter of the dissertation, titled "**Convergence in positional and semantic figures**", is presented in four sections. In the first section of the chapter, titled "**Convergence in inversion in parts of speech**" the positional syntactic-stylistic figures are discussed, along with an analysis of how convergence is created through the use of inversion.

When discussing the division in inversion, it should be particularly emphasized that in this context, expressive expression comes to the forefront. The replacement of parts of a sentence, i.e, the repositioning of the theme, does not undermine the completeness of the information being conveyed. Instead, it introduces an emphatic expression, placing emphasis on the theme itself<sup>37</sup>:

*To ‘y buzishga etmadimi jur ‘atim,  
Un tortgani tegirmonga jo ‘nadim.  
Tuguniga sig ‘magandir suratim...  
Tugunchasin tugib qo ‘ydi tayyor qiz,  
Yolg ‘on yig ‘lab erga borar ayyor qiz.*

(Iqbol Mirzo. “Sizni kuylayman”, 6-bet)

In the given example, inversion is observed in all lines except for the second one. Notably, in all sentences where inversion occurs, the theme appears in the following position, yet this does not disrupt the cohesion or meaning of the poetic speech. On the contrary, it can be observed that the expression becomes stronger,

<sup>37</sup>Карашаева Б.Б. Стилистическая инверсия как средство выражения эмоциональности и экспрессивности в английской литературе XIX-XX вв. // Актуальные проблемы языкознания, 2015. – №1. – С.46-48.

and the emotional impact is intensified. The relationship between the theme and the rema has become more prominent. This situation serves as an indicator of the specific characteristic of poetic speech.

Inversion frequently creates convergence with syntactic parallelism and repetition techniques:

*Ustimga sochilib tushardi soya,  
Ustimda shovullab tururdi daraxt.  
Oy ketar... Tinadi oydin ashula,  
Qolar oy tortig 'i – ko 'ksimdagi Baxt.*

(X.Davron. "Bahordan bir kun oldin", 45-bet)

Upon closer examination of the example, it is evident that the first two lines undergo inversion, as the words "shadow" and "tree," which function as subjects, are inverted. The repetition of the lexeme "above me" in various grammatical forms and the syntactic parallelism of the lines are also noticeable. Thus, in this instance, a convergence of inversion, repetition, and syntactic parallelism has occurred. As a result of the combined use of these three syntactic-stylistic devices, the imagery in the lines is enhanced, the description is intensified, and the message is conveyed to the listener with a distinct logical emphasis.

The second chapter of the third section is titled “**convergence based on parsellization**”. Parsellative constructions consist of two parts – the main clause that conveys the core idea and the parsellative construction. The clause or part conveying the main idea is distinguished by its independence, while the parsellative construction is always dependent on the main construction or part. This relationship is both logically and syntactically noticeable. The parsellative construction is characterized by providing additional information, often offering supplementary details or explanations relative to the main idea. Parsellatives are frequently used to comment, explain, clarify, or develop and emphasize the idea presented in the main clause. Externally, they may appear similar to inversion, but upon closer inspection, we see that they are separated from the main information-giving clause by a pause. In written form, this separation is confirmed by the use of a comma. Parsellatives can be marked by punctuation marks such as commas, as well as dashes, semicolons, and parentheses, as noted by the researcher M.Abdupattoyev. All these punctuation marks are used to express the pause between the main construction and the parsellative construction<sup>38</sup>. For example: “Bektemir sat down slowly – exhausted and weary”. (Oybek) demonstrates that the parsellative construction is separated from the main clause by a comma, and this separation, in turn, expresses a pause in the written form.

As previously emphasized, parsellatives are also used as a stylistic device in artistic or poetic discourse, serving as an influential tool in syntax-stylistic figures. This device can also be combined with various syntactic-stylistic figures to create convergence. We turn to the following example:

a) Parsellization – Structural Parallelism Convergence:

*Uni hurmat qilar edi odamlar,  
(Agar hurmat bo'lsa qo'rquvning oti),  
Undan najot tilar edi odamlar,  
Elga kerak edi uning «najoti».*

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<sup>38</sup>Абдулаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Филол. фан. д-ри ... дисс. – Фарғона, 2021. – Б.182-183.

(E.Vohidov. Saylanma. 1-jild,189-bet)

In the first and third lines of this literary passage, structural parallelism is used, while the second line is constructed with a percellative device. The combined application of these two techniques enhances the impact of the poetic expression, intensifying both imagery and expressiveness.

b) Percellation – Convergence of Antithesis:

*Haroba deb meni qistama.  
Bu kuz emas, bir parda past tush.  
Bu bahordir, atrof gul, chaman,  
Ketgin bevaqt tashrif qilgan qush.  
(Yashiraman ortimga uni.)*

(Faxriyor."Dardning shakli", 76-bet)

In this example, alongside the use of the percellative device (the final line of the passage), the method of antithesis is employed. The contrast created through the lexemes "ruins" and "meadow," "autumn" and "spring" brings out the opposition and antagonism, highlighting contrasting meanings.

c) Percellation – Lexical Repetition Convergence:

*Ikkita musicha, qo 'ynimda yashar.  
Kaftingdan termoqlik istab donlarin  
Fursat to 'kilishin horg 'in sanashar...  
(Yurak qumsoatdir, yarmisi singan.)  
Seni sog 'inaman, mening lablarim.*

(Iqbol Mirzo. "Sizni kuylayman", 125-bet)

In the presented linguistic data, the parcellating structure constitutes the fourth line of the passage. Simultaneously, lexical repetition – the recurrent appearance of two lexemes – is observed, generating a convergence phenomenon.

d) Parcellation – counting method convergence:

*Horg 'in rohat ichra yotibman tinglab,  
(Ne baxt bu – hozircha tuproq tagimda).  
Mendan quvvat olib, sog 'lom gurkirab –  
Beshiklar o 'smoqda tevaragimda.*

(Iqbol Mirzo. "Sizni kuylayman", 132-bet)

Continuing our analysis with the aid of the above example, it becomes clear that a parcellating structure is employed in the second line of the speech excerpt. This device, through the enumeration of homogeneous parts in the third line – the phrases *quvvat olib, sog 'lom gurkirab* – creates another manifestation of convergence.

e) Parcellation – Inversion – Repetition Convergence:

*O 'shanda (oq osmon, qo 'ng 'ir yer guvoh...)  
Dilimni bilardi majnuntol bargi.  
Kaftimda yo 'q edi zig 'irdek gunoh,  
Yo 'q edi kaftimning zarradek gardi –  
O 'shanda men seni yaxshi ko 'rardim...*

(Iqbol Mirzo. "Sizni kuylayman", 42-bet)

In the example above, we can observe a very unique instance of convergence that emerges through the use of parcellation. In the passage, parcellation is represented in the second part of the first line and in the final line. The first parcellative structure is conveyed through two word combinations (*oq osmon,*

*qo'ng'ir yer guvoh...*), which are formed as parcellative phrases and are separated from the main structure using parentheses to indicate a pause. The second parcellative construction is presented in the form of a sentence (*o'shanda men seni yaxshi ko'rardim...*), delineated with a dash.

The third section of this chapter is titled “**Structural parallelism as a basis for convergence**”. Structural parallelism, in addition to shaping poetic speech with balanced rhythm, is employed alongside a number of syntactic-stylistic figures, resulting in the phenomenon of convergence.

Repetition holds a particularly significant role in the formation of artistic speech and its constituent fragments, particularly in amplifying the nuances of emotional and expressive content. Repetition in a work of art relies on the repeated application of a word, which expresses the meaning of the object upon which thought is focused in the initial component, within subsequent components. While the lexical material remains unchanged, the grammatical form may vary. In other words, in poetic speech formed in this way, the recurrence of a single lexeme in one or another grammatical form is observed in each of the components.

For example:

*Tirikligim sen bilan,  
Suyukligim sen bilan.  
O'zing ulug' bo'stonim,  
O'zing yorug' jahonim.  
Ulug'tog'day ulug'im,  
Qal'am — O'zbekistonim.*

(M.Yusuf. “Xalq bo'l elim”, 32-bet)

As the example illustrates, a unique instance of convergence between repetition and syntactic parallelism is observed here. The recurring use of the phrases *sen bilan*, *O'zing* in the lines, coupled with the parallel structure of these same lines, is employed to enhance the impact of the speech and amplify its expressiveness. The aforementioned situation serves as a vivid example of convergence between syntactic parallelism and the device of repetition.

Repetition and its variations play a vital role, particularly in poetic speech, in the formation of the poetic composition of verses and the harmonization of musical cadence. Repetitions, used in specifically designated places within poetic speech, not only strengthen and emphasize the meaning of the thought but also simultaneously perform an essential function in creating compositional unity and expressing emotion:

*Ko'ngil so'rab, ko'ngil buzdi do'stlarim.  
Ko'nolim so'rab, ko'ngil uzdi do'stlarim.*

(Iqbol Mirzo. “Sizni kuylayman”, 144-bet)

In the given example, syntactic parallelism, alongside shaping the poetic speech in evenly measured rhythm, is used in conjunction with the repetition device, giving rise to a convergence phenomenon. Firstly, this excerpt of poetic speech is formed on the basis of parallel syntactic structures – syntagmas with equal stress and identical syntactic function. Secondly, the word *ko'ngil* is repeated four times in the passage, and the phrase *ko'ngil so'rab* appears twice, as does the lexeme *do'stlarim*. Consequently, through the convergence phenomenon based on two devices, the thought is conveyed to the reader in an evocative, impactful, and expressive manner. Or, let's consider the following example:

*Shoirlar erta tug‘iladilar.  
Bahorning to‘ng‘ichi — boychechakday.  
Shoirlar armon bilan o‘ladilar,  
Bahorning to‘ng‘ichi — boychechakday*

(Usmon Azim. Saylanma, 93-bet)

The convergence phenomenon is also observed in the textual excerpt under analysis. More precisely, stylistic convergence serves as the basis for the formation of this excerpt. The author of the speech, skillfully employing structural parallelism and repetition techniques, has been able to create lines where emotional expressiveness emerges at a high level.

In the following example, the convergence of three types of devices is observed:

*Tunni tong o‘ldirdi,  
Tongni shom o‘ldirdi.  
Shomni bo‘g‘di tun...  
Nima uchun?  
Nima uchun,  
Shomning qo‘li qon...  
Tongning qo‘li qon...  
Bor-yo‘g‘i bir qadam qo‘ydingmi,  
Beshafqat zamon?!*

(Usmon Azim Saylanma 143-bet.)

As emphasized above, syntactic parallelism, as a special syntactic figure of poetic speech, is based on dividing lines into equally stressed syntagmas and arranging segments within the lines in a parallel manner. In the given example as well, the parallelism of object-subject-predicate: *tunni tong o‘ldirdi, tongni shom o‘ldirdi*, alongside the parallelism of modifier-subject-predicate: *shomning qo‘li qon...tongning qo‘li qon..* The dawn's hand is bloody... Furthermore, the recurrence of the lexemes *tun, tong, o‘ldirdi, qo‘l, qon* coupled with the creation of antithesis using the lexemes "night," "dawn," "dusk" is observed. Therefore, in this instance, there is a convergence of parallelism, repetition, and antithesis.

Repetition, parallelism, antithesis, and chiasmus are considered the most productive devices in Uzbek artistic and poetic texts, and their combined use is a bright example of the convergence phenomenon, illustrating the extensive expressive capabilities of the Uzbek language.

The fourth chapter of the section is entitled "**The correlation of antithesis and the convergence phenomenon**".

The isolated use of antithesis as a syntactic-stylistic figure in artistic or poetic speech is a rare occurrence; it is most often used in conjunction with other figures. For example, it is observed to be used within some type of repetition or syntactic parallelism:

*Bir shirin so‘z odamga asal bo‘lib tuyular,  
Bir shirin so‘z odamga zahar bo‘lib tuyular.*

(Xalq maqoli)

In the given example, antithesis forms a convergence with repetition and syntactic parallelism. Antithesis, in this way, creates contrasting concepts, expresses them through comparing their opposing characteristics, and generates a unique stylistic coloring. Particularly, when used within syntactic parallelism, as

can be seen from the example above, a special type of parallelism – antithetical parallelism – emerges<sup>39</sup>. Antithesis is also valued as a tool for creating conflict in artistic speech. It is a figure that can reveal the essence of contradiction and create a heightened artistic expression of conflict:

*Ko 'zing qaro sening, qoshlaring qaro,  
Yuzlaring oq sening, kulishlaring oq.  
Qo 'lingdagi ta 'na toshlaring qaro,  
Menga g 'amgin boqib turishlaring oq!*

(Usmon Azim. Saylanma 86-bet)

In lines such as these, the lexemes *oq va qora* not only express contrasting concepts through the use of antithesis but also find a figurative and expressive articulation of the opposing characteristics of these contrasting concepts. In certain forms of poetic speech, the development of constant motifs of opposition forms a compositional-stylistic chain (system), and a highly developed poetic expression of antithesis is created.

This device often generates the convergence phenomenon when used in conjunction with other syntactic-stylistic devices:

a) Antithesis – Repetition – Syntactic Parallelism Convergence:

*She 'r yozaman — sevgi,  
She 'r yozaman — nafrat.*

(Usmon Azim. Saylanma 10-bet.)

b) Antithesis – Parallelism – Enumeration Convergence:

*Visol hijronga aylandi,  
Umid armonga aylandi,  
Zamin osmonga aylandi,  
Nafrat bo 'lmadi Muhabbat !*

(Faxriyor. "Geometrik bahor", 28-bet)

c) Antithesis – Ellipsis – Syntactic Parallelism Convergence:

*"Ha" — faqat o 'pkang qoladi ko 'ksingda.  
"Yo 'q" — faqat yuraging. .*

(Usmon Azim. Saylanma 157-bet.)

d) Antithesis – Rhetorical Question – Syntactic Parallelism – Polysyndeton – Repetition (Sentence Repetition) Convergence:

*Bu qanday gul? Bu qanday gul?  
Gohi qor, gohi qanday gul.  
Man unga barqlarim aytсам,  
U menga barglarin bergay.*

(Sirojiddin Said. "Uyingdagi beshiklar", 16-bet.)

In this case, the lexemes "snow" and "blood" create a contextual antithesis.

i) Antithesis – Repetition – Polysyndeton – Gradation – Syntactic Parallelism Convergence:

*Men-chi? Menga goh g 'am to 'lar , goh alam to 'lar,  
Goh shodlik, gohida bir nolam to 'lar.  
Bu olam-ku, manim dilim yarim etdi,  
Yarmi bilan kuylasam ham olam to 'lar.*

(Usmon Azim. Saylanma 189-bet.)

<sup>39</sup>Джамалова М.К. Антитеза в поэзии А.Галича. // Культура русской речи в условиях многоязычия. (Материалы II международной конференции). – Махачкала, 2015. – С.216-221.

As evident from the examples, antithesis is a syntactic-stylistic device characteristic of artistic and poetic speech, and it serves as one of the active means in the formation of convergent constructions and in realizing various stylistic objectives within them.

The fifth section of this chapter is titled **“Gradation and the use of convergent figures within it”**.

The Russian linguist A.V.Shcherbak, in his doctoral dissertation, outlines seven primary functions of gradation: emphasis, characterization, intensification of emotionality, evaluation, depiction, speech formation, and rhythm creation<sup>40</sup>.

Thus, gradation is regarded as a figure that enhances expressiveness and provides emotional impact according to its stylistic functions in poetic speech. Its use in poetic discourse serves to express a subject, events, or their qualities through hierarchical structuring, thereby contributing to the delivery of the intended message.

Additionally, gradation has the potential to interact with other syntactic-stylistic devices, i.e., to enter into convergence. In cases where convergence emerges through gradation, the hierarchical progression is expressed through powerful emotional and expressive undertones.

Our observations throughout the linguistic evidence examined confirm that gradation convergence in Uzbek artistic and poetic speech actively occurs when used in conjunction with the following syntactic-stylistic figures:

a) Gradation – Enumeration Convergence:

*Oq sukunat portlar saharda,  
kun nurida yonib, yaraqlab,  
chopib kirar sovuq shaharga  
yalangoyoq yashil daraxtlar*

(Shavkat Rahmon. Saylanma, 4-bet)

In the given example, gradation is created using the lexemes "burning, shimmering," and it generates a convergence phenomenon when used in conjunction with another syntactic-stylistic device – enumeration.

b) Gradation – Syntactic Parallelism Convergence:

*Qaylardasan o‘zing, qanisan o‘zing,  
Sen kimning bir parcha jonisan o‘zing?  
Bobolaring kimdir, momolaring kim,  
Sen qachon o‘zingni taniysan o‘zing?.*

(M.Yusuf. Erka kiyik 14-bet.)

In the first line of the above linguistic evidence, gradation is created through the lexemes *qaylardasan*, *qanisan*. This gradation is an example of an intensifying gradation, where the thought is strengthened using the lexeme *qanisan* meaning the question is made more specific, as this lexeme expresses a more precise meaning compared to the lexeme "Where are you." In the third line of the speech excerpt, a *bobolar – momolar* gradation emerges, where the gradation decreases, because the lexeme *bobo* possesses a stronger degree in the public consciousness. If attention is paid, syntactic parallelism is also present in the first and third lines where gradation is formed.

c) Gradation – Ellipsis Convergence:

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<sup>40</sup>Щербак А.В. Градация как стилистическое явление современного русского литературного языка. Автореф. дисс. док. филол. наук. – Новосибирск, 2014. – С. 38.

*Men dunyoni nima qildim,  
 O'zing yorug' jahonim,  
 O'zim xoqon,  
 O'zim sulton,  
 Sen taxti Sulaymonim,  
 Yolg'izim,  
 Yagonam deymi,  
 Topingan koshonam deymi,  
 O'zing mening ulug'lardan  
 Ulug'imsan, Vatanim...*

(M.Yusuf. "Xalq bo'l, elim", 65-bet)

In the given example, the first gradation is realized as *hoqon – sulton – taxti Sulaymon* (intensifying gradation), and the second gradation sequence is realized as *yolg'izim – yagonam* (intensifying gradation). The ellipsis phenomenon is also found in this gradation sequence, meaning the sentence that should have originally been formed as *yolg'izim deymi, yagonam deymi?* has undergone ellipsis. As a result, the convergence of gradation and ellipsis emerges. This situation reaffirms the theoretical ideas mentioned above, that is, the ideas that deviations from grammatical norms can be observed when any stylistic device is used.

d) Gradation – Oxymoron Convergence:

*Bizlar uzoq chekindik olg'a,  
 Engaverdik... mag'lub bo'lgani.  
 Engib bo'ldik, mag'lubmiz endi,  
 Guliqahqah yo'qdir kulgani.*

(Iqbol Mirzo. "Sizni kuylayman", 112-bet)

In the given speech excerpt, gradation is expressed in the form of *chekinmoq – mag'lub bo'lmoq* and the oxymoron is expressed in the form of *olg'a chekinmoq, yengib bo'ldik, mag'lubmiz endi*. The convergence of gradation and oxymoron in this manner is a very rare phenomenon for artistic and poetic speech and is evidence of the author's very strong poetic skill. Therefore, it is clearly evident that emotional coloring and imagery are very high in the passage above.

e) Gradation – Polysyndeton Convergence:

*Na bir shirin kalom, ming zahmatingga  
 Na bir salomingga alik oladi.  
 Muhabbating nima Muhammadingga?*

(M. Yusuf. "Yolg'onchi yor", 78-bet)

In the given example, gradation is formed as a growing-decreasing gradation in the form of *bir – ming – bir* and the repetition of the conjunction *na* in the same lines gives rise to polysyndeton. As a result, the convergence of gradation and polysyndeton is formed.

f) Gradation – Asyndeton Convergence:

*Alamim, hasadim, ginam tufayli,  
 Ehtimol ustingdan kulmoqchi edim.  
 Sog'insang, o'rtansang, yig'lasang mayli,  
 Men sening yoningda qolmoqchi edim.*

(Iqbol Mirzo. "Sizni kuylayman", 4-bet)

In the speech excerpt above, gradation is realized as a decreasing gradation in the form of *alamim, hasadim, ginam* and as a growing gradation in the form of

*sog'insang, o'rtansang, yig'lasang* Furthermore, as a result of the non-use of conjunctions between the segments that make up this same gradation, asyndeton emerges. The convergence of gradation and asyndeton is formed in this way in the passage.

## CONCLUSION

1. According to the theory of convergence, regardless of historical processes, linguistic convergence refers to the phenomenon whereby languages draw closer to one another as a result of mutual contact. This convergence leads to the transfer of various linguistic units and means from one language to another, or the emergence of new linguistic categories as a result of mutual influence. Additionally, the theory of linguistic convergence also encompasses the study of phenomena such as the transformation of dialects into independent languages under external and internal influences, the formation of new language families over time, and the convergence and merging of certain internal elements within a single language to form a unified linguistic unit or category.

2. The exploration of expressive means of language is a primary object of study in syntactic stylistics. One of the most important aspects of syntactic stylistics is the identification of expressive and stylistic features of syntactic units and devices. Central research objects in this field include the phenomenon of syntactic synonymy, as well as various syntactic-stylistic devices.

3. Syntactic-stylistic figures are primarily used in artistic discourse and, frequently, in the masterpieces of folk oral traditions—such as proverbs, sayings, aphorisms, and wise expressions—with the stylistic aim of enhancing emotional expressiveness and vivid imagery. Syntactic-stylistic convergence in artistic and poetic texts is a phenomenon that reflects the author's high level of craftsmanship. Although it has only recently begun to attract the attention of linguists, it remains a stylistic method that is still largely understudied.

4. Through the convergence of stylistic devices, the author brings the most important information to the forefront and places particular emphasis on the meanings of linguistic units that convey the core ideas. In this way, convergence, within the author's idiolect, enables the linguistic persona to create a unique and unrepeatable depiction of objective reality. Simultaneously, it facilitates the interpretation of the text and the realization of the author's pragmatic style.

5. In syntactic-stylistic convergence, all available artistic devices, tropes, and syntactic-stylistic methods within our language can participate. Among these, repetition and its various forms hold a leading role. One of the most actively interacting elements with repetition in convergence is syntactic parallelism. Syntactic parallelism refers to the use of adjacent clauses or syntagmas in artistic speech that share identical syntactic structures.

6. Repetition and its types can form convergence with various stylistic devices. When repetition is employed together with ellipsis, and they enter into convergence, compact and highly impactful forms of speech emerge. Another device that contributes to the phenomenon of convergence in connection with repetition is chiasmus. As is well known, chiasmus—derived from the Greek *chiasmōs*, meaning cross-shaped—refers to a structure resembling the Greek letter “X,” where components or other linguistic elements are arranged in a mirrored

order within a sentence. The convergence of repetition and chiasmus in artistic discourse expresses a distinctive emotional and expressive quality.

7. Elliptical sentences are formed in our consciousness based on pre-existing cognitive models. We do not create these models during speech; we merely express them. As an active artistic and syntactic-stylistic device, ellipsis is capable of forming convergence with a number of figures. Convergence formed through ellipsis produces speech that is devoid of redundancy and rich in emotional and expressive coloration.

8. Inversion is one of the most distinctive features of poetic speech and is considered a device that shapes poetic rhythm and intensifies emotional impact through emphatic intonation. When this device enters into convergence with other syntactic-stylistic means—i.e., when used in combination—it elevates emotional expressiveness to its peak. This phenomenon attests to the boundless expressive potential of our language.

9. Explanations, commentary, or additional information conveyed by the speaker as a supplement to the main message are often expressed through what are known as “additively introduced parcellations.” Their function goes beyond merely providing clarification or additional content; they also imbue poetic language with stylistic coloring and emotional impact. Parcellative constructions, in turn, have the capacity to form convergence with a range of other syntactic-stylistic devices. In such convergence, the conveyed explanations or additions are delivered with heightened expressivity and emotional resonance.

10. Syntactic parallelism is one of the fundamental syntactic figures in poetic speech, employed to enhance impact and intensify internal rhythm. It is particularly important to emphasize that parallelism is among the most active devices in forming convergence with other syntactic-stylistic tools. Its combinations with repetition, antithesis, and chiasmus are considered some of the most productive patterns in Uzbek literary and poetic language. These combinations accelerate the dynamic of thought, expand the semantic field of speech, introduce melodiousness, ensure semantic and syntactic harmony between sentence components, and reinforce the internal rhythm and phono-semantic quality of the discourse.

11. In speech, antithesis arises from the comparison of two opposing or contradictory concepts, images, events, or their particular attributes. In linguistics, antithesis is interpreted as a figure that serves a distinct expressive-stylistic function in poetic language. It is regarded as a stylistic device based on setting contrasting elements—objects, events, actions, or states—against one another through opposition. Antithesis is a syntactic-stylistic device characteristic of artistic and poetic speech and serves as one of the most effective tools in the formation of convergent structures and the realization of various stylistic objectives within them.

12. The use of gradation in poetic language functions to convey meaning through the gradational representation of objects, events, or their attributes. Additionally, it has the potential to be employed in combination with other syntactic-stylistic figures, thus entering into convergence. In cases where convergence is formed through gradation, the gradational structure is expressed through intensified emotional and expressive tones.



**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.05.02  
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ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

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**ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**ШОДМОНОВ ХОЛМАТЖОН ПУЛАТЖОН УГЛИ**

**КОНВЕРГЕНЦИЯ СИНТАКСИЧЕСКИ-СТИЛИСТИЧЕСКИХ ФИГУР**

**10.00.01 – Узбекский язык**

**АВТОРЕФЕРАТ  
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**Фергана – 2025**

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С диссертацией можно ознакомиться в информационно-ресурсном центре Ферганского государственного университета (зарегистрирована за № 635). Адрес: 100151, г. Фергана, ул. Мураббийлар, 19. Тел.: (99873) 244-46-02.

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## **ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))**

**Цель исследования** заключается в освещении теории конвергенции в узбекском языкознании, распространении в синтаксически-стилистических фигурах и ее функциональных возможностях.

**Объект исследования.** В качестве объекта исследования определена концепция синтаксически-стилистических фигур, используемых в узбекской художественной речи.

**Научная новизна** исследования заключается в следующем:

Вместе с систематическим изучением существующих понятий и явлений, связанных с проблемами теории лингвистической конвергенции, освещена сущность феномена конвергенции в языкознании, а также его теоретическое и практическое значение;

Определено специфическое место синтаксико-стилистических фигур в стилистической системе и их актуальность, теоретическая и практическая значимость для лингвистики, в частности для направления синтаксической стилистики;

Доказаны речевые проблемы, связанные с четким и полноценным проявлением феномена конвергенции в синтаксико-стилистических фигурах на основе анализа лингвистических доказательств;

Подтверждено применение синтаксико-стилистических фигур в конвергентных состояниях в узбекской поэтической речи, а также синтаксико-стилистические и функциональные изменения в составе речи и их специфические языковые особенности с помощью примеров.

**Внедрение результатов исследования.** На основе полученных в диссертации научных результатов по вопросам сближения синтаксически-стилистических фигур:

Научные выводы и рекомендации, основанные на систематическом изучении существующих понятий и явлений, связанных с проблемами теории лингвистической конвергенции, а также освещении сущности феномена конвергенции и его теоретического и практического значения в языкознании, были использованы в рамках фундаментального проекта № IZ-2019081663 «Создание комплекса веб-сайтов и мультимедийных продуктов (электронных словарей), посвященных продвижению узбекского национального танцевального искусства», реализованного в 2020–2021 годах в Государственной академии хореографии Узбекистана. В частности, эти результаты были применены при создании «Краткого толкового словаря терминов узбекского национального танца на узбекском, русском, английском и французском языках». (Справка Министерства культуры Республики Узбекистан и Государственной академии хореографии Узбекистана № 1/04-187 от 3 марта 2025 года). В результате основная часть проекта была научно-теоретически усовершенствована.

Научные взгляды и выводы о специфическом месте синтаксико-стилистических фигур в стилистической системе и их значении для лингвистики использовались при подготовке сценариев радиопередач

«Бедорлик», «Иджод завқи», «Таълим ва тараққиёт», «Миллат ва маънавият» телеканала «Узбекистан». (Справка телеканала «Узбекистан» № 26-36-956 от 7 марта 2025 года). В результате содержание подготовленных материалов для этих радиопередач было усовершенствовано, а их научная значимость возросла.

Выводы и рекомендации, подтверждающие лингвистические вопросы, связанные с четким и полным проявлением феномена конвергенции в синтаксико-стилистических фигурах на основе лингвистического анализа, были использованы в реализации фундаментального проекта № F3-2019081773 «Создание интерактивных учебно-методических пособий по дисциплине «Детские танцы» для музыкальных и художественных учебных заведений» в 2021–2023 годах. В частности, данные выводы применялись при создании «Краткого толкового словаря названий узбекских детских танцев, танцевальных костюмов и украшений на узбекском, русском, английском и французском языках». (Справка Министерства культуры Республики Узбекистан и Государственной академии хореографии Узбекистана № 1/04-188 от 4 марта 2025 года). В результате основная часть проекта была научно-теоретически усовершенствована и повышена научная значимость.

Научные концепции и выводы о применении синтаксико-стилистических фигур в конвергентных состояниях в узбекской поэтической речи, а также о синтаксико-стилистических и функциональных изменениях в художественной речи и их специфических языковых особенностях, подтвержденных примерами, использовались при подготовке сценариев радиопередач «Бедорлик», «Иджод завқи», «Таълим ва тараққиёт», «Миллат ва маънавият» телеканала «Узбекистан». (Справка телеканала «Узбекистан» № 26-36-956 от 7 марта 2025 года). В результате содержание материалов, подготовленных для этих радиопередач, было усовершенствовано, а данные научные результаты способствовали формированию у радиослушателей знаний и глубокого понимания поэзии.

**Структура и объем диссертации.** Диссертация состоит из введения, трех основных глав, заключения, списка использованной литературы и 132 страницы.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
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