

**NAMANGAN DAVLAT UNIVERSITETI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI
PhD.03/04.06.2020.Fil.76.04 RAQAMLI ILMIY KENGASH**

NAMANGAN DAVLAT UNIVERSITETI

USMONOVA SHAXNOZAXON ERKINJONOVNA

**ABDURAUF FITRAT ASARLARIDA QO‘LLANGAN
EMOTSIONAL- EKSPRESSIVLIKNI IFODALOVCHI VOSITALARNING
LINGVOPRAGMATIK XUSUSIYATLARI**

10.00.01 – O‘zbek tili

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Abdurauf Fitrat asarlarida qo‘llangan emotsional-ekspressivlikni ifodalovchi
vositalarning lingvopragmatik xususiyatlari 3

Usmonova Shaxnozaxon Erkinjonovna

Linguopragmatic features of the devices expressing emotional-expressiveness in the
works of Abdurauf Fitrat 21

Усмонова Шахнозахон Эркинжановна

Лингвопрагматические особенности средств выражающих эмоционально-
экспрессивность использованных в произведениях Абдурауфа Фитрата 39

E‘lon qilingan ishlar ro‘yxati

Список опубликованных работ

List of published works 44

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida XX asr ikkinchi yarmi XXI asr boshlaridan til, nutqiy faoliyat va unga inson – shaxs munosabatlari tahlili va tadqiqiga e'tibor sezilarli darajada ortib bormoqda. Bu orqali til birliklarining muloqot jarayonida qanday qo'llanilishi, ularning ijtimoiy kontekstdagi roli hamda maqsadga erishishdagi vositachilik funksiyalarining amaliy jihatlarini o'rganish tobora dolzarb ahamiyat kasb eta boshladi. Lingvopragmatika bu jarayonning markazida bo'lib, mazkur soha til va jamiyat yoki shaxs o'rtasidagi o'zaro murakkab munosabatlarni, jumladan, ijtimoiy, nolisoniy omillar til birliklarining semantik, pragmatik va kommunikativ xususiyatlariga ta'sirini har tomonlama o'rganish, lisoniy birliklarni nafaqat nazariy, balki amaliy jihatdan tahlil qilish imkoni va yo'llarini kengaytirdi.

Dunyo tilshunosligida badiiy matnning tarixiy va zamonaviy aspektlardagi lingvopragmatik tahliliy ko'rinishlari lingvistik tadqiqotlarning nazariy asoslariga ega muhim ilmiy yo'nalishlaridan biriga aylanib ulgurdi, natijada sohaga oid tadqiqotlarda badiiy matnga uning asosiy tekshirish obyektlaridan biri sifatida yondashilmoqda. Turli janrlardagi badiiy matnlar muallif – matn – kitobxon uchligi asosida lisoniy va nolisoniy omillar uyg'unligida tahlilga tortilmoqda. Bu yo'nalishdagi izlanishlar muallifning ichki intensiyasi, asar yaratilgan davrga xos xususiyatlarning lisoniy ifodalanishidagi o'ziga xosliklarni shaxs, nutqiy vaziyat, ijtimoiy hayot omillarini hisobga olgan holda o'rganish imkonini bermoqda. Yaqin o'tmish – XX asr birinchi choragida yaratilgan asarlarda emotsional-ekspressivlikni ifodalovchi vositalarning lingvopragmatik xususiyatlarining xoslanganlik belgilarini o'rganish endilikda til ilmiy-nazariy qonuniyatlariga yangicha yondashuvlarni maydonga keltirmoqda.

Yangi O'zbekiston sharoitida o'zbek tilshunosligi zimmasiga globallashuv sharoitida milliy qadriyat darajasiga ko'tarilgan an'analarga jadid ota-bobolarimiz boshlagan xayrli ishlarning davomchisi sifatida yosh avlodni tarbiyalash birlamchi vazifa qilib belgilanmoqda. Mamlakatimizda jadidlar merosini tiklash va xalqimiz orasida keng targ'ib etish, ularning millatimiz va milliy tilimiz yuksalishi uchun qoshgan hissasini to'la o'rganishga keng imkoniyatlar yaratilmoqda. "... Xalqimiz ozodligi va Vatanimiz ravnaqi yo'lida aziz jonlarini fido qilgan ajdodlarimiz xotirasini abadiylashtirish, ularning faoliyati va merosini yangicha tafakkur asosida o'rganish hamda targ'ib etishga alohida e'tibor berilmoqda. Ularning hayoti va jasorati bugungi tinch va osoyishta kunlarga osonlik bilan erishilmaganini eslatib, milliy istiqlolimizni, jonajon Vatanimizni ko'z qorachig'iday asrashga doimo da'vat etib turadi".¹ Jadidlarning badiiy, publitsistik, ilmiy, ma'rifiy asarlarini tadqiq etish milliy manfaatlarimizni ta'minlash, ma'naviy qadriyatlarimizni tiklash, xususan, Abdurauf Fitrat asarlarida qo'llangan ekspressiv-emotsionallikni ifodalovchi birliklar lingvopragmatik tomonlarini tahlilga tortish muhim ahamiyatga ega dolzarblik kasb etmoqda.

¹ Mirziyoyev Sh. Toshkentda o'tkazilgan "Jadidlar: milliy o'zlik, istiqlol va davlatchilik g'oyalari" mavzusidagi xalqaro konferensiya ishtirokchilariga tabrigidan – Toshkent, 2023-yil 11-dekabr. / daryo.uz

O‘zbekiston Respublikasi Prezidentining 1996-yil 22-fevral, 70-son “Abdurauf Fitrat tavalludining 110 yilligini nishonlash to‘g‘risida”gi, 2020-yil 30-sentyabrdagi “Ma’rifatparvar jadidchilik harakati namoyandalarini mukofotlash to‘g‘risida”gi, 2024-yil 30-may, PQ 201-sonli “Jadidlar merosi davlat muzeyini tashkil etish to‘g‘risida”gi, 2017-yil 7-fevraldagi PF-4947-sonli “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi, 2019-yil 4-oktyabrdagi PQ-4479-sonli “O‘zbekiston Respublikasining “Davlat tili haqida”gi qonuni qabul qilinganligining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi qarorlari, 2019-yil 21-oktyabrdagi PF-5850-sonli “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 29-yanvardagi 40-son “O‘zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi atamalar komissiyasining faoliyatini tashkil qilish chora-tadbirlari to‘g‘risida” qarori, 2020-yil 3-martdagi 117-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti faoliyatini yanada takomillashtirish chora-tadbirlari to‘g‘risida” farmon va qarorlari hamda boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Lingvopragmatik tadqiqotlar, avvalo, XX asrning ikkinchi yarmidan boshlab rivojlana boshladi. Jahon² va rus tilshunosligi vakillari³ tomonidan lingvopragmatikaning ilmiy-nazariy asoslari yoritib berildi. O‘zbek tilshunosligida ham soha rivojida bir necha olimlar hissassi bor.⁴ Mustaqillik yillarida Fitrat shaxsi, faoliyati, ijodiy merosini o‘rganish

² Charles W. Morris. Foundations of the Theory of Signs. – University of Chicago Press, 1938. Pp.59.; John L. Austin. How to Do Things with Words. – London, 1962. – Pp. 250.; Dan Sperber, Deirdre Wilson, Jacob Mey – Pragmatics: An Introduction. – London, 1962. – Pp. 250.; John Searle. Speech Acts: An Essay in the Philosophy of Language. – Amsterdam: John Benjamins, 1969. – Pp. 213.; H.P. Grice. Logic and Conversation. – Amsterdam / Philadelphia: John Benjamins Publishing Company, 1975. –Pp. 1-7.; Lich, G. N. Principles of Pragmatics. London and New York: Longman,1983. – Pp. 250.; Jacob L. Mey. Pragmatics: An Introduction. – Blackwell Publishing, 2001; Dan Sperber & Deirdre Wilson – Relevance Theory. – New York: Oxford University Press, 2004. – Pp. 369.; Stephen C. Levinson. Pragmatics. – Cambridge University Press, 2008, Pp. 420.

³ Степанов Ю. С. В трехмерном пространстве языка. – М., 1985.; Почепцов О. Основы прагматического описания предложения. – Киев: Вища школа, 1986. – 116 с.; Сусов И. П. Семиотика и лингвистическая прагматика. – ТверГУ, 1990.; Сухих С. А. Прагмалингвистическое измерение коммуникативного процесса: автореф. дисс. ... д-ра филол. наук. – Краснодар, 1998. – 30 с.; Любовь Сова. Analytical Linguistics. – Санкт-Петербург, 2012.

⁴ Ҳақимов М. Ўзбек илмий матнининг синтагматик ва прагматик хусусиятлар: Филол. фан. номз... дисс. – Фарғона, 1996. – 216 б.; Ҳақимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. д-ри ... дисс. – Тошкент, 2001. – 265 б.; Сафаров Ш. Прагмалингвистика. – Тошкент, 2008. – 320 б.; Боймирзаева С. Ўзбек тилида матннинг коммуникатив прагматик мазмунини шакллантирувчи категориялар: Филол. фан. д-ри... дисс. автореф. – Тошкент, 2010. – 49 б.; Тоирова Г. И. Нутқий мулоқот ситуатив прагматик система сифатида. – Тошкент: Фан, 2012. – 45 б.; Ҳақимов М. Ўзбек прагмалингвистикаси асослари. – Тошкент: Академнашр, 2013. – 176 б.; Пардаев А. Ўзбек тили ёрдамчи сўз туркумларининг лисоний тизимдаги ўрни ва лингвопрагматик таҳлили. – Тошкент: Фан, 2013. – 262 б.; Пардаев З. Прагматик лингвистика (ўқув-услубий кўлланма). – Самарқанд, 2013. – 105 б.; Қурбонова М. Болаларга хос нутқий акт турларининг прагмалингвистик таҳлили / Хорижий филология. – Самарқанд. 2016. – № 4. – Б.96-97.; Қурбонова М. Ўзбек болалар нутқининг прагматик хусусиятлари: Филол. фан. д-ри... дисс. – Тошкент, 2018. – 238 б.;

bo'yicha B.Qosimov, H.Boltaboyev, B.To'ychiboyev, M.Qurbonova, Y.Sayidov, I.G'aniyevlar⁵ tomonidan ilmiy tadqiqot ishlari amalga oshirildi. Biroq tilshunosligimizda badiiy kontekstning lingvopragmatik tadqiqi borasidagi ilmiy izlanishlarni yetarli deb bo'lmaydi. Abdurauf Fitrat asarlarida ekspressiv-emotsionallikni ifodalovchi vositalarini lingvopragmatik aspektda monografik planda tadqiq etilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy tadqiqot ishlari bilan bog'liqligi. Dissertatsiya ishi Namangan davlat universitetining ilmiy tadqiqot ishlari rejalariga muvofiq "O'zbek tilining sistem va antroposentrik tadqiqi" mavzusi doirasida amalga oshirilgan.

Tadqiqotning maqsadi Abdurauf Fitrat asarlarida qo'llangan emotsional-ekspressivlikni ifodalovchi vositalarning lingvopragmatik xususiyatlarini tahlil qilishdan iborat.

Tadqiqotning vazifalari:

Abdurauf Fitrat asarlari misolida muloqot samaradorligi nutqning eng muhim pragmatik xususiyatlaridan ekanligini dalillash hamda badiiy matn lingvopragmatikasi va tilshunoslikdagi talqiniga oid tadqiqotlarni umumlashtirish;

Abdurauf Fitrat asarlaridagi emotsional-ekspressivlikni ifodalovchi fonetik, leksik, grammatik vositalarning badiiy matn pragmatikasidagi o'rni va ahamiyatini aniqlash;

Fitrat asarlarida qo'llangan metaforalar, individual neologizmlar, ritorik so'roq gaplar, emotsional bo'yoqdor leksemalarning semantik strukturasi va she'riy matn pragmatikasidagi o'rnini aniqlash, dramatik asarlarida emotsional-ekspressivlikning ifodalanishi va muloqot samaradorligidagi ahamiyatini yoritish;

Газиева М. Мулоқот жараёнида просодик воситаларнинг лингвопрагматик хусусиятлари: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Тошкент, 2018. – 50 б.; Умурзақова М. Ўзбек тилида сегмент курилмаларнинг лингвопрагматик тадқиқи: Филол. фан. бўйича фалсафа д-ри... дисс. – Тошкент, 2019. – 142 б.; Холдорова И. В. Ўзбек тилидаги генеронимларнинг лингвопрагматик тадқиқи: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Фарғона, 2020. 49 б.; Юсупова Ш. Диний матнларнинг лингвопрагматик тадқиқи: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Фарғона, 2021. – 44 б.; Каримова Ф. Ўзбек тилидаги диалогик нутқнинг лингвопрагматик хусусиятлари: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Тошкент, 2021. – 48 б.; Садинова Н. Бадий матнларда контрастнинг лингвопрагматик хусусиятлари (Анвар Обиджон, Усмон Аъзим, Азам Ўктам асарлари мисолида): Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Тошкент, 2021. – 42 б.; Турдиева Ҳ. Нутқий этикет бирликларининг лингвопрагматик тадқиқи: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2021. – 180 б.; Buzrukova M. Iltimos nutqiy aktining pragmatik va lingvomadaniy xususiyatlari (ingliz va o'zbek materiallarida): Filol. fan. bo'yicha falsafa d-ri. (PhD) ...diss. – Samarqand, 2021. – 169 b.; Eshaliyeva R. O'zbek tilshunosligida olmoshlarning lingvopragmatik talqini // O'zbekiston Fanlararo Innovatsiyalar va Ilmiy Tadqiqotlar jurnali, bestpublication.org, 2022.; Қозоқова. Н. Бадий матн прагматикаси (Ғафур Ғулом насрий асарлари мисолида) / Монография. – Наманган, 2022. – 136 б.; Axrorov A. Lingvopragmatika. – Toshkent: Lesson Press, 2023. – 95 b; Tursunov M. Abdulla Qodiriyning "O'tkan kunlar" asari inglizcha tarjimalarida numerativ va o'lchov birliklarining lingvokulturologik va lingvopragmatik tadqiqi: Filol. fan. bo'yicha falsafa d-ri... diss. avtoref. – Namangan, 2023. – 42 b; Rahimova Z. O'zbek tilida jargonlarning lingvopragmatik tadqiqi: Filol. fan. bo'yicha falsafa d-ri... diss. avtoref. – Termiz, 2024. – 44 b.

⁵ Болтабоев Ҳ. Абдурауф Фитрат. Олий ўқув юртлари учун қўлланма. – Тошкент: Ўқитувчи, 1992. – 80 б.; Қурбонова М. Фитратнинг тилшунослик мероси: Филол. фан. номз... дисс. автореф. – Тошкент, 1993.; Тўйчибоев Б. Фитрат – тилшунос. – Тошкент, 1995.; Болтабоев Ҳ. Фитратнинг илмий мероси. – Тошкент: Фан, 1996. – 158 б.; Қурбонова М. Абдурауф Фитрат ва ўзбек тилшунослиги. – Тошкент: Университет, 1997.; Сайидов Ё. Фитрат бадий асарлари лексикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001.; Қосимов Б. Миллий уйғониш: жасорат, маърифат, фидойилик. – Тошкент: Маънавият, 2002. – 308 б.; Ғаниев И. Фитрат ва фитратшунослик. Дарслик. – Тошкент, 2005. – 300 б.; Болтабоев Ҳ. Фитрат ва жадидчилик. – Тошкент, Mumtoz so'z, 2007. – 242 б.

Fitrat asarlaridagi muallif intensiyasini ifodalovchi leksik birliklarning vazifalarini aniqlash, emotsional-ekspressivlikni ifodalovchi vositalarning zamon nuqtayi nazaridan farqlanishi hamda badiiy matnda namoyon bo'lishini tahlil qilish;

Fitrat asarlarida qo'llangan emotsional-ekspressivlikni ifodalovchi morfologik birliklar, modal va undov so'zlarni o'zbek tilshunosligida mavjud nazariy va amaliy bilimlar asosida lingvopragmatik tahlil etish.

Tadqiqotning obyekti sifatida Abdurauf Fitratning "Abulfayzxon" dramasi va she'rlari olingan.

Tadqiqotning predmetini Abdurauf Fitrat asarlarida qo'llangan ekspressiv-emotsional vositalar tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini ochib berishda qiyoslash, zidlash, tasniflash, umumlashtirish, uzviy tahlil, assotsiativ, diaxron, kontekstual tahlil usullaridan foydalanildi.

Ishning ilmiy yangiligi quyidagilardan iborat:

Abdurauf Fitrat asarlaridagi muloqot samaradorligini ta'minlovchi, badiiy matnni shakllantiruvchi unsurlar, turli lisoniy-nutqiy kombinatsiyalar, muhim pragmatik kategoriyalar, xoslangan lisoniy va nutqiy birliklar hamda ularning emotsional-ekspressivlikni ta'minlashdagi ishtiroki, o'rni, kontekstdagi ijtimoiy-g'oyaviy jihatlari diaxron va sinxron aspektlar orqali ochib berilgan;

Abdurauf Fitrat asarlarida qo'llangan emotsional-ekspressivlikni ifodalovchi grammatik vositalar: ritorik so'roq gaplar, modal va undov so'zlarning pragmasemantik strukturasi aniqlanib, ularning matndagi kommunikativ potentsiali ijtimoiy-falsafiy va tarixiy-madaniy konseptual mezonlar orqali asoslangan, badiiy matn pragmatikasidagi o'rni va ahamiyati aniqlangan;

Fitrat asarlaridagi lingvokreativlikni aks ettiruvchi individual neologizmlar, original metafora va o'xshatishlar, okkazional birliklar semantikasi va pragmatikasidagi umumiy-ijtimoiy hamda xususiy-individual o'ziga xosliklar dalillangan;

Abdurauf Fitrat asarlari misolida muallif intensiyasini ifodalashda leksik birliklarning vazifalari, emotsional-ekspressivlikni ifodalovchi vositalarning davr nuqtayi nazaridan farqlanishi, denotativ, individual, konnotativ, uzual-okkazional ma'no ottenkalari, bu ko'rsatkichlarning muloqot samaradorligini oshirishdagi ahamiyati aniqlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Abdurauf Fitrat asarlarida qo'llangan emotsional-ekspressiv birliklarning kommunikativ potentsiali (ta'sir kuchi) va ularni shakllantiruvchi leksik, fonetik hamda grammatik kategoriyalarning pragmatik ma'noni yuzaga keltirishdagi roli tahlil qilinib, ularning nutqiy vaziyatlarda qanday qo'llanilishi aniqlangan; adib asarlarida 500 ga yaqin emotsional birliklarning qo'llanishili kuzatilgan va ularning lingvopragmatik tahlili amalga oshirilgan;

she'riy metaforalar, okkazional birliklar, noodatiy bog'lanishlarning shoir ijodiy tafakkuri mahsuli ekanligi, bunday birliklarning gnoseologik tamoyillar asosida tadqiq etilishi, muallif ongida reprezentatsiyalangan axborotning lisoniy birlik hosil bo'lish jarayonidagi ishtiroki, bunday birliklarning kommunikantlarning

hissiyotiga ta'sir etishi yuzasidan olingan xulosalar badiiy asar ekspressivligini ta'minlashi, poetik matnlarga xos lisoniy xususiyatlarni aniqlashga imkon berishi ilmiy-nazariy jihatdan asoslangan;

tadqiqot materiallari asosida lingvopragmatika masalalariga oid mavjud ma'lumotlar ilmiy jihatdan boyitilgan va yangi nazariy yondashuvlar ishlab chiqilgan;

dissertatsiyada tadqiq qilingan materiallar XX asrning boshlariga oid o'zbek adabiy tilining poetik imkoniyatlari xususida ma'lumot berishda, darslik va o'quv qo'llanmalarining mukammallashuvida hamda lingvopragmatika muammolarini hal qilishda nazariy manba bo'lib xizmat qilishi belgilangan.

Tadqiqot natijalarining ishonchligi tahlil qilingan til materiallarining jahon va o'zbek tilshunosligida keng qamrovli va to'liq o'rganilganligi, olib chiqilayotgan masalalarning aniqligi, g'oyalarning lingvistik qonuniyatlarga mosligi, tadqiqot jarayonida olib borilgan tahlillarning nazariy asosga ega ekanligi, ilmiy asoslangan metodologik qo'llanmalarga, nazariy jihatdan ishonchli manbalarga tayanilganligi hamda tadqiqotda foydalanilgan uslub, metodlar ilg'or ilmiy yondashuvlarga asoslanganligi, erishilgan ilmiy natijalarning amaliyotga tatbiq etilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati badiiy kontekstda ekspressiv-emotsional vositalarning lingvopragmatik xususiyatlarga oid mavjud ilmiy-nazariy qarashlarni yangi bilimlar bilan boyitilishi, nutqda qo'llangan til birliklarining lingvopragmatik belgi va xususiyatlarini aniqlashda nazariy asos vazifasini o'tashi bilan izohlanadi.

Dissertatsiyaning amaliy ahamiyati tadqiqot natijalari uslubshunoslik, poetik nutq, lingvopragmatika masalalariga bag'ishlangan ilmiy tadqiqot ishlari, darsliklar, monografiyalar, o'quv-uslubiy qo'llanmalar yaratishda foydalanish uchun nazariy manba bo'lib xizmat qilishidir. Mazkur tadqiqot materiallaridan oliy o'quv yurtlari filologiya fakultetlarida bakalavriat yo'nalishi bo'yicha ta'lim oluvchilarga "Matn lingvistikasi", "Hozirgi o'zbek adabiy tili", "Badiiy matn tahlili", "Pragmalingvistika", "Uslubiyat", "Lingvomadaniyatshunoslik" hamda lingvistika (o'zbek tili) magistratura yo'nalishida tanlov fanlarni o'qitishda keng foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Fitrat asarlaridagi ekspressiv-emotsional vositalarning lingvopragmatik tadqiqi asosida:

Muallif intentsiyasini ifodalashda leksik birliklarning vazifalari, emotsional-ekspressivlikni ifodalovchi vositalarning davr nuqtayi nazaridan farqlanishi, denotativ, individual, konnotativ, uzual-okkazonal ma'no ottenkalari, bu ko'rsatkichlarning muloqot samaradorligini oshirishdagi ahamiyati Abdurauf Fitrat asarlari misolida aniqlangan natijalardan Davlat ilmiy-texnik dasturlari doirasidagi 2022-2023-yillarda Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida amalga oshirilgan IL-52 tur-21091433 "O'zbek realiyalariga oid maqolalar bazasi platformasini yaratish (Vikipediya elektron ensiklopediyasi mezonlari asosida)" bo'yicha amaliy loyiha doirasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti

universitetining 2025-yil 7-fevraldagi 04/1-582-son ma'lumotnomasi). Natijada loyiha Abdurauf Fitrat asarlari misolida muallif intentsiyasini ifodalashda leksik birliklarning vazifalari, emotsional-ekspressivlikni ifodalovchi vositalarning davr nuqtayi nazaridan farqlanishi, denotativ, individual, konnotativ, uzual-okkazional ma'no ottenkalari, muloqot samaradorligini oshirishdagi ahamiyati aniqlanganligi haqidagi ilmiy xulosalar bilan boyitilgan;

Abdurauf Fitrat asarlarida qo'llangan emotsional-ekspressivlikni ifodalovchi grammatik vositalar: ritorik so'roq gaplar, modal va undov so'zlarning pragmasemantik strukturasi aniqlanib, ularning matndagi kommunikativ potentsiali ijtimoiy-falsafiy va tarixiy-madaniy konseptual mezonlar orqali asoslangan va ularning badiiy matn pragmatikasidagi o'rni va ahamiyatiga asoslangan o'rinlardan Davlat ilmiy-texnik dasturlari doirasidagi 2021-2023-yillarda Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan PF-201912258. "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" amaliy loyiha doirasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 7-fevraldagi 04/1-583-son ma'lumotnomasi). Natijada badiiy matnda emotsional-ekspressivlikni ifodalovchi vositalarning lingvopragmatik xususiyatiga doir izohlar hamda talqinlar mukammallashgan;

Fitrat asarlaridagi lingvokreativlikni aks ettiruvchi individual neologizmlar, original metafora va o'xshatishlar, okkazional birliklar semantikasi va pragmatikasidagi umumiy-ijtimoiy va xususiy-individual o'ziga xosliklarning dalillanganligi; Fitrat asarlaridagi muloqot samaradorligini ta'minlab, badiiy matnni shakllantiruvchi unsurlar, turli lisoniy-nutqiy kombinatsiyalar, muhim pragmatik kategoriyalar, xoslangan lisoniy va nutqiy birliklar hamda ularning emotsional-ekspressivlikni ta'minlashdagi ishtiroki, o'rni, lisoniy birliklarining kontekstdagi ijtimoiy-g'oyaviy jihatlari diaxron va sinxron aspektlar orqali ochib berilgan o'rinlardagi fikr va mulohazalardan "O'zbekiston" teleradiokanali, "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" eshittirishlarining ssenariyasini yozishda foydalanilgan (O'ZMTRK "O'zbekiston" teleradiokanalining 2025-yil 5-maydagi 26-36-983-son ma'lumotnomasi). Natijada mazkur dasturlar yosh avlodni xalqimizning buyuk moddiy va ma'naviy merosiga hurmat, ona tilimizga muhabbat ruhida tarbiyalashga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 10 ta ilmiy-anjumanlarda, jumladan 6 ta xalqaro va 4 ta respublika miqyosidagi konferensiyalarda ma'ruza ko'rinishida aprobatsiyadan o'tgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 14 ta ilmiy ish, jumladan O'zbekiston Respublikasi Oliy Attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 2 ta, xorijiy jurnallarda 2 ta maqola nashr etilgan.

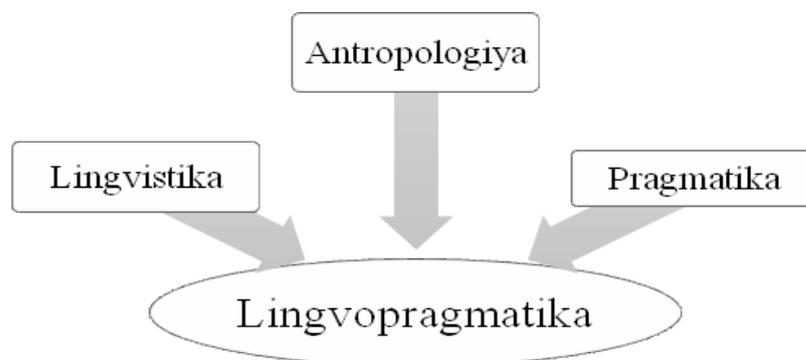
Dissertatsiya tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 144 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o'rganilganlik darajasi, maqsadi va vazifalari, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishiga mosligi ko'rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning **“Muloqot samaradorligi nutqning eng muhim pragmatik xususiyati sifatida”** deb nomlangan birinchi bobi ikki paragrafdan iborat bo'lib, uning birinchi paragrafida “Badiiy matn pragmatikasining tilshunoslikdagi talqini va tadqiqi” tahlil qilinadi. Badiiy matn tushunchasiga ta'rif, lingvopragmatika sohasining kelib chiqishi, uning lingvistika va pragmatika sohalarida qanday integratsiyalashganligi haqida nazariy fikrlar berilgan bo'lib, lingvopragmatikaning kommunikatsiya jarayonidagi o'rni, ijtimoiy omillar bilan til o'zaro bog'liqligini o'rganuvchi yo'nalish sifatidagi taraqqiyoti, ilmiy tadqiqotlar va yondashuvlar keltiriladi. Shu bilan birga, u tilshunoslikning pragmatik tarmoqlaridan biri sifatida, nutqning ijtimoiy va madaniy kontekstlarda qanday qo'llanilishini tahlil qilishga qaratilgan.

Lingvopragmatika tilning fanlararo sohasidir. U so'zlovchilarning niyatlarini muayyan jamiyatdagi til nutqida qanday ishlatilishini; ularni kontekst, maqsadga muvofiqlik, ijtimoiy va madaniy ta'sirlar bilan bog'liq ekanligini o'rganadi. U tilning ijtimoiy, madaniy va psixologik jihatlarini birlashtiruvchi ilmiy soha sifatida inson muloqotini chuqur va keng ko'lamda tahlil qilishga imkon beradi. Ushbu yo'nalishning rivojlanishi orqali tilning muloqotdagi murakkab rolini tushunish, ijtimoiy aloqalarning shakllanishi hamda rivojlanishini tahlil qilish, madaniy va ijtimoiy kontekstlarda tilning ahamiyatini ochib berish imkoniyati tug'iladi. Lingvopragmatikaning fanlararo o'zaro ta'sirini quyidagi rasmga joyladik:



1-rasm. Lingvopragmatikaning fanlararo integratsiyasi.

Bobning ikkinchi paragrafi “Badiiy matnda emotsional-ekspressivlik kategoriyasi” deb nomlangan bo'lib, emotsional-ekspressivlik kategoriyasining jahon tilshunosligi va o'zbek tilshunosligida paydo bo'lishi, rivojlanishi masalalari yoritilgan.

Nutqiy faoliyatda emotsional-ekspressivlik hodisasi har doim markaziy tushunchalardan biridir. Chunki tilshunoslikda tilning asosiy va birlamchi vazifasi kommunikativ funktsiya hisoblansa ham, kishilar kommunikatsiya (aloqa) jarayonida faqat fikr almashish bilangina cheklanib qolmay, borliq voqea-hodisalariga o‘z munosabatlarini ifodalashga ham intiladilar. Bunda esa ularga emotsional-ekspressiv leksikalar yordamga keladi.

“Ekspressiv” lotincha so‘z bo‘lib, asl ma‘nosiga ko‘ra “kuchaytirilgan” demakdir. Bu termin tilshunoslikka ko‘chma ma‘nosi bilan kirgan bo‘lib, “kuchli hissiy obrazlilik xususiyati” degan ma‘noni ifodalaydi.⁶ His-hayajon psixologiya fanida tekshirilsa-da, tildagi vositalar orqali his-hayajon ifodalangani sabab tilshunoslar tomonidan o‘rganiladi. Ekspressivlik va emotsionallik tushunchalari bir-biriga bog‘liq bo‘lgan, umumiy tushunchalarni ifodalaydi.⁷ “Nutqni yanada yorqinroq, ta’sirchanroq, taassurotliroq qiladigan narsalarning hammasi ekspressiyadir. Demak, nutqning ekspressivligi – nutqni yorqin, ta’sirchan, tasviriy, taassurotli qiluvchi vositalardir”.⁸ Ekspressivlik (lotincha *expressio*) – ifodaviylik, his-tuyg‘uni, xavotirni bildiruvchi kuch degani. O‘zbek tilining izohli lug‘atida unga lisoniy birliklar vositasida fikr ifodalashning ta’sirchanligini orttirish, deb ta’rif berilgan.

Jahon tilshunosligida ko‘p tilshunoslar, jumladan, F.Sossyur, V.Vundt, K.S.Lyuis, E.Bergen, V.F.Gegel, D.Bolingerlar o‘z ilmiy ishlarida emotsional-ekspressiv so‘zlar va ularning ma‘no taraqqiyotini o‘rganganlar. V.I.Shaxovskiy, E.M.Galkina Fedoruk, E.F.Patrishcheva, S.S.Plyamovataya, S.G.Lyubova, S.K.Abakumov, V.V.Vinogradov, Y.Y.Myagkova kabi rus tilshunoslari esa o‘z tadqiqotlarida emotsional so‘zlarni ko‘proq psixologiya faniga bog‘lab o‘rganishga erishishgan.

O‘zbek tilshunosligida ham bu borada samarali tadqiqotlar olib borilganini kuzatishimiz mumkin. Masalan, S.Usmonov, Sh.Rahmatullayev, F.Kamolov, H.Jamolxonov, G.Kabuljanova, G‘.Qambarov, X.Doniyorov, M.Mirtojdiyev, S.G‘oyibov, R.Qong‘urov, A.Abdullayevlarning⁹ ilmiy tadqiqotlarida emotsional-ekspressivlikni ifodalovchi birliklar tahlili qilingan.

Dissertatsiyaning **“Abdurauf Fitrat asarlarida qo‘llangan emotsional-ekspressivlikni ifodalovchi leksik vositalarning pragmatik xususiyatlari”** deb nomlangan ikkinchi bobining birinchi paragrafi “Emotsional-ekspressiv bo‘yoqdor leksemalarning badiiy matn lingvopragmatik mazmunidagi o‘rni”ni tahlil qilish va uning o‘ziga xos xususiyatlarini aniqlashga qaratilgan. Tilshunoslikka oid lug‘at tarkibidagi so‘zlarni kuzatishimiz jarayonida ularning ba’zilari biror narsa, hodisalarni atabgina qolmay, ayni paytda so‘zlovchining ifodalanayotgan tushunchaga o‘z bahosini, munosabatini ko‘rsatishini ham kuzatamiz. Bu munosabat doirasiga erkalash, kinoya, qoyil qolish, nafratlanish, g‘azab, jirkanish kabi xilma-xil emotsional munosabat ko‘rinishlari kiradi. Xususan, Fitrat she’rlarida keltirilgan *gul, kul, qopqon, ruh* (“Achchig‘lanma, degan eding”);

⁶ Маджидова Р.У., Мухиддинова Х.С., Султонова Ш.М. Тилшunoslikka kirish. – Toshkent, 2015. – 6 б.

⁷ Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Toshkent: Fan, 1983. – 6 б.

⁸ Галькина-Федорук Е. М., Горшкова К. В., Шанский Н.М. Современный русский язык. – М.,1962. – С. 99.

⁹ Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Toshkent: Fan, 1983. – 96 б.

yulduz, shaytonlar, zuluklar, qoplonlar, chog'ir (“Mirrix yulduziga”); *bulutlar, umid, yirtilar, ezilasan, sezgusiz* (“Ovunchoq”) kabi soʻzlar, maʼlum tushuncha anglatishdan tashqari, yozuvchining shu tushunchaga loqayd qaramasligini, aksincha, ijobiy va salbiy emotsional munosabatda ekanligini ham koʻrsatib turadi.

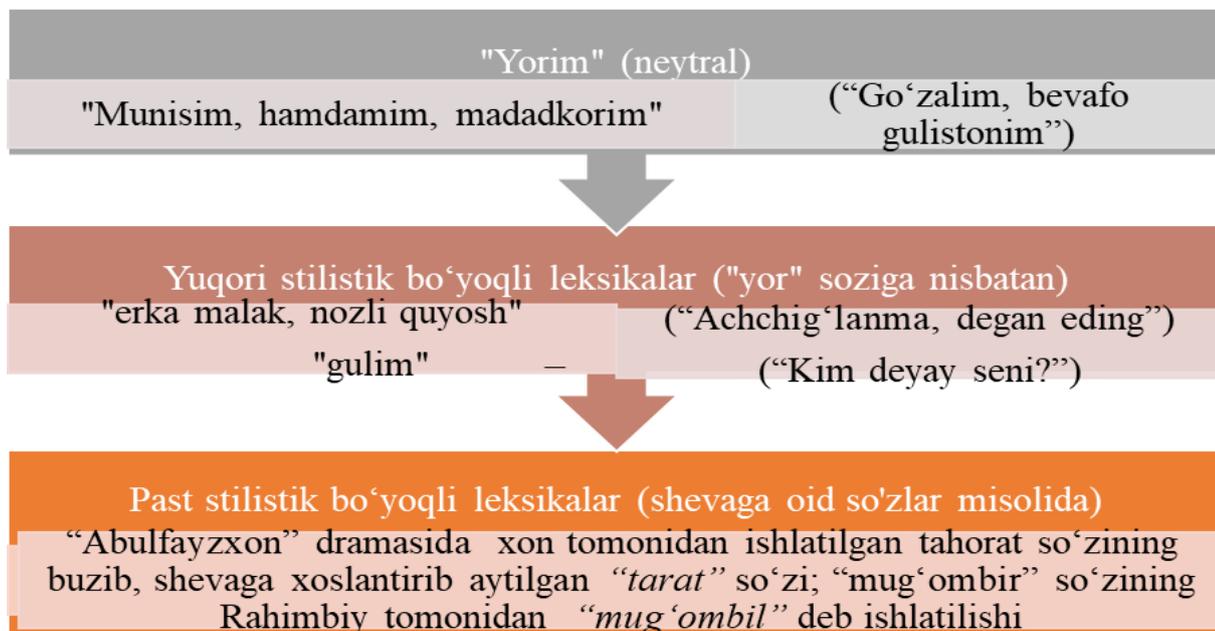
Tilshunoslikda bunday xususiyatga ega boʻlgan leksika emotsional-ekspressiv boʻyoqdor leksika, stilistik boʻyoqdor leksika, ekspressiv-stilistik leksika terminlari ostida oʻrganilmoqda. Tilshunoslikda emotsional-ekspressiv maʼnoni ifodalovchi leksemalarni keng tahlil qilinganligidan xabardormiz. “Emotsiya” fransuzcha soʻz boʻlib, his-hayajonga solmoq, toʻlqinlantirmoq maʼnolarini anglatadi. Oʻzbek tilining izohli lugʻatida unga tashqi va ichki qoʻzgʻatuvchilar taʼsiri natijasida odam va hayvonlarda paydo boʻladigan ruhiy kechinma, his-tuygʻu, his-hayajon, qoʻzgʻalish deb taʼrif berilgan.¹⁰ Shu oʻzakdan kelib chiqqan “emotsional” termini esa his-tuygʻu ifodalovchi maʼnosini anglatrsa, “emotsionallik” soʻzi emotsional belgi, xususiyat, shunday belgi xususiyatga egalik maʼnolarini ifodalaydi.



2-rasm. “Qaygʻu” soʻzining 3 xil sheʼrda 3 xil koʻchma maʼnoda ishlatilishi.

Yuqoridagi satrlardan anglaganimizdek, baʼzan soʻzlar oʻzining asl maʼnosidan tashqari koʻchma maʼnoda ham kela oladi. Bundan shuni xulosa qilish mumkinki, ekspressiv leksikalar nominativ funksiyadan tashqari oʻzlari ifodalayotgan tushunchaga nisbatan soʻzlovchining subyektiv bahosini ham koʻrsatib turadi. Ularning bu xususiyati emotsional-ekspressiv boʻyoq jihatdan neytral boʻlgan soʻzlarga taqqoslanganda, ayniqsa, yaqqol koʻzga tashlanadi:

¹⁰ Ўзбек тилининг изохли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006. – 37 б.



3-rasm. So'zlarning ekspressivlikni ifodalashiga ko'ra qatlamlari.

Demak, ma'lum bo'lganidek, so'z ifodalagan ekspressivlikka ko'ra odatda uch qatlamga ajratiladi: neytral leksika, yuqori stilistik bo'yoqli leksika, past stilistik bo'yoqli leksika.¹¹

Ikkinchi bobning "Metaforalarning lingvopragmatik xususiyatlari" deb nomlangan ikkinchi paragrafida Abdurauf Fitrat asarlaridagi metaforalar asosida kommunikatorlar orasida qo'llangan ekspressiv leksemalarning nutqiy aktlarda namoyon bo'lishi lingvopragmatik aspektida tahlil qilingan. Badiiy matnlarda emotsional-ekspressivlikni oshirishda metaforalarning ahamiyati katta. Metafora (*so'zning o'xshashlik asosida ko'chirib ishlatilishi*) – ko'chimning asosiy turlaridan biri hisoblanadi. Ko'chim til vositalarining obrazli, ta'sirchan bo'lishiga yordam beradigan, so'z yoki iboralarning o'z ma'nosidan tashqari, boshqa ma'noda qo'llanishi natijasida hosil bo'ladigan badiiy tasvir vositasidir. Uning metaforadan tashqari yana metonimiya (*bir tushuncha yoki narsa boshqa bir tushuncha yoki narsa nomi bilan atalishi*), sinekdoxa (*butunning o'rniga qismni yoki aksincha, qismning o'rniga butunni qo'llash*)¹² kabi turlari ham bor.

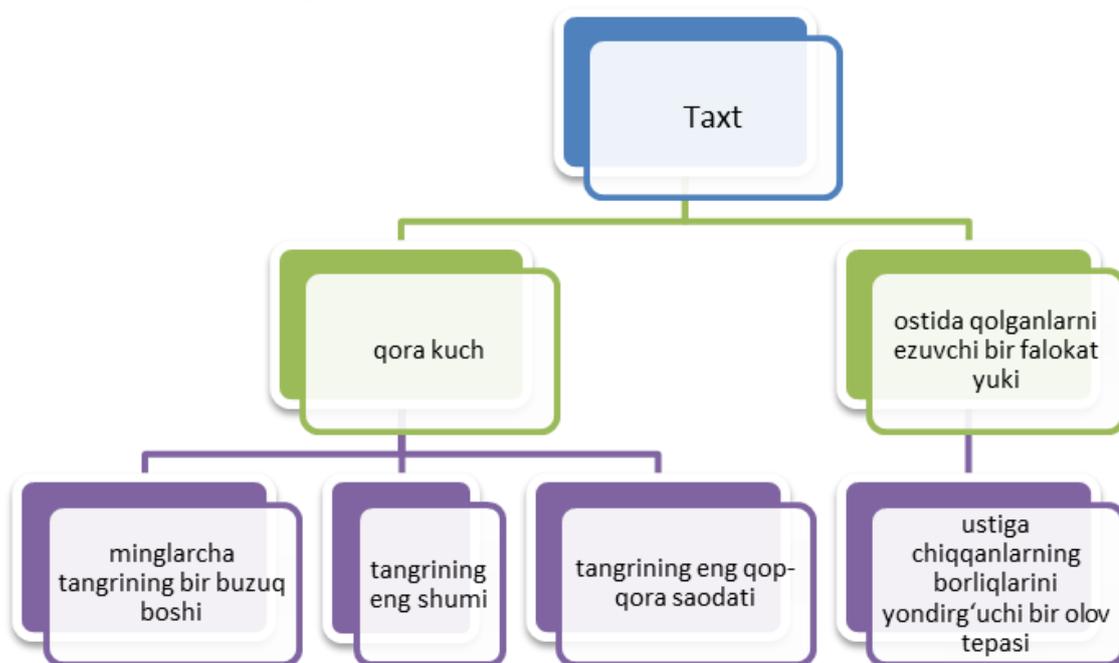
Ko'chimning metafora turi badiiy matnda eng keng tarqalgan turi sanalib, badiiy nutqni boyitadi, uni ta'sirchan va obrazli qiladi. Metafora orqali ma'no ko'chirilganda, so'z o'z nomi bilan atalmay, boshqa shunga o'xshash birlik nomi bilan ataladi. XX asrda metafora hodisasi tilshunoslarning diqqatini tobora ko'proq torta boshladi, metaforaga yangicha yondashuvlar yuzaga kela boshladi. J. Jeyns, M. Osborn, V. fon Gumboldt, E. Kassirer, N. F. Aliferenko, J. Lakoff, M. Jonson kabi olimlarning o'z tadqiqotlarida metaforaga antropologik nuqtayi nazardan yondashgan fikrlari bu davrga kelib asosiy o'rinni egallay boshladi.

Ekspressivlik yaratishda yozuvchining mahorati muhim rol o'ynaydi. Buni quyidagi misolda ham kuzatamiz: Qalandar. Biz Balxdan kelamiz. ... Bek yigit,

¹¹ Ўзбек тили лексикологияси. – Тошкент: Фан, 1987. – 162 б.

¹² Ўзбек тилининг изоҳли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси, 2020. – II ж. – Б. 582.

sening *boshingga davlat qushi qo'ng'an. Manglayingda katta bir yulduz yashnab turadir.* ("Abulfayzxon") Bu gapda so'zlovchi qarshisidagi tinglovchining kelajagi juda yorqin ekanligini bashorat qilib, uning kayfiyati chog' bo'lishiga katta hissa qo'shgan. Qalandar Rahimbiyning kelajakda xon bo'lishini biladi, lekin shuni unga to'g'ridan to'g'ri aytmay, uning taqdirini yorqin yashnab turgan yulduzga o'xshatib, ekspressivlikni yana ham oshirishga muvaffaq bo'lgan. Chunki yashnab turgan yulduz yulduzlar orasida eng yorqini hisoblanadi va u hammani birinchilardan bo'lib o'ziga jalb qiladi, insonlarning kayfiyati ko'tarilishiga sababchi bo'ladi. Mana bu misolda esa avtorning yana bir boshqa mahoratini kuzatish mumkin. Ya'ni adib asarda o'xshatishning har ikki turini (*masalan, qora kuch, tog' kabi yigitlar*) ham qatnashtirgan bo'lib, kuchli ekspressiyani hosil qilgan: Xayol. *Ey qora kuch, qurib ketgur taxt! Hech gunohi bo'lmagan bolalardan, tog' kabi yigitlardan millionchalari sen uchun qurbon bo'lub ketarlar. Insonlar tomonidan yaratilgan minglarcha tangrining eng buzuqboshi, eng shumi, eng qop-qora saodat – sensan. Ostingda qolg'anlarni ezguchi bir falokat yuki bo'lg'aning kabi, ustingga chiqqanlarning borliqlarini yondirg'uchi bir olov tepasidirsan.*¹³ ("Abulfayzxon")



4-rasm. "Abulfayzxon" dramasida taxtga o'xshatishlar.

Fitrat asarlarida ijobiy va salbiy emotsional-ekspressiv bo'yoq kasb etgan diniy-afsonaviy tushunchalarni anglatuvchi so'zlar ham metaforik asosida qo'llanganini kuzatdik. M., uchmoh (*yam-yashil uchmohlar*), malak (*Erka malak*) kabi ijobiy, olbosti (*inglizlarga nisbatan qo'llangan "g'arbli olbosti"* (Fitratning shaxsiy topilmasi!) *metaforasi*), shayton (*shaytonlar qo'shini*), mal'un, dev (*dev ishtiholiq hayvonlar*), tamug' (*Tamug' olovlari*), tangri (*taxtga nisbatan "insonning dushman tangrisi" deb ishlatilishi*) kabi salbiy bo'yoqdor so'zlar.

¹³To'xliyev B., Karimov B., Usmonova K. Adabiyot (11-sinf darsligi). II qism. – Toshkent: O'zbekiston milliy ensiklopediyasi, 2018. – B. 4-31.

Jonsiz predmet “qo‘g‘irchoq” (*kichik xonga nisbatan Rahimbiy qo‘llagan o‘xshatish*), “qop-qora haykal” (*uy, saroy, qo‘noqlarning tundagi ko‘rinishiga o‘xshatma*); o‘simlik (*qizil gulim, tikon, jon chechagim, nozli yaprog‘im, armonim guli, teraklar, xirmon, gulistonim, rayhonim*); ayrim samoviy jismlar (*yulduz, yop-yorug‘ oy, nozli quyosh, titrak (qora, eski) bulutlar, qora yer, ko‘k ko‘kragi*); uy-ro‘zg‘or buyumlari (*beshek, o‘choq*); ichimlik (*chog‘ir, og‘u*) va boshqa turli predmet (*qalqon, zanjir, xanjar, qopqon, qopchig‘, qora qalin pardalar*) nomlarini ifodalovchi so‘zlar ham Fitrat asarlarida metafora asosida ijobiy yoki salbiy emotsional ma‘no anglatadi.

Ikkinchi bobning “Fitrat asarlarida keltirilgan individual neologizmlar semantikasi va ularning pragmatik tahlili” deb nomlangan uchinchi paragrafida A.Fitrat asarlarida qo‘llangan individual emotsional neologizmlar semantikasi va pragmatikasi lingvopragmatik aspektda tahlil etilgan.

O‘tgan asrning ikkinchi yarmidan boshlab tilshunoslikda “okkazionalizmlar” termini neologizmlarning nutqdagi ko‘rinishiga nisbatan qo‘llanilgan. Okkazional ma‘noga ega so‘zni hosil qiishda ijodkor turli xil so‘z yasash usullari va so‘z yasash qoliplari, xususan [so‘z+affiks], [perifiks+so‘z], [so‘z+so‘z] kabi konstruksiyalardan samarali foydalanadi. Bu esa muallif ijodidagi o‘ziga xos uslubiy xususiyatlarni namoyon etadi.¹⁴ Individual neologizmlar, okkazional so‘zlarning qo‘llanilish o‘rinlari ko‘pincha she‘riy matn tarkibida mavjud bo‘lib, bu birliklarni shoir o‘z o‘rnida, maqsadli ishlatsa, matnga betakrorlik bag‘ishlaydi. Kitobxon uchun esa okkazional birliklar asarning yangi ma‘no qirralarini kashf etish imkonini beradi. Fitrat ijodida ham okkazionalizmlar ko‘zga tashlanadi. M: *nosulg‘a, ingla, nigahbon, ko‘lka, purmalol, umidsizcha, o‘qiduqcha, yolg‘uzcha, o‘ksuzlangan tilak, yo‘qsul jon, o‘g‘urli*.

Ketma, tur, tingla arzi holimni,

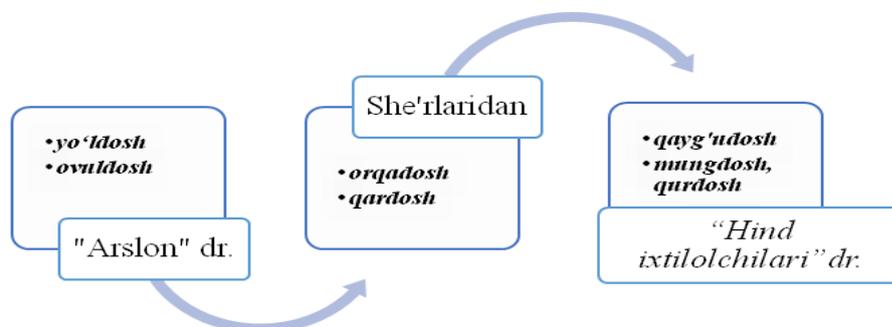
Arz etay holi *purmalolimni*. (“Go‘zalim, bevafo gulistonim”)

Mazkur she‘riy misrada narsa belgisining me‘yordan oshiqqligini anglatish uchun fors-tojikcha *malol* so‘ziga fors tiliga xos *pur* perafiksini qo‘shib, [perifiks+so‘z] qolipli yangi so‘z hosil qilingan. Izohli lug‘atlarda *pur* qo‘shimchasi -li, -dor, ser- kabi belgining me‘yorida ortiqligini bildiruvchi affikslar bilan ma‘nodoshligi bir qator so‘zlar misolida (*purma‘no, purhikmat kabi*) keltirib o‘tilgan. “Malol” so‘zini esa “zerikish, charchaganlik, tashvish, g‘am-g‘ussa” ma‘nolarda kelishini izohlangan.¹⁵ “Pur” qo‘shimchasi fors tilida “to‘la, but, yig‘indi” ma‘nolarini anglatadi. U ko‘pincha sifat yoki ot oldidan kelib, biror narsaning ko‘pligini yoki to‘liqligini ifodalaydi. Lekin aynan “purmalol” so‘zi haqida lug‘atlarda keltirilmagan. Demak, bu faqat Fitrat tomonidan qo‘llangan neologizm leksika hisoblanadi. Bu esa o‘z navbatida mazkur leksikaning okkazionalizm ekanligini ko‘rsatadi. “Purmalol” so‘zi yuqoridagi izohlar asosida olinsa, she‘rda *butunlay maloldan, tashvishdan iborat* yoki *but g‘am-g‘ussali*

¹⁴Kilichev B.E., Rustamova M.S. Muallif nutqi neologizmlari (Sirojiddin Sayyid she‘rlari misolida) / <https://doi.org/10.5281/zenodo.7622513>. – 134-b.

¹⁵Ўзбек тилининг изоҳли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси. Давлат миллий нашриёти. 2006. – 534 б.

degan ma'noda ishlatilyapti. Ijodkor she'r ta'sirchanligini oshirish, hamda yoriga bo'lgan ishqining tavsifini yanada kengroq ifodalash maqsadida ushbu okkazional birlikni yangilik sifatida kiritgan. Fitrat yangi so'z yasashda eng ko'p -dosh affiksidan foydalangan bo'lib, ularni quyidagi chizmada ifodaladik:



5-rasm. Fitrat asarlarida -dosh morfemasi asosida hosil qilingan leksik birliklar.

Demak, yuqoridagi tahlillardan xulosa qiladigan bo'lsak, okkazionalizmlar shoirlarga xos individual tafakkurni aks ettirishi, ijodkorga xos idiostilni namoyon qilishi bilan ahamiyatlidir. Mazkur nutqiy hosilalar til me'yorlari asosida shakllangan, bu esa lug'at qatlamimizning boyishiga olib keladi. Shoir ijodida keltirilgan neologizmlar o'quvchiga estetik zavq berish bilan bir qatorda ijodkorning badiiy niyatini ifodalashga yordam beradi.

Ikkinchi bobning "Muallif intensiyasini ifodalashda leksik birliklarning vazifalari" deb nomlangan to'rtinchi paragrafida muallif intensiyasini ifodalashda leksik birliklarning qanday o'rni borligi yoritilgan. Intensiya – bu ma'lum bir narsaga yoki maqsadga yo'naltirilganlik, niyat yoki qasddan bajariladigan harakatni anglatadi. Fitratning "Abulfayzxon" dramasi muallif intensiyasi o'zgachalikka ega.

Yuqoridagi fikrlardan xulosa qilsak, xalq o'z taqdirini o'zi hal qilishi kerak, mustaqillikni qo'lga kiritish uchun yakdil bo'lish kerak, aks holda, ichki xoinlar va tashqi dushmanlar uni yo'q qiladi.

Dissertatsiyaning "Abdurauf Fitrat asarlarida qo'llangan emotsional-ekspressivlikni ifodalovchi grammatik birliklarning pragmatik tadqiqi" deb nomlangan uchinchi bobning birinchi paragrafida "Morfologik birliklarning pragmatik xususiyatlari" haqidagi fikrlar hamda tahlillar asosidagi to'xtamlar bayon qilingan.

Jadid dramalari tilining o'rganilishi o'sha davr kishilarining muloqot shakli, lisoniy vositalarning ifoda imkoniyatlari qanday bo'lgani haqida tasavvur beradi. Ayniqsa, Fitratning "Abulfayzxon" dramasi misolida grammatik ma'noning nutqiy voqelanishini tahlil qilib ko'rish mumkin. Har qanday grammatik ma'no nutqiy voqelanganda boshqa uslubiy ma'nolarni ham ifodalashga xizmat qiladi. Ayniqsa, kelishik, egalik, shaxs-son kategoriyalari badiiy matnlarda turli pragmatik ma'nolarni ham ro'yobga chiqarishga xizmat qiladi. Otlarga xos bo'lgan son kategoriyasi grammatik ko'plik ma'nosidan tashqari nutqda turli ma'nolarni ham ifodalab keladi. Son kategoriyasi haqida fikr yuritilganda -lar affiksini olmaydigan

otlarni farqlamoq lozim.¹⁶ Shuning uchun biz ham Fitrat dramalarida qo‘llangan ko‘plik (-lar) qo‘shimchasining semantikasiga e‘tibor qaratdik. Bilamizki, kategorial va yondosh ma‘no har bir grammatik shaklda mavjud. Insondan tashqari jonli va jonsiz predmetlarga ko‘plikning morfologik shakli qo‘shilib kelmasligi kerak, ammo Fitrat asarlari matnida shunday qo‘llanish holatlarini uchratish mumkin: Xon ham yugurib teshikka kirmakchi bo‘lg‘ach, uch jallod katta *pichoqlar olib kelalar*. Bu yerda *pichoq* so‘zini ko‘plik qo‘shimchasi bilan qo‘llab (*pichoqlar*) matndagi dahshatni o‘quvchi ko‘z oldiga yanada yaqinroq olib kelishga urinilgan. Oyoq tovushlari kelar. Qolg‘an jallod bilan besh kishi *qilichlar chekib kirarlar*. (“Abulfayzxon”) Bu yerda ham yuqoridagi holat bor.

Odatda, hozirgi o‘zbek adabiy tilida sanalmaydigan otlar tarkibida *-lar* vositasini qo‘llash uslubiy ko‘plikni emas, balki tur, xil, navni bildiradi. Mavhum otlar tarkibida kelganida esa ma‘no ta‘kidi kuchayadi: Qurbongul. (*Uzoqdan kelgan azon tovushini tinglab.*) Azonlar o‘qildi. Xonni uyg‘otay, namozin o‘qusun. (“Abulfayzxon”) Azon so‘zini ko‘plikda qo‘llash orqali qahramon holatiga oid lingvopragmatik ekspressiya hosil qilingan.

Uchinchi bobning 2-paragrafi “Fitrat asarlarida qo‘llangan modal va undov so‘zlarning emotsionalligi va ularning pragmatik tadqiqi” deb nomlangan bo‘lib, unda Fitrat asarlarida qo‘llangan modal va undov so‘zlardagi emotsionallikni aniqlanib, pragmatik tahlil qilingan. Fitrat asarlari matnida milliy-diniy xarakterli undovlar turli ma‘nolarni ifodalash maqsadida o‘ziga xos tarzda qo‘llangan: sihat-salomatlik tilash ma‘nosida; ajablanish ma‘nosida; afsuslanishni ifodalash ma‘nosida ko‘proq “oh” undovidan keng foydalanilgan; rohatlanishni ifodalash ma‘nosida; minnatdorlik tuyg‘usini ifodalash ma‘nosida; kinoya, kesatishni ifodalash ma‘nosida; fikrni tasdiqlash ma‘nosida; rozilikni ifodalash ma‘nosida; aybdorlikni his qilish ma‘nosida; mulozamatni ifodalash maqsadida; so‘zlovchi (qahramon) nutqining vaziyatga bo‘lgan munosabatini tinglovchiga nisbatan bo‘rttirib ifodalash ma‘nosida.

Modal so‘z ishtiroki ham doim matn tarkibiga o‘zgacha emotsiya olib kirgan. Odatda, badiiy asarlarda modal so‘z passiv nutq egasi, ya‘ni muallif nutqida emas, balki asosan aktiv nutq – qahramon nutqida uchraydi. Chunki modal so‘zlarning aksariyati so‘zlashuv nutqiga xos bo‘lgan (shekilli, rostdan ham, har qalay kabi). Hozirgi kunda adabiy tilga xos modal so‘zlar ham anchagina ko‘paygan (so‘zsiz, shubhasiz, tabiiy, darhaqiqat kabi). Ba‘zi modal so‘zlar nutq uslublarining barchasida ishlatiladi, shuning uchun ham ular uslubiy betaraf (albatta, ehtimol, balki kabi) modal so‘zlar hisoblanadi.

“She‘riy matnda ishtirok etgan ritorik so‘roq gaplarning pragmatik talqini” deb nomlangan uchinchi bobning 3-paragrafida A. Fitrat she‘rlaridagi ritorik so‘roq gaplarning pragmatik jihatlarini ochiqdigan. Fitratning “Yurt qayg‘usi” she‘ri nochor qolgan shoirning o‘tli nidolaridangina iborat emas, u Turkistonni oyoqosti qilgan kelgindilarga, jaholat tufayli tovushlari o‘chgan vatandoshlariga achchiq nafratli murojaati hamdir. She‘rning xotimasida lirik qahramon o‘z yurtiga “onam” deb murojaat qiladi. Oldingi qismlarida shoir faqat men tilidan gapirgan bo‘lsa,

¹⁶ Шоабдурахмонов Ш. Ҳозирги ўзбек адабий тили 1-қисм. – Тошкент: Ўқитувчи, 1980. – Б. 198.

so'ngi qismda "Temur bila Chingiz qoni toshdi tomrimizdan" deb ko'plikda gapiradi. Bu bilan yurtining ozodligi uchun butun xalq oyoqqa turganini aytmoqchi bo'ladi va ritorik so'roqlar yordamida vatani ozodligi uchun nima kerakligini, ya'ni "jonmi, vijdon yo imonmi, qonmi, qilich uchun qalqonmi, to'fonmi, yurtga qorovullikka arslonmi" (*o'xshatish vositalari*) kerakligini so'raydi. Asarning ko'tarinki ruh kayfiyatida yakunlanishi esa yurt taqdiridan xavotirda qolgan o'quvchini tinchlantirishga olib keladi. Albatta, bunday go'zal xotima (*Turon, yigiting, barchaga boq, qalqdi oyoqg'a*), takrorlanmas o'xshatishlar (*qalqonmi, to'fonmi, arslonmi*), kuchli ta'sirga ega emotsiyalar (*Temur bila Chingiz qoni toshdi tomrimizdan, turk tengizi toshqun qila qoldi*) Fitratning shoirlikdagi tengsiz mahorat egasi ekanligini isbotlaydi.

XULOSA

1. Lingvopragmatika badiiy matn va nutqiy muloqotning samaradorligi hamda ta'sir kuchini oshirishda qo'llaniladigan lisoniy vositalar, kontekstual ma'no, nutqiy vaziyat, adresant va adresat kabi qator kategoriyalarni tahlil qiluvchi antroposentrik yo'nalish sohalaridan biri sanaladi.

2. Emotsional-ekspressiv leksemalar nominativ funksiyadan tashqari o'zi ifodalayotgan tushunchaga nisbatan so'zlovchining subyektiv bahosini ham ko'rsatib turadi. Ularning bu xususiyati, ayniqsa, emotsional-ekspressiv bo'yoqdorlik jihatidan betaraf bo'lgan so'zlarga taqqoslanganda yaqqol ko'zga tashlanadi. Bunday birliklar orqali ijobiy yoki salbiy baho bo'rttirib, ta'sirchan ifodalanadi.

3. Individual neologizmlar, original metaforalar, okkazional birliklarda ham muayyan darajada ekspressivlik mavjud bo'lib, mazkur birliklar muallifning voqelik, zamonga nisbatan emotsional munosabatini ifodalashga xizmat qilgan hamda ba'zan pragmatik kontekstda implitsit ifodani yuzaga keltirgan.

4. Abdurauf Fitratning tarixiy drama va she'rlar yaratishda tilning barcha ifoda imkoniyatlardan unumli foydalangani uning morfologik vositalarni tanlash mahoratidan ham sezilib turadi. Dialogik diskursda, asosan, ot va olmosh so'z turkumlari qo'llanish jihatdan ustuvorlik kasb etadi.

5. Undovlar orasida turli millatlarda o'ziga xos milliy an'ana va qadriyatlari bilan bog'liq bo'lgan urf-odat undovlari ham mavjud. Undovning bu turidan jonli nutqda, ayniqsa, juda keng foydalaniladi. O'zbek muloqot madaniyatida ham xuddi shunday odatga aylangan undov so'zlar ham borki, suhbat davomida ulardan foydalanilmasa, munosabat mukammal bo'lmaydigandek go'yo. Albatta, bu kabi birliklar turli nutqiy vaziyatga mos ravishda har xil bo'ladi.

6. "Abulfayzxon" dramasi tarixiy kechinmalarga boy asar bo'lsa-da, his-hayajon undovlari nisbatan kam ishlatilgan. Asarda o'zbekona nutq madaniyati hukmron bo'lgani uchun mulozamatli so'zlar, urf-odat undovlari nisbatan ko'proq qo'llangan.

7. Jadidlar davri she'riy matnlarida ritorik so'roq gaplarning ko'plab kelishini kuzatamiz. Ular she'rga ma'lum mazmunni qo'shish, uni bo'rttirish va ba'zan shoirning o'zi jur'at qilolmayotgan ishlarni boshqalar tomonidan amalga

oshirishga undash kabi bir necha vazifalarni yuklaydi. Ma'rifatparvar jadidimiz Fitrat she'rlarida ham asosan ritorik so'roq gaplardan foydalangan. Ular she'rda emotsional vazifani bajarib, she'riy matnning bahosini oshirishga xizmat qilgan.

8. Fitratning "Yurt qayg'usi", "Mirrix yulduziga" she'rlari nochor qolgan shoirning o'tli nidolaridagina iborat emas, u Turkistonni oyoqosti qilgan kelgindilarga, jaholat tufayli tovushlari o'chgan vatandoshlariga achchiq nafratli murojaati hamdir. Unda keltirilgan individual okkazonalizmlar, oksyumoronlar, badiiy tasvir vositalari Fitratning tengsiz mahorat egasi ekanligini isbotlaydi.

9. She'riy matnda ko'proq muallifning ichki his-tuyg'ularini ifodalash, muallif va kitobxon muloqoti samaradorligini, ta'sirchanlikni oshirishda emotsional-ekspressiv leksik vositalar dramatik asarda dialogik diskurs uchun ahamiyatli bo'lgan nutqiy vaziyat, shaxs, deyksis, presuppozitsiya kabi kategoriyalar hamda bu kategoriyalarning verballashuvida emotsionallikni oshiruvchi morfologik va sintaktik birliklar faol qo'llangan.

NAMANGAN STATE UNIVERSITY SCIENTIFIC COUNCIL
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NAMANGAN STATE UNIVERSITY

USMONOVA SHAXNOZAXON ERKINJONOVNA

**LINGUIOPRAGMATIC FEATURES OF THE DEVICES
EXPRESSING EMOTIONAL EXPRESSIVENESS IN THE WORKS
ABDURAUUF FITRAT**

10.00.01 – Uzbek language

ABSTRACT
of dissertation of the doctor of philosophy (PhD) in PHILOLOGICAL SCIENCE

Namangan – 2025

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INTRODUCTION

(doctor of philosophy (PhD) dissertation annotation)

Relevance and Necessity of the Dissertation Topic. In world linguistics, from the second half of the 20th century to the beginning of the 21st century, considerable attention has increasingly been paid to the analysis and study of language, speech activity, and their relation to the human individual. Through this, the practical aspects of how language units are used in the process of communication, their role in the social context, and their mediating functions in achieving communicative goals have become increasingly significant. Linguopragmatics lies at the core of this process, as the field comprehensively explores the complex interactions between language and society or the individual, including how social and extralinguistic factors influence the semantic, pragmatic, and communicative features of linguistic units. It has broadened the possibilities and methods for analyzing linguistic units not only theoretically but also practically.

In world linguistics, the linguopragmatic analysis of literary texts in their historical and contemporary aspects has become one of the significant scientific fields with a solid theoretical foundation in linguistic research. As a result, literary texts are increasingly approached as one of the primary objects of study in this domain. Literary works of various genres are analyzed within the triad of author – text – reader, in the interplay of linguistic and extralinguistic factors. Research in this direction makes it possible to explore the author's inner intention and the specific features of linguistic expression characteristic of the period in which the work was created, taking into account factors such as the individual, the communicative situation, and social life. The study of the marked linguopragmatic features of the means expressing emotional and expressive nuances in works created in the recent past – the first quarter of the 20th century – is now bringing forth new approaches to the scientific and theoretical principles of linguistics.

In the context of New Uzbekistan, one of the primary tasks assigned to Uzbek linguistics is to educate the younger generation in the spirit of traditions that, in the era of globalization, have risen to the level of national values, continuing the noble endeavors initiated by our Jadid forefathers. In our country, wide opportunities are being created to revive the heritage of the Jadids, to promote it broadly among the people, and to thoroughly study their contribution to the advancement of our nation and our national language. "...Special attention is being paid to immortalizing the memory of our ancestors who sacrificed their precious lives for the freedom of our people and the prosperity of our homeland, to studying their activities and heritage with a new mindset, and to promoting them. Their lives and courage serve as a constant reminder that today's peace and tranquility were not achieved easily, and they continually call us to protect our national independence and our beloved homeland as the apple of our eye."¹ Researching the artistic, journalistic, scientific,

¹ Mirziyoyev Sh. Toshkentda o'tkazilgan "Jadidlar: milliy o'zlik, istiqloq va davlatchilik g'oyalari" mavzusidagi xalqaro konferensiya ishtirokchilariga tabrigidan. – Toshkent, 2023-yil 11-dekabr. / daryo.uz

and educational works of the Jadids is of great importance for safeguarding our national interests and reviving our spiritual values. In particular, analyzing the linguopragmatic aspects of the expressive and emotional elements used in the works of Abdurauf Fitrat has become an especially relevant and significant task.

The present dissertation contributes, to a certain extent, to the implementation of the tasks set forth in a number of normative and legal documents of the Republic of Uzbekistan, including: Presidential Decree No. 70 of February 22, 1996, “On Celebrating the 110th Anniversary of the Birth of Abdurauf Fitrat”; the Presidential Decree of September 30, 2020, “On Awarding the Representatives of the Jadid Enlightenment Movement”; Presidential Resolution No. PQ-201 of May 30, 2024, “On the Establishment of the State Museum of Jadid Heritage”; Presidential Decree No. PF-4947 of February 7, 2017, “On the Action Strategy for the Further Development of the Republic of Uzbekistan”; Presidential Resolution No. PQ-4479 of October 4, 2019, “On the Large-Scale Celebration of the 30th Anniversary of the Adoption of the Law of the Republic of Uzbekistan ‘On the State Language’”; Presidential Decree No. PF-5850 of October 21, 2019, “On Measures to Radically Enhance the Prestige and Status of the Uzbek Language as the State Language”; Cabinet of Ministers Resolution No. 40 of January 29, 2020, “On Measures to Organize the Activities of the Terminology Commission under the Cabinet of Ministers of the Republic of Uzbekistan”; and Presidential Decree No. 117 of March 3, 2020, “On Measures to Further Improve the Activities of the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi”, as well as other relevant normative and legal acts.

Compliance of the Dissertation with the Priority Directions of the Development of Science and Technology of the Republic of Uzbekistan. The research has been carried out in accordance with the priority direction of the development of science and technology of the Republic of Uzbekistan: “I. Development of an Information Society and a Democratic State in Social, Legal, Economic, Cultural, and Spiritual-Educational Spheres; Advancement of an Innovative Economy.”

The Degree of Study of the Problem. Linguopragmatic research began to develop mainly in the second half of the 20th century. The scientific and theoretical foundations of linguopragmatics were elaborated by scholars of world² and Russian linguistics.³ In Uzbek linguistics, several scholars have also

² Charles W. Morris. *Foundations of the Theory of Signs*. – University of Chicago Press, 1938. Pp.59.; John L. Austin. *How to Do Things with Words*. – London, 1962. – Pp. 250.; Dan Sperber, Deirdre Wilson, Jacob Mey – *Pragmatics: An Introduction*. – London, 1962. – Pp. 250.; John Searle. *Speech Acts: An Essay in the Philosophy of Language*. – Amsterdam: John Benjamins, 1969. – Pp. 213.; H.P. Grice. *Logic and Conversation*. – Amsterdam / Philadelphia: John Benjamins Publishing Company, 1975. –Pp. 1-7.; Lich, G. N. *Principles of Pragmatics*. London and New York: Longman,1983. – Pp. 250.; Jacob L. Mey. *Pragmatics: An Introduction*. – Blackwell Publishing, 2001; Dan Sperber & Deirdre Wilson – *Relevance Theory*. – New York: Oxford University Press, 2004. – Pp. 369.; Stephen C. Levinson. *Pragmatics*. – Cambridge University Press, 2008, Pp. 420.

³ Степанов Ю. С. В трехмерном пространстве языка. – М., 1985.; Почепцов О. Основы прагматического описания предложения. – Киев: Вища школа, 1986. – 116 с.; Сусов И. П. Семиотика и лингвистическая прагматика. – ТверГУ, 1990.; Сухих С. А. Прагмалингвистическое измерение коммуникативного процесса: автореф. дисс. ... д-ра филол. наук. – Краснодар, 1998. – 30 с.; Любовь Сова. *Analytical Linguistics*. – Санкт-Петербург, 2012.

contributed to the development of this field.⁴ During the years of independence, significant research on the personality, activities, and creative heritage of Fitrat was carried out by B. Qosimov, H. Boltaboyev, B. To‘ychiboyev, M. Qurbonova, Y. Sayidov, and I. G‘aniyev.⁵ However, scientific investigations in our linguistics concerning the linguopragmatic study of literary context cannot yet be considered sufficient. In particular, the expressive and emotional means employed in Abdurauf Fitrat’s works have not been examined in a monographic framework from a linguopragmatic perspective. We believe that this study will make a meaningful contribution to the further development of the field.

The Connection of the Research with the Scientific Activities of the Higher Education Institution Where the Dissertation Was Carried Out. The dissertation has been conducted within the framework of the research plans of Namangan State University, under the theme “Systemic and Anthropocentric Study of the Uzbek Language.”

The aim of the research is to analyze the linguopragmatic features of the means expressing emotional and expressive nuances used in the works of Abdurauf Fitrat.

⁴ Ҳақимов М. Ўзбек илмий матнининг синтагматик ва прагматик хусусиятлар: Филол. фан. номз... дисс. – Фарғона, 1996. – 216 б.; Ҳақимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. д-ри ... дисс. – Тошкент, 2001. – 265 б.; Сафаров Ш. Прагмалингвистика. – Тошкент, 2008. – 320 б.; Боймирзаева С. Ўзбек тилида матннинг коммуникатив прагматик мазмунини шакллантирувчи категориялар: Филол. фан. д-ри... дисс. автореф. – Тошкент, 2010. – 49 б.; Тоирова Г. И. Нуткий мулоқот ситуатив прагматик система сифатида. – Тошкент: Фан, 2012. – 45 б.; Ҳақимов М. Ўзбек прагмалингвистикаси асослари. – Тошкент: Академнашр, 2013. – 176 б.; Пардаев А. Ўзбек тили ёрдамчи сўз туркумларининг лисоний тизимдаги ўрни ва лингвопрагматик таҳлили. – Тошкент: Фан, 2013. – 262 б.; Пардаев З. Прагматик лингвистика (ўқув-услубий қўлланма). – Самарқанд, 2013. – 105 б.; Қурбонова М. Болаларга хос нуткий акт турларининг прагмалингвистик таҳлили / Хорижий филология. – Самарқанд. 2016. – № 4. – Б.96-97.; Қурбонова М. Ўзбек болалар нутқининг прагматик хусусиятлари: Филол. фан. д-ри... дисс. – Тошкент, 2018. – 238 б.; Газиёва М. Мулоқот жараёнида просодик воситаларнинг лингвопрагматик хусусиятлари: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Тошкент, 2018. – 50 б.; Умурузақова М. Ўзбек тилида сегмент курилмаларнинг лингвопрагматик тадқиқи: Филол. фан. бўйича фалсафа д-ри... дисс. – Тошкент, 2019. – 142 б.; Холдорова И. В. Ўзбек тилидаги генеронимларнинг лингвопрагматик тадқиқи: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Фарғона, 2020. 49 б.; Юсупова Ш. Диний матнларнинг лингвопрагматик тадқиқи: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Фарғона, 2021. – 44 б.; Каримова Ф. Ўзбек тилидаги диалогик нутқнинг лингвопрагматик хусусиятлари: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Тошкент, 2021. – 48 б.; Садинова Н. Бадиий матнларда контрастнинг лингвопрагматик хусусиятлари (Анвар Обиджон, Усмон Аъзим, Азам Ўқтам асарлари мисолида): Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Тошкент, 2021. – 42 б.; Турдиева Ҳ. Нуткий этикет бирликларининг лингвопрагматик тадқиқи: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2021. – 180 б.; Vuzrukova M. Iltimos nutqiy aktining pragmatik va lingvomadaniy xususiyatlari (ingliz va o‘zbek materiallarida): Filol. fan. bo‘yicha falsafa d-ri. (PhD) ...diss. – Samarqand, 2021. – 169 b.; Eshaliyeva R. O‘zbek tilshunosligida olmoshlarning lingvopragmatik talqini. // O‘zbekiston Fanlararo Innovatsiyalar va Ilmiy Tadqiqotlar jurnali. bestpublication.org, 2022.; Қозоқова Н. Бадиий матн прагматикаси (Ғафур Ғулом насрий асарлари мисолида) / Монография. – Наманган, 2022. – 136 б.; Axrorov A. Lingvopragmatika. – Toshkent: Lesson Press, 2023. – 95 b; Tursunov M. Abdulla Qodiriyning “O‘tkan kunlar” asari inglizcha tarjimalarida numerativ va o‘lchov birliklarining lingvokultrologik va lingvopragmatik tadqiqi: Filol. fan. bo‘yicha falsafa d-ri... diss. avtoref. – Namangan, 2023. – 42 b; Rahimova Z. O‘zbek tilida jargonlarning lingvopragmatik tadqiqi: Filol. fan. bo‘yicha falsafa d-ri... diss. avtoref. – Termiz, 2024. – 44 b.

⁵ Болтабоев Ҳ. Абдурауф Фитрат. Олий ўқув юртлари учун қўлланма. – Тошкент: Ўқитувчи, 1992. – 80 б.; Қурбонова М. Фитратнинг тилшунослик мероси: Филол. фан. номз... дисс. автореф. – Тошкент, 1993.; Тўйчибоев Б. Фитрат – тилшунос. – Тошкент, 1995.; Болтабоев Ҳ. Фитратнинг илмий мероси. – Тошкент: Фан, 1996. – 158 б.; Қурбонова М. Абдурауф Фитрат ва ўзбек тилшунослиги. – Тошкент: Университет, 1997.; Сайидов Ё. Фитрат бадиий асарлари лексикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2001.; Қосимов Б. Миллий уйғониш: жасорат, маърифат, фидойилик. – Тошкент: Маънавият, 2002. – 308 б.; Ғаниев И. Фитрат ва фитратшунослик. Дарслик. – Тошкент, 2005. – 300 б.; Болтабоев Ҳ. Фитрат ва жадиличлик. – Тошкент, Mumtoz so‘z, 2007. – 242 б.

The Objectives of the Research:

to determine the role and significance of the phonetic, lexical, and grammatical means expressing emotional and expressive nuances in the pragmatics of literary texts in Abdurauf Fitrat's works;

to identify the semantic structure and the role in the pragmatics of poetic texts of metaphors, individual neologisms, rhetorical questions, and emotionally colored lexemes used in Fitrat's works, as well as to highlight the expression of emotional-expressiveness in his dramatic works and its importance for communicative effectiveness;

to substantiate that the effectiveness of communication is one of the most important pragmatic features of speech and to summarize studies on the interpretation of literary text linguopragmatics in linguistics;

to describe the functions of lexical units in expressing the author's intention and to analyze the temporal distinctions and manifestations in the literary text of the means expressing emotional and expressive nuances in Fitrat's works;

to analyze, from a linguopragmatic perspective and based on existing theoretical and practical knowledge in Uzbek linguistics, the morphological units, modal words, and interjections used to convey emotional and expressive nuances in Fitrat's works.

The Object of the Research is Abdurauf Fitrat's drama "Abulfayzxon" and his poetic works.

The Subject of the Research comprises the expressive and emotional means used in Abdurauf Fitrat's works.

The Research Methods. To address the research topic, the following methods were employed: comparison, contrast, classification, generalization, integrated analysis, associative, diachronic, and contextual analysis.

The Scientific Novelty of the Research Lies in the Following:

the pragma-semantic structure of the grammatical means expressing emotional and expressive nuances in Abdurauf Fitrat's works – including rhetorical questions, modal words, and interjections – has been determined. Their communicative potential in the text has been substantiated through socio-philosophical and historical-cultural conceptual criteria, and their role and significance in the pragmatics of literary texts have been revealed;

the individual neologisms, original metaphors and similes, and occasional units reflecting linguistic creativity in Fitrat's works have been substantiated, highlighting their general-social and specific-individual peculiarities in semantics and pragmatics;

the functions of lexical units in expressing the author's intention, the temporal distinctions of the means conveying emotional and expressive nuances, as well as the shades of denotative, individual, connotative, and usual-occasional meanings, and their significance in enhancing communicative effectiveness have been identified on the basis of Abdurauf Fitrat's works;

the elements that ensure communicative effectiveness in Fitrat's works and shape the literary text – including various linguistic-speech combinations, key pragmatic categories, marked linguistic and speech units – as well as their role and

participation in conveying emotional and expressive nuances have been revealed. The socio-ideological aspects of these linguistic units in context have been analyzed through both diachronic and synchronic perspectives.

The Practical Results of the Research are as follows:

the communicative potential (impact) of the emotional-expressive units used in Abdurauf Fitrat's works, and the role of lexical, phonetic, and grammatical categories in shaping pragmatic meaning have been analyzed, with their usage in speech situations identified. Around 500 emotional units in the author's works have been observed and subjected to linguopragmatic analysis;

it has been scientifically and theoretically substantiated that poetic metaphors, occasional units, and unconventional combinations are the product of the poet's creative thinking; that such units should be studied on the basis of gnoseological principles; that the information represented in the author's mind participates in the process of linguistic unit formation; and that such units influence the emotions of communicants. The conclusions drawn show that these features ensure the expressiveness of literary works and make it possible to identify the linguistic peculiarities specific to poetic texts;

on the basis of the research material, existing knowledge on issues of linguopragmatics has been enriched, and new theoretical approaches have been developed;

the materials studied in the dissertation are designated to serve as a theoretical source in providing information on the poetic potential of the Uzbek literary language of the early 20th century, in improving textbooks and teaching manuals, and in addressing issues of linguopragmatics.

The reliability of the research results is determined by the fact that the analyzed linguistic material has been thoroughly and comprehensively studied in world and Uzbek linguistics; the research problems are well defined; the ideas presented comply with linguistic regularities; the analyses conducted during the research are theoretically grounded; the study is based on scientifically substantiated methodological guidelines and theoretically reliable sources; the methods used in the research rely on advanced scientific approaches; and the scientific results obtained have been implemented in practice.

Scientific and Practical Significance of the Research Results. The scientific significance of the research results lies in enriching existing scientific and theoretical perspectives on the linguopragmatic features of expressive and emotional means in literary contexts with new knowledge and in serving as a theoretical foundation for identifying the linguopragmatic features and characteristics of language units used in speech.

The practical significance of the dissertation is that its findings can serve as a theoretical source for conducting further research in stylistics, poetic discourse, and linguopragmatics, as well as for preparing textbooks, monographs, and educational-methodological manuals. The materials of this research can be widely used in teaching such courses as Text Linguistics, Modern Uzbek Literary Language, Literary Text Analysis, Pragmalinguistics, Stylistics, and

Linguoculturology for undergraduate students of philology and as elective courses for graduate students specializing in linguistics (Uzbek language).

Implementation of the Research Results. Based on the linguopragmatic study of expressive and emotional means in Fitrat's works, the following results have been applied: the functions of lexical units in expressing the author's intention, the temporal distinctions of means conveying emotional-expressive nuances, the shades of denotative, individual, connotative, and usual–occasional meanings, and their significance in enhancing communicative effectiveness have been identified using Abdurauf Fitrat's works as examples.

These findings were utilized within the framework of a practical project under the State Scientific-Technical Programs during 2022–2023 at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, titled IL-52 Type-21091433 “Creation of a Database Platform of Articles on Uzbek Realities (Based on Wikipedia Electronic Encyclopedia Criteria)” (Reference No. 04/1-582 dated February 7, 2025).

As a result, the project was enriched with scientific conclusions regarding the linguopragmatic aspects of the development of the Uzbek language. The research specifically demonstrated, on the example of Abdurauf Fitrat's works, the functions of lexical units in expressing the author's intention, the temporal distinctions of emotional-expressive means, the denotative, individual, connotative, and usual-occasional meaning nuances, and their role in enhancing communication effectiveness.

The grammatical devices expressing emotional-expressive meaning in the works of Abdurauf Fitrat – such as rhetorical questions, modal words, and interjections – have been identified, and their communicative potential within the text has been substantiated through socio-philosophical and historical-cultural conceptual criteria, as well as by elucidating their function and significance within the pragmatics of the literary text. These findings were employed within the framework of the applied project PF-201912258 “Creating a Multilingual (Uzbek, Russian, and English) Electronic Platform of Uzbek Literature”, implemented at Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021-2023 (Certificate No. 04/1-583, dated 7 February 2025, issued by the same university).

As a result, the commentary and interpretation relating to the linguopragmatic characteristics of texts based on emotional-expressive devices in Uzbek literature were enhanced.

The substantiated nature of the individual neologisms, original metaphors and similes, occasional formations reflecting linguistic creativity in Fitrat's works, together with the general-social and specific-individual features of their semantics and pragmatics; the elements ensuring communicative effectiveness and shaping the literary text – various linguistic-discursive combinations, key pragmatic categories, marked linguistic and discursive units, and their role in achieving emotional-expressiveness, along with the socio-ideological aspects of these linguistic units as revealed in diachronic and synchronic perspectives – were drawn

upon in the preparation of the scripts for the radio programs “O‘zbekiston” teleradiokanali (Uzbekistan Television and Radio Channel), “Bedorlik” (Wakefulness), “Ijod Zavqi” (The Joy of Creativity), “Ta’lim va Taraqqiyot” (Education and Progress), and “Millat va Ma’naviyat” (Nation and Spirituality) (Certificate No. 26-36-983, dated 5 May 2025, issued by the Uzbekistan National Television and Radio Company, “O‘zbekiston” Teleradiokanali).

Consequently, these programs contributed to nurturing the younger generation in the spirit of respect for the great material and spiritual heritage of the nation and to fostering love for the native language.

Approval of the Research Results. The research findings were approved through presentation at 10 scientific conferences, including 6 international and 4 national (republic-level) conferences.

Publication of the Research Results. A total of 14 scientific works have been published on the topic of the dissertation, including 2 articles in scholarly journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations, and 2 articles 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, with a total volume of 144 pages.

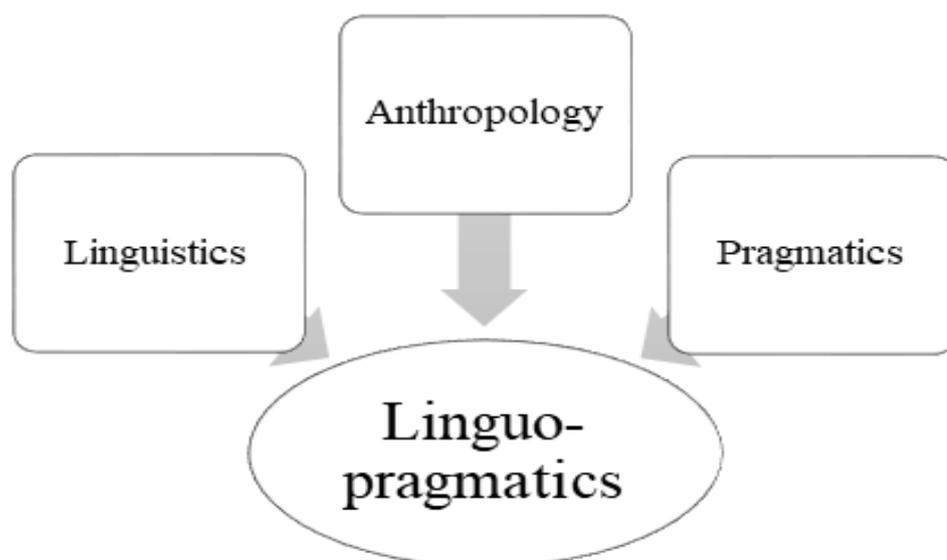
MAIN CONTENT OF THE DISSERTATION

In the introduction of the research, the relevance and necessity of the topic are substantiated; the degree of its scholarly exploration, the objectives and tasks, the object and subject of the study are described; its correspondence to the priority directions of the development of science and technology in the Republic is indicated; the research methods, scientific novelty, and practical significance are revealed; and information is provided on the implementation of the research results in practice, the publications, and the structure of the dissertation.

The first chapter of the dissertation, entitled “**Communicative Effectiveness as the Most Important Pragmatic Feature of Speech**” consists of two sections. The first section, “Interpretation and Study of the Pragmatics of Literary Texts in Linguistics” analyzes theoretical perspectives on the concept of literary text, the emergence of the field of linguopragmatics, and its integration within linguistics and pragmatics. It discusses the role of linguo-pragmatics in the process of communication, its development as a discipline studying the interrelation of language and social factors, as well as various scholarly approaches and research in this area. At the same time, it examines linguo-pragmatics as one of the pragmatic branches of linguistics, focusing on the analysis of how speech is used in social and cultural context.

Linguopragmatics is an interdisciplinary field of linguistics. It studies how speakers’ intentions are realized in the use of language within a given society and how these intentions are connected with context, appropriateness, and social and

cultural influences. As a discipline that integrates the social, cultural, and psychological aspects of language, it provides opportunities for a profound and comprehensive analysis of human communication. The development of this field makes it possible to understand the complex role of language in communication, to analyze the formation and development of social interactions, and to reveal the significance of language in cultural and social contexts. The interdisciplinary interactions of linguopragmatics are illustrated in the following figure:



Picture 1. Interdisciplinary approach to linguopragmatics.

The second section of the chapter, entitled “The Category of Emotional-Expressiveness in Literary Texts” discusses the emergence and development of the category of emotional-expressiveness in world linguistics and in Uzbek linguistics.

The phenomenon of emotional-expressiveness in speech activity has always been one of the central concepts. Although in linguistics the primary function of language is regarded as communicative, in the process of communication people do not confine themselves solely to exchanging information; they also seek to express their attitudes toward the events and phenomena of reality. In this respect, emotionally-expressive lexical units play a crucial role.

The term “expressive” originates from Latin, where in its literal meaning it denotes “intensified”.⁶ It entered linguistics in a figurative sense, denoting a “property of heightened emotional imagery.” While emotions are studied in psychology, their manifestation through linguistic means makes them an object of investigation in linguistics. The concepts of expressiveness and emotionality are interrelated and reflect general, overarching notions.⁷ In this connection, it is emphasized that: “Everything that makes speech brighter, more vivid, more impressive is expression. Hence, the expressiveness of speech consists of the means that make speech bright, vivid, figurative, and impressive”.⁸ Expressiveness

⁶ Маджидова Р.У., Муҳиддинова Х.С., Султонова Ш.М. Тилшуносликка кириш. – Тошкент, 2015. – 6 б.

⁷ Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983.– 6 б.

⁸ Галькина-Федорук Е. М. , Горшкова К. В., Шанский Н.М. Современный русский язык. – М,1962. – С. 99.

(from Latin *expressio*) means vividness, a force conveying emotions and feelings. In the Explanatory Dictionary of the Uzbek Language, it is defined as “enhancing the expressiveness of conveying thought through linguistic units”.

In world linguistics, many scholars, including F. de Saussure, W. Wundt, C. S. Lewis, E. Bergen, G. W. F. Hegel, and D. Bolinger, have examined emotionally-expressive words and the development of their meanings in their scholarly works. Russian linguists such as V. I. Shakhovskiy, E. M. Galkina-Fedoruk, E. F. Patrishcheva, S. S. Plyamovataya, S. G. Lyubova, S. K. Abakumov, V. V. Vinogradov, and Y. Y. Myagkova in their studies have approached the investigation of emotional vocabulary largely in connection with the field of psychology.

In Uzbek linguistics, significant research has also been conducted in this area. For instance, the works of S. Usmonov, Sh. Rahmatullayev, F. Kamolov, H. Jamolkhonov, G. Kabuljanova, G. Qambarov, X. Doniyorov, M. Mirtojiev, S. G‘oyibov, R. Qong‘urov, and A. Abdullayev⁹ include analyses of lexical units expressing emotional-expressiveness.

The first paragraph of the second chapter of the dissertation, entitled **“Pragmatic Features of Lexical Units Expressing Emotional-Expressiveness in the Works of Abdurauf Fitrat”** analyzes “The Role of Emotionally-Expressive Colored Lexemes in the Linguo-Pragmatic Meaning of Literary Texts” and aims to identify their distinctive features.

During the observation of words in linguistic dictionaries, it becomes apparent that some lexemes not only denote objects or events but also reflect the speaker’s evaluation or attitude toward the concept being expressed. This scope of attitude encompasses a variety of emotional responses, including affection, irony, admiration, aversion, anger, and disgust. Specifically, in Fitrat’s poetry, words such as *gul* (flower), *kul* (ash/laugh), *qopqon* (trap), *ruh* (spirit) in “*Achchig‘lanma, degan eding*”; *yulduz* (star), *shaytonlar* (devils), *zuluklar* (cruel acts), *qoplonlar* (tigers), *chog‘ir* in “*Mirrix yulduziga*”; and *bulutlar* (clouds), *umid* (hope), *yirtilar* (tears), *ezilasan* (you are crushed), *sezgusiz* (unfeeling) in “*Ovunchoq*”, besides conveying a certain notion, also indicate the writer’s engaged attitude toward that notion, whether positive or negative.

In linguistics, such lexemes are studied under terms such as emotionally-expressive colored lexicon, stylistically-colored lexicon, and expressive-stylistic lexicon. It is well documented that lexemes expressing emotional-expressive meaning have been widely analyzed. The term “emotion” originates from French and means to stir feelings, to agitate. In the Explanatory Dictionary of the Uzbek Language, it is defined as a psychological experience, feeling, emotion, or excitement arising in humans and animals as a result of external or internal stimuli.¹⁰ Derived from this root, the term “emotional” conveys the meaning of expressing feelings, whereas “emotionality” denotes an emotional feature, characteristic, or possession of such a quality.

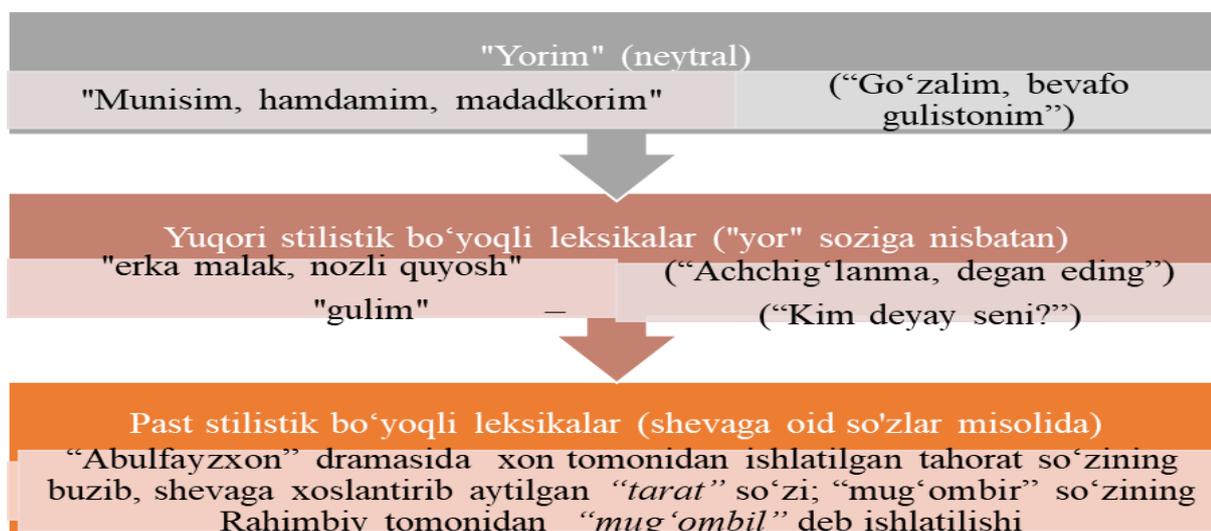
⁹ Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодалаиши. – Тошкент: Фан, 1983. – 96 б.

¹⁰ Ўзбек тилининг изоҳли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006. – 37 б.



Picture 2. The word “Qayg‘u” is used in three different figurative meanings in three different poems.

As can be seen from the above discussion, words can sometimes acquire figurative meanings in addition to their literal sense. From this, it can be concluded that expressive lexemes, beyond their nominative function, also convey the speaker’s subjective evaluation of the concept they denote. This feature becomes particularly prominent when compared to lexemes that are neutral in emotional-expressive coloring:



Picture 3. Classification of words by their level of expressiveness.

As is well known, based on the degree of expressiveness conveyed by a word, lexemes are generally classified into three layers: neutral lexicon, highly stylistically colored lexicon, and low stylistically colored lexicon.¹¹

The second paragraph of the second chapter, entitled “Linguopragmatic Features of Metaphors” analyzes, from a linguopragmatic perspective, the manifestation of expressive lexemes in speech acts based on metaphors in the

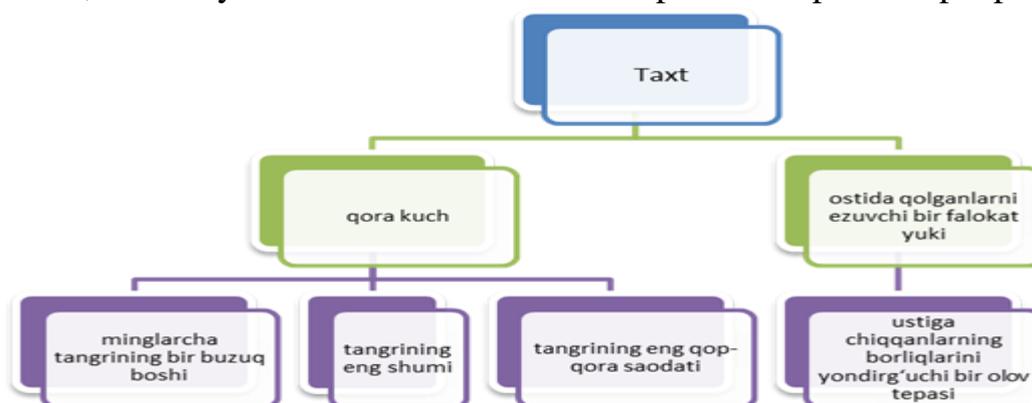
¹¹ Ўзбек тили лексикологияси. – Тошкент: Фан, 1987. – 162 б.

works of Abdurauf Fitrat. In literary texts, metaphors play a significant role in enhancing emotional-expressiveness. A metaphor (the use of a word based on similarity) is one of the main types of transference. Transference is an artistic expressive device that arises when linguistic means are used figuratively, enabling words or phrases to convey meanings beyond their literal sense, thus contributing to vivid and impactful expression. In addition to metaphor, other types of transference include metonymy (denoting one concept or object by the name of another related concept or object) and synecdoche (using a part to represent the whole, or vice versa).¹²

Among the types of transference, metaphor is considered the most widespread in literary texts, enriching literary language and making it more expressive and vivid. When meaning is transferred through a metaphor, a word is not designated by its own name, but by the name of another unit that is similar to it. In the 20th century, the phenomenon of metaphor increasingly attracted the attention of linguists, and new approaches to metaphor began to emerge. Scholars such as J. Jaynes, M. Osborn, V. von Humboldt, E. Cassirer, N. F. Aliferenko, J. Lakoff, and M. Johnson began to address metaphor from an anthropological perspective, and their ideas gradually came to occupy a central place in the study of metaphor during this period.

The author’s skill plays a crucial role in creating expressiveness. This can be observed in the following example: Qalandar. We come from Balkh. ... Brave youth, the bird of state has perched upon your head. A great star shines upon your forehead. (“Abulfayzxon”)

In this sentence, the speaker predicts that the listener’s future will be exceptionally bright, significantly influencing his mood and emotional state. Qalandar Rahimbiy knows that the listener will become a khan in the future, but rather than stating this directly, he likens the listener’s destiny to a brightly shining star, thereby enhancing expressiveness. The shining star, being the brightest among the stars, naturally attracts attention first and uplifts the spirits of people.



Picture 4. Similes related to the throne in the drama “Abulfayzxon”.

In this example, another aspect of the author’s skill is also evident. The writer combines both types of simile (for instance, black force, youth like a mountain) to

¹² Ўзбек тилининг изоҳли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси, 2020. – II ж. – Б. 582.0

produce strong expressiveness: Xayol. O black force, destroy the barren throne! Millions of innocent children, youths like mountains, will be sacrificed for you. Among the thousands of deities created by humans, the most corrupt, the most wicked, the darkest fortune – you are that. You are a consuming fire above the existence of those who have risen, as if bearing a destructive burden on the oppressed below.¹³ (“Abulfayzxon”)

In the works of Fitrat, words denoting religious and legendary concepts with positive and negative emotional-expressive coloring are also observed to be used on a metaphorical basis. Examples of positively colored lexemes include M., uchmoh (bright green “uchmohlar”), malak (Erka malak), while negatively colored lexemes include olbosti (used metaphorically for the English as “Western olbosti,” Fitrat’s personal coinage), shayton (the army of devils), mal’un, dev (giant, voracious creatures), tamug (Tamug fires), and tangri (used metaphorically for the throne as “humanity’s enemy deity”).

In addition, inanimate objects such as qo‘g‘irchoq (used as a simile for the young khan Rahimbiy), qop-qora haykal (likening houses, palaces, and settlements to dark forms in the night), plants such as qizil gulim, tikon, jon chechagim, nozli yaprog‘im, armonim guli, teraklar, xirmon, gulistonim, rayhonim; certain celestial bodies (yulduz, yop-yorug‘ oy, nozli quyosh, titrak [black, old] bulutlar, qora yer, ko‘k ko‘kragi); household items (beshik, o‘choq); beverages (chog‘ir, og‘u); and various other objects (qalqon, zanjir, xanjar, qopqon, qopchig‘, qora qalin pardalar) are also used metaphorically in Fitrat’s works to convey positive or negative emotional meanings.

The third paragraph of the second chapter, entitled “The Semantics of Individual Neologisms in Fitrat’s Works and Their Pragmatic Analysis” analyzes, from a linguo-pragmatic perspective, the semantics and pragmatics of individual emotional neologisms employed in Abdurauf Fitrat’s works.

Since the second half of the previous century, the term “occasionalisms” has been used in linguistics to refer to the occurrence of neologisms in speech. In creating a word with occasional meaning, the author employs various word-formation methods and patterns, including constructions such as [word + affix], [prefix + word], and [word + word], demonstrating distinctive stylistic features in their creative work.¹⁴ Individual neologisms and occasional words are most often found in poetic texts, where the poet uses them purposefully in context, imparting uniqueness and originality to the text. For the reader, occasional units offer the opportunity to discover new semantic facets of the work. Occasionalisms are also evident in Fitrat’s oeuvre. Examples include: nosulg‘a, ingla, nigahbon, ko‘lka, purmalol, umidsizcha, o‘qiduqcha, yolg‘uzcha, o‘ksuzlangan tilak, yo‘qsul jon, o‘g‘urli.

Ketma, tur, tingla arzi holimni,
Arz etay holi purmalolimni. (“Go‘zalim, bevafo gulistonim”)

¹³ To‘xliyev B., Karimov B., Usmonova K. Adabiyot (11-sinf darsligi). II qism. – Toshkent: O‘zbekiston milliy ensiklopediyasi, 2018. – B. 4-31.

¹⁴ Kilichev B. E., Rustamova M.S. Muallif nutqi neologizmlari (Sirojiddin Sayyid she‘rlari misolida) / <https://doi.org/10.5281/zenodo.7622513>. – 134-b.

In this poetic line, to convey that the intensity of a certain phenomenon exceeds the norm, the Persian-Tajik word *malol* is combined with the Persian prefix *pur-* using the [prefix + word] construction, thus creating a new word. In explanatory dictionaries, the prefix *pur-* is considered semantically similar to affixes such as *-li*, *-dor*, *ser-*, which indicate an excess beyond the norm in a given attribute (e.g., *purma'no*, *purhikmat*).¹⁵ The word *malol* is defined as boredom, fatigue, anxiety, sorrow, while the prefix *pur-* in Persian conveys meanings such as full, complete, abundant, and is often placed before adjectives or nouns to indicate quantity or fullness. However, the word “*purmalol*” is not recorded in dictionaries, indicating that it is a neologism coined exclusively by Fitrat. This confirms that the lexeme is an occasionalism. Based on the above explanations, *purmalol* in the poem carries the meaning of entirely filled with sorrow, anxiety, or grief. The author introduced this occasional unit as an innovative lexical device to enhance the poem’s expressiveness and to convey the depth of his affection more vividly. In his word-formation practices, Fitrat most frequently employed the *-dosh* affix, which has been illustrated in the following diagram:



Picture 5. Lexical items formed with the morpheme -dosh in Fitrat’s works.

Thus, based on the above analyses, it can be concluded that occasionalisms are significant in that they reflect the individual thinking typical of poets and embody the idiolectal style characteristic of the author. These speech units are formed in accordance with the norms of the language, thereby contributing to the enrichment of the lexical stock. The neologisms used in the poet’s works not only provide the reader with aesthetic pleasure but also help to convey the author’s artistic intent.

The fourth paragraph of the second chapter, entitled “The Functions of Lexical Units in Expressing the Author’s Intention” examines the role of lexical units in conveying the author’s intention. Intention refers to a state of being directed toward a particular object or goal, denoting a deliberate act or purpose. The authorial intention in Fitrat’s drama “*Abulfayzxon*” exhibits certain distinctive features.

Summing up the above ideas, we can conclude that the people must determine their own destiny; in order to achieve independence, they must be united, otherwise internal traitors and external enemies will destroy it.

¹⁵ Ўзбек тилининг изоҳли луғати. –Тошкент: Ўзбекистон миллий энциклопедияси. – 2006. – 534 б.

The first paragraph of the third chapter of the dissertation, entitled **“Pragmatic Study of the Emotional-Expressive Grammatical Units Used in the Works of Abdurauf Fitrat”** presents conclusions based on reflections and analyses concerning the pragmatic features of morphological units.

The study of the language of Jadid dramas provides an understanding of the forms of communication used by people of that period and of the expressive possibilities of linguistic means. In particular, the example of Fitrat’s drama “Abulfayzxon” makes it possible to analyze how grammatical meaning is realized in speech. Any grammatical meaning, when expressed in speech, also serves to convey other stylistic meanings. Especially in artistic texts, the categories of case, possession, and person-number contribute to the realization of various pragmatic meanings. The number category characteristic of nouns, in addition to expressing grammatical plurality, also conveys various shades of meaning in speech. When discussing the number category, it is necessary to distinguish nouns that do not take the plural suffix -lar.¹⁶ For this reason, we focused on the semantics of the plural suffix -lar in Fitrat’s dramas. As we know, each grammatical form has both categorical and additional (context-dependent) meanings. Normally, the morphological marker of plurality is not attached to animate beings other than humans or to inanimate objects; however, in Fitrat’s texts such usages can be found: “As the Khan also ran to enter the hole, three executioners brought large knives (pichoqlar)”. Here, by using the word pichoq (knife) with the plural suffix (as pichoqlar), the author tries to bring the scene of horror closer to the reader’s imagination. “The sound of footsteps was heard. The remaining executioner and five men entered, drawing their swords (qilichlar)”. (Abulfayzxon)

In contemporary Uzbek literary language, when the suffix -lar is used with nouns that are normally uncountable, it does not indicate stylistic plurality but rather denotes a type, kind, or category. When it is attached to abstract nouns, however, it serves to intensify the meaning.

For example: Qurbongul. (*Uzoqdan kelgan azon tovushini tinglab.*) Azonlar o‘qildi. Xonni uyg‘otay, namozin o‘qusun. (“Abulfayzxon”) Here, by employing the word *azon* (call to prayer) in the plural form (*azonlar*), a linguopragmatic expression is created that emphasizes the emotional state of the character.

The second paragraph of the third chapter, entitled “The Emotional Character and Pragmatic Study of Modal and Interjectional Words in Fitrat’s Works”, examines the emotionality of modal and interjectional words used in Fitrat’s works and provides their pragmatic analysis. In the texts of Fitrat’s works, interjections with national and religious character are employed in distinctive ways to convey a variety of meanings: to express wishes for health and well-being; to show astonishment; to express regret (most often through the interjection oh); to indicate pleasure or delight; to convey gratitude; to express irony or sarcasm; to affirm a statement; to show agreement; to express a sense of guilt; to indicate politeness; and to highlight the speaker’s (character’s) attitude toward the situation in relation to the listener.

¹⁶ Шоабдурахмонов Ш. Ҳозирги ўзбек адабий тили 1-қисм. – Тошкент: Ўқитувчи, 1980. – Б. 198.

The use of modal words in a text always introduces a particular emotional tone. Typically, in literary works, modal words do not appear in the passive speech of the narrator (i.e., the author's voice), but rather predominantly in the active speech of the characters, since most modal words are characteristic of colloquial language (such as shekilli "it seems", rostdan ham "indeed", har qalay "after all"). Nowadays, however, many modal words belonging to the literary language have become widespread (for example, so'zsiz "undoubtedly", shubhasiz "without doubt", tabiiy "naturally", darhaqiqat "indeed"). Some modal words are used across all speech styles and are therefore considered stylistically neutral (e.g., albatta "certainly", ehtimol "perhaps", balki "maybe").

The third paragraph of the third chapter, entitled "The Pragmatic Interpretation of Rhetorical Questions in Poetic Texts" analyzes the pragmatic aspects of rhetorical questions in A. Fitrat's poetry. Fitrat's poem "Yurt qayg'usi" (The Grief of the Homeland) is not merely the passionate cry of a desperate poet; it is also a bitter, indignant appeal to the foreign invaders who trampled Turkistan and to his compatriots whose voices had been silenced by ignorance. In the conclusion of the poem, the lyrical hero addresses his homeland as "my mother." Whereas in the earlier parts the poet speaks in the first person singular ("I"), in the closing section he shifts to the plural ("Temur bila Chingiz qoni toshdi tomrimizdan" – "The blood of Temur and Chingiz surged through our veins"), implying that the entire nation has risen for the freedom of the homeland.

Through a series of rhetorical questions, he asks what is needed for the liberation of the motherland: "Jonmi, vijdon yo imonmi, qonmi, qilich uchun qalqonmi, to'fonmi, yurtga qorovullikka arslonmi" ("Is it life, or conscience, or faith, or blood, or a shield for the sword, or a storm, or a lion to guard the homeland?"), employing powerful metaphoric comparisons.

The poem's uplifting conclusion – "Turon, yigiting, barchaga boq, qalqdi oyoqg'a" ("O Turon, your young men, look around, they have risen to their feet") – reassures readers who share the poet's concern for the fate of the homeland. Such a moving ending, along with the unforgettable similes (qalqonmi, to'fonmi, arslonmi) and the emotionally charged images ("Temur bila Chingiz qoni toshdi tomrimizdan", "turk tengizi toshqun qila qoldi"), testifies to Fitrat's unsurpassed poetic mastery.

CONCLUSION

1. Linguopragmatics is considered one of the anthropocentric fields that analyzes literary texts and speech communication within the framework of categories such as linguistic means used to enhance communicative effectiveness and impact, contextual meaning, speech situation, addresser, and addressee.

2. Emotional-expressive lexemes, in addition to their nominative function, also convey the speaker's subjective evaluation of the concept being expressed. This feature becomes particularly evident when compared to lexemes that are emotionally neutral. Through such units, positive or negative attitudes are expressed with heightened intensity and impact.

3. Individual neologisms, original metaphors, and occasionalisms also carry a certain degree of expressiveness, serving to reflect the author's emotional attitude toward reality and time. In some pragmatic contexts, these units generate implicit meaning.

4. Abdurauf Fitrat, in creating historical dramas and poems, effectively utilized all expressive means of the language, which is evident in his skillful selection of morphological tools. In dramatic texts, especially within dialogic discourse, nouns and pronouns are predominantly used.

5. Among interjections, there are also customary exclamations associated with unique national traditions and values of different peoples. This type of interjection is widely used in spoken language. In Uzbek communication culture as well, there are certain exclamatory words that have become customary; the lack of their use during a conversation may create a sense of incompleteness in the interaction. Naturally, the use of such units varies depending on the speech situation.

6. Although the drama "Abulfayzxon" is rich in historical experiences, expressive interjections of strong emotions are relatively rarely used. Since the text reflects traditional Uzbek speech etiquette, polite expressions and customary interjections are more frequently employed.

7. In the poetic texts of the Jadid period, we observe a frequent use of rhetorical questions. These serve various functions: enriching the poem's content, emphasizing meaning, and sometimes encouraging others to take actions that the poet himself cannot dare to perform. Our enlightened Jadid, Fitrat, also often employed rhetorical questions in his poetry. These perform an emotional function in the poem and enhance its artistic value.

8. Fitrat's poems "Yurt Qayg'usi" (The Nation's Grief) and "Mirrix Yulduziga" (To the Star Mars) are not merely impassioned cries of a helpless poet – they are bitter, hateful appeals to the foreign invaders who trampled Turkestan, and to fellow countrymen whose voices were silenced by ignorance. The individual occasionalisms, oxymorons, and artistic imagery present in these poems prove Fitrat's unparalleled poetic mastery.

9. In poetic texts, emotional-expressive lexical devices play a leading role in conveying the author's inner feelings and enhancing the effectiveness and emotional impact of the communication between the author and the reader. In dramatic works, however, categories such as speech situation, person, deixis, and presupposition are considered important for dialogic discourse, and in the verbalization of these categories, morphological and syntactic units that enhance emotionality are regarded as particularly significant.

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НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

УСМОНОВА ШАХНОЗАХОН ЭРКИНЖАНОВНА

**ЛИНГВОПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ СРЕДСТВ
ВЫРАЖАЮЩИХ ЭМОЦИОНАЛЬНО-ЭКСПРЕССИВНОСТЬ
ИСПОЛЬЗОВАННЫХ В ПРОИЗВЕДЕНИЯХ АБДУРАУФА ФИТРАТА**

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ
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Наманган – 2025

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования. Цель исследования заключается в анализе лингвопрагматических особенностей средств, выражающих эмоционально-экспрессивность, используемых в произведениях Абдурауфа Фитрата.

Задачи исследования:

определить место и значение фонетических, лексических и грамматических средств, выражающих эмоционально-экспрессивность, в прагматике художественного текста произведений Абдурауфа Фитрата;

выявить семантическую структуру и роль в поэтической прагматике метафор, индивидуальных неологизмов, риторических вопросов и эмоционально окрашенных лексем, а также осветить проявление эмоционально-экспрессивности в драматических произведениях Фитрата и её значение для эффективности коммуникации;

доказать, что эффективность коммуникации является одной из важнейших прагматических характеристик речи, а также обобщить исследования, посвящённые лингвопрагматике художественного текста и её трактовке в языкознании;

показать функции лексических единиц в выражении авторской интенции и проанализировать различия средств, выражающих эмоционально-экспрессивность, в произведениях Фитрата с точки зрения времени и их проявление в художественном тексте;

проанализировать морфологические единицы, модальные и междометные слова, выражающие эмоционально-экспрессивность в произведениях Фитрата, с лингвопрагматической точки зрения на основе существующих в узбекском языкознании теоретических и практических знаний.

Объектом исследования являются драма «Абулфайзхан» и поэмы Абдурауфа Фитрата.

Предметом исследования являются экспрессивно-эмоциональные средства, используемые в произведениях Абдурауфа Фитрата.

Научная новизна исследования заключается в следующем:

На примере произведений Абдурауфа Фитрата выявлены функции лексических единиц в выражении авторской интенции, различия средств, выражающих эмоционально-экспрессивность, с точки зрения эпохи, а также денотативные, индивидуальные, коннотативные и узуально-оказиональные оттенки значений и их значение для повышения эффективности коммуникации;

Определена прагмасемантическая структура грамматических средств, выражающих эмоционально-экспрессивность в произведениях Абдурауфа Фитрата, таких как риторические вопросы, модальные и междометные слова; обоснован их коммуникативный потенциал через социально-философские и историко-культурные концептуальные критерии, а также выявлены их место и значение в прагматике художественного текста;

Доказаны особенности лингвокреативности в произведениях Фитрата через индивидуальные неологизмы, оригинальные метафоры, сравнения и окказиональные единицы в их семантике и прагматике, включая общесоциальные и индивидуально-авторские черты;

В диахронном и синхронном аспектах раскрыты элементы, обеспечивающие эффективность коммуникации в произведениях Фитрата, формирующие художественный текст: различные языковые и речевые комбинации, важные прагматические категории, специализированные языковые и речевые единицы, а также их роль и участие в обеспечении эмоционально-экспрессивности, включая социально-идеологические характеристики языковых единиц в контексте.

Практические результаты исследования заключаются в следующем:

проанализирован коммуникативный потенциал (воздействующая сила) эмоционально-экспрессивных единиц, используемых в произведениях Абдурауфа Фитрата, а также роль лексических, фонетических и грамматических категорий в формировании прагматического значения; выявлены особенности их употребления в речевых ситуациях; установлено использование в произведениях писателя около 500 эмоциональных единиц и осуществлён их лингвопрагматический анализ;

научно обосновано, что поэтические метафоры, окказиональные единицы и необычные сочетания являются продуктом творческого мышления поэта, что исследование таких единиц на основе гносеологических принципов позволяет выявить их участие в процессе формирования языковых единиц и их влияние на эмоциональное восприятие коммуникантов; сделанные выводы показывают, что данные элементы обеспечивают экспрессивность художественного произведения и позволяют определить характерные для поэтических текстов языковые особенности;

на основе материалов исследования обогащены существующие сведения по вопросам лингвопрагматики и разработаны новые теоретические подходы;

определено, что материалы, исследованные в диссертации, могут служить теоретической базой для освещения поэтических возможностей узбекского литературного языка начала XX века, совершенствования учебников и учебных пособий, а также решения проблем лингвопрагматики.

Внедрение результатов исследования. На основе лингвопрагматического исследования экспрессивно-эмоциональных средств в произведениях Абдурауфа Фитрата:

Результаты, связанные с выявлением функций лексических единиц в выражении авторской интенции, различий средств, выражающих эмоционально-экспрессивность в разные периоды, а также денотативных, индивидуальных, коннотативных и узуально-окказиональных оттенков значений и их роли в повышении эффективности коммуникации, были использованы в рамках практического проекта ПЛ-52 тур-21091433 «Создание платформы базы статей об узбекских реалиях (на основе критериев

электронной энциклопедии Википедия)», выполненного в 2022-2023 гг. в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка № 04/1-582 от 7 февраля 2025 г.). В результате проект был обогащён научными выводами о лингвопрагматических аспектах развития узбекского языка.

Результаты, связанные с определением прагматической структуры грамматических средств, выражающих эмоционально-экспрессивность в произведениях Абдурауфа Фитрата (риторических вопросов, модальных и междометных слов), а также с обоснованием их коммуникативного потенциала через социально-философские и историко-культурные концептуальные критерии и выявлением их места в прагматике художественного текста, были использованы в рамках практического проекта RF-201912258 «Создание многоязычной (узбекско-русско-английской) электронной платформы узбекской литературы», выполненного в 2021-2023 гг. в том же университете (Справка № 04/1-583 от 7 февраля 2025 г.). В результате были усовершенствованы комментарии и интерпретации, касающиеся лингвопрагматических особенностей текстов, основанных на средствах эмоционально-экспрессивного выражения в узбекской литературе.

Выводы исследования о лингвокреативности в произведениях Фитрата (индивидуальные неологизмы, оригинальные метафоры, сравнения, окказиональные единицы), а также о роли элементов, обеспечивающих эффективность коммуникации, формирующих художественный текст, различных языково-речевых комбинаций, прагматических категорий и особенностей языковых единиц в контексте, были использованы при написании сценариев радиопередач “O‘zbekiston” teleradiokanali, “Bedorlik”, “Ijod zavqi”, “Ta’lim va taraqqiyot”, “Millat va ma’naviyat” (Справка УЗМТРК – “O‘zbekiston” teleradiokanali № 26-36-983 от 5 мая 2025 г.).

В результате данные программы способствовали воспитанию молодого поколения в духе уважения к великому материальному и духовному наследию нашего народа и любви к родному языку.

Структура и объем диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка использованных источников, общий объём составляет 144 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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2. Usmonova Sh. Fitrat lirikasida qo'llangan emotsional-ekspressivlikni ifodalovchi leksik vositalarning lingvopragmatik tahlili // Namangan davlat universiteti ilmiy axborotnomasi, 2024. – № 10. – B. 422-425. (10.00.00. № 26).

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6. Usmonova Sh. Abdurauf Fitratning ijodida ifodalangan ayrim so'zlarning leksik-semantik, pragmatik tadqiqi / Конференсия илмии байналмилалӣ "Муаммоҳои илму фан аз нигоҳи муҳаққиқон". – Xo'jand, 2024. – B. 117-120.

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II bo'lim (part II; часть II)

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