

**FARG‘ONA DAVLAT UNIVERSITETI
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DSc.03/2025.27.12.Fil.10.05 RAQAMLI ILMIY KENGASH**

QOZOG‘ISTON RESPUBLIKASI J.TASHENEV NOMLI UNIVERSITET

MUSAYEVA AZADAXON MUBARAKOVNA

**TURG‘UN BIRIKMALARNING LEKSIK-SEMANTIK IFODA
IMKONIYATLARI
(Qozog‘istondagi o‘zbek shoirlari she‘riyati misolida)**

10.00.01 – O‘zbek tili

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

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida badiiy matn muayyan tilning rivojlanishi va boyishida yetakchi manbalardan biri sifatida e'tirof etilib, lingvistik tadqiqotlar uchun obyekt vazifasini o'tab kelmoqda. Badiiy matnning shakllanishida va asarning emotsional-ekspressiv ta'sirchanligini oshirishda ijodkor – til – badiiyat uyg'unligi asosiy omil hisoblanadi. Shuningdek, hayot in'ikosi sifatida milliy ong taraqqiyoti, milliy madaniyat rivojida badiiy adabiyotning o'rni beqiyosdir. Shoir va yozuvchilarning intellektual salohiyati va badiiy tafakkuri mahsuli bo'lgan asarlar adabiy til rivoji uchun eng boy manba bo'lib xizmat qiladi. Shu nuqtayi nazardan, badiiy nutq, xususan, she'riyat tilining o'ziga xos xususiyatlarini o'rganish muhim ahamiyatga ega.

Dunyo tilshunosligida lingvopoetik tahlil nazariyasi o'rganish obyekti bo'lgan badiiy matnning murakkabligi va ko'p qirraliligini tan olishga asoslanadi. Zero, lingvopoetik tadqiqot usuli badiiy asarning til vositalari (stilistik, grammatik, leksik, fonetik) orqali ifodalangan o'ziga xoslik darajasini aniqlashga qaratiladi. Odatda, leksik sathga doir lingvopoetik xususiyatlar she'riy asarlarning g'oyaviy-tematik mazmunini shakllantirish va ifodalash uchun eng muhim jihat hisoblanadi. She'riy asarni undagi til birliklarining to'plami, tanlanishi va tuzilishining o'ziga xosligi, shuningdek, poetika nuqtayi nazaridan tahlil qilishda turg'un birikmalarning leksik-semantik ifoda imkoniyatlarini lingvopoetik jihatdan tadqiq qilish ham samarali usul sanaladi. Chunki turg'un birikmalarning badiiy asarda qo'llanishi asarning estetik va hissiy ta'sir kuchini oshirishga xizmat qiladi. Lingvopoetik tahlil aynan turg'un birikmalarning asar kontekstidagi semantik va stilistik xususiyatlarini, ularning obraz yaratishdagi va muallif niyatini ifodalashdagi rolini aniqlashga yordam beradi.

O'zbek tilshunosligidagi dunyo tilshunosligi bilan erkin fikr almashuv jarayoni, fanda yangicha qarashlarning vujudga kelishi lingvopoetik tadqiqotlar uchun ham imkoniyatlar eshigini keng ochib berdi. Bugungi kunda o'zbek badiiy diskursida til birliklarining jozibador va ta'sirchan usullarda voqelashuvi, ijodkorning tasvir yo'sini va so'z qo'llash mahorati, o'ziga xos uslubining lingvopoetik xususiyatlarini zamonaviy nazariyalar asosida tadqiq qilish muhim yo'nalishlardan biriga aylandi. Xususan, keyingi yillarda Markaziy Osiyo davlatlari bilan qayta tiklangan va keng ko'lamda rivojlanayotgan o'zaro qo'shnichilik aloqalari tufayli qardosh respublikalarda, xususan, Qozog'istonda yashab ijod qilayotgan o'zbek shoir va yozuvchilari asarlarini o'rganish, ularni adabiyotshunoslik va tilshunoslik nuqtayi nazaridan tadqiq qilish ehtiyoji kuchaydi. O'zbekiston Respublikasi hamda Qozog'iston Respublikasi o'rtasida "Abadiy do'stlik to'g'risida"gi Shartnoma imzolangani bejiz emas. Zero, "Umumiy tariximiz, madaniy va ma'naviy qadriyatlarimiz, an'ana va urf-odatlarimiz bizni birlashtirib turadi. Qozog'iston O'zbekiston uchun eng yaqin, ishonchli va davr sinovidan o'tgan hamkordir. Bugungi murakkab zamonda o'zaro munosabatlarimiz

davlatlararo hamkorlikning namunasi bo‘la oladi, deb hech mubolag‘asiz aytishimiz mumkin”¹.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktabrdagi PF-5850-sonli “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 20-oktabrdagi PF-6084-sonli “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 29-oktabrdagi PF-6097-sonli “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi, 2022-yil 28-yanvardagi PF-60-sonli “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmonlari; 2019-yil 4-oktabrdagi PQ-4479-sonli “O‘zbekiston Respublikasining “Davlat tili haqida”gi qonuni qabul qilinganligining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi qarori; O‘zbekiston Respublikasi Vazirlar Mahkamasining 2019-yil 12-dekabrda 984-sonli “Davlat tilini rivojlantirish departamenti to‘g‘risidagi Nizomni tasdiqlash haqida”gi qarori, shuningdek, Qozog‘iston Respublikasi hukumatining 2017-yil 29-noyabrda 790-sonli qarori bilan tasdiqlangan Qozog‘iston Respublikasida Davlat rejalashtirish tizimining 85-bandiga muvofiq, Qozog‘iston Respublikasi hukumatining 2021-yil 12-oktabrdagi 724-sonli qarori bilan tasdiqlangan “Milliy ma’naviy yuksalish” milliy dasturi, Qozog‘iston Respublikasining 2020-2025-yillarda ta’lim va fanni rivojlantirish Davlat dasturini tasdiqlash to‘g‘risida Qozog‘iston Respublikasi hukumatining 2019-yil 27-dekabrda 988-sonli qarori hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Qozog‘istonda yashab ijod qilgan va hozirda ijod qilayotgan shoir va adiblarning hayoti va faoliyati juda kam o‘rganilgan. Xususan, M.Tojiboyevaning ma’lumot berishicha, Yusuf Saryomiy hayoti va ijodi haqidagi dastlabki ma’lumotlar Murodxo‘ja Solihxo‘ja o‘g‘lining “Tarixi jadidayi Toshkand” asariga Muhammad Solih Qoraxo‘ja o‘g‘li tomonidan yozilgan izohli ilovasida, Po‘latjon Qayumiyning tazkirasida, Mo‘minjon Toshqinning “Toshkent shoirlari...” kitobida uchraydi². Keyinchalik S.Zufarov³, E.Shodiyev⁴, B.Valiyev⁵, B.Kosimov⁶ kabi olimlar tomonidan maqolalar chop

¹ <https://president.uz/uz/lists/view/5782> (Murojaat sanasi: 18.01.2024).

² Тожибоева М.А. Юсуф Сарёмий ҳаёти ва ижоди: Филол. фан. номз. ...дисс. автореф. – Тошкент, 1999.

³ Zufarov С. Шоир ва тарихчи // Адабий мерос, 1982. – № 2(22). – Б.89-91.

⁴ Шодиев Э. Юсуф Сарёмий зуллисонайн шоир // Адабий мерос, 1982. – № 4. – Б.75-77.

⁵ Валиев Б. Юсуф Сарёмий изидан // Тошкент оқшоми, 1988. – № 85.

⁶ Қосимов Б. Муҳаббат аҳлининг гулшани // Ўзбекистон адабиёти ва санъати, 1990.5.10.

etilgan bo'lsa, M.Tojiboyeva⁷ Yusuf Saryomiy ijodini monografik tarzda tadqiq etgan. Bu izlanishlarning barchasi adabiyotshunoslik aspektida amalga oshirilgan.

Tadqiqotchi Shinaray Burkhitbayevaning "Təuyelsiz Qazaqstandag'i tyrki xaliqtari poeziyasi: tarixi tanim jəne ʔlttiq biregeylik (axiska tyrikteri, əzbek, ʔyg'ir, tatar aqindariniñ shig'armalari boyinsha)" ("Mustaqil Qozog'istondagi turkiy xalqlar she'riyati: tarixiy bilim va milliy o'zlik (axtik turklari, o'zbek, uyg'ur, tatar shoirlari ijodi asosida)") mavzusidagi dissertatsiyasida⁸ qayd etilishicha, Mustaqil Qozog'istonda o'zbek adabiyoti tarixi uzoq yillarga borib taqaladi. Mashhur o'zbek shoirlari Yusuf Saryomiy va Abdulhamid Luzumiylar Janubiy Qozog'istonda tug'ilib, shu yurtda yashab, o'zbek tilida ijod qilganlar. Qozog'iston mustaqillikka erishgach, mamlakatda o'zbek adiblari bilan qozoq adabiyoti namoyandalari o'rtasidagi an'anaviy ijodiy aloqalar mustahkamlanganligi ta'kidlanadi. Mazkur tadqiqotda Qozog'istondagi o'zbek shoirlarining yetakchi vakillari sifatida E.Ro'zimatov, S.Kamol qizi, B.Sobit, A.Pratov, Z.Mo'minjonov, D.Sayfullayev, E.Sultonova, I.Muhamedjonova va boshqalar ijodi tadqiqot obyektini sifatida tahlilga tortilgan.

O'zbek tilshunosligida turg'un birikmalarni o'rganish ancha ilgari boshlangan bo'lib, ushbu sohada bir qator tadqiqotlar amalga oshirilgan. O'zbek tilidagi turg'un birikmalarning tabiati, tarkibi, semantik xususiyatlari, stilistik vazifalari va boshqa jihatlari bir qator olimlar tomonidan o'rganilgan. A.Hojiyev, M.Mirtojiyev, A.Mamatov, M.Umarxo'jayev, S.Shodiyev, A.Turobovlarning ishlarida turg'un birikmalarning tarkibiy turlari masalasiga to'xtalib o'tilgan⁹. Turg'un birikmadar ichida, asosan, frazeologizmlar keng o'rganilgan. O'zbek tili frazeologizmlarini o'rganish va tizimlashtirishda S.Mutallibov, B.O'rinboyev, S.N.Muratov, X.Abdurahmonov, Y.Pinxasov, Sh.Shomaqsudov, Sh.Shorahmedov, Sh.Rahmatullayev, B.Yo'ldoshev, A.Mamatov, M.Umarxo'jayev va boshqalar salmoqli hissa qo'shganlar¹⁰. H.Berdiyorov, R.Rasulov, M.Sadriddinova,

⁷ Тожибоева М.А. Юсуф Сарёмий ҳаёти ва ижоди: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1999.

⁸ Буркитбаева Ш.Д. Тəуелсіз Қазақстандағы түркі халықтары поэзиясы: тарихи таным және ұлттық бірегейлік (ахысқа түріктері, өзбек, ұйғыр, татар ақындарының шығармалары бойынша). Философия докторы (PhD) дәрежесін алу үшін дайындалған диссертация. – Алматы, 2021.

⁹ Маматов А. Фраzeологик бирликлар ва турғун бирикмалар деривацияси тадқиқи // Journal of Foreign Languages and Linguistics, 2021. Том 4. № 9; Шодиев С.Э. Турғун сўз бирикмалари, терминлар, таркибли терминлар борасида айрим мулоҳазалар // Хорижий филология, 2016. – № 2. – Б.71-75; Шодиев С.Э. Турғун сўз бирикмаларининг синтактик деривацияси: Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Самарқанд, 2020.

¹⁰ Пинхасов Я. Ўзбек тили фразеологияси ҳақида. – Тошкент: Фан, 1957; Саломов Ф. Тил ва таржима. – Тошкент: Фан, 1966; Yo'ldoshev B. Mustaqillik yillarida o'zbek frazeologiyasi: erishilgan yutuqlar va navbatdagi vazifalar // Xorijiy filologiya, 2017. – №1. – B.5-13.

I.F.Bayonxonovalar paremiologik birliklar¹¹, N.Mahmudov, D.Xudayberganova, F.Usmonovlar esa turg'un o'xshatishlar¹² borasida tadqiqotlar olib borganlar.

Hozirgi davrda o'zbek tilshunosligida turg'un birikmalarni o'rganish davom etmoqda. Xususan, turg'un birikmalarning kognitiv xususiyatlari, pragmatik vazifalari, diskursda qo'llanilishi kabi masalalar tadqiq etilmoqda. O'zbek tilshunosligida iboralar, maqol, matal, turg'un o'xshatishlarning har biri alohida-alohida tarzda keng ko'lamda tadqiq qilingan bo'lsa-da, ularni "turg'un birikmalar" tushunchasi ostida tizimlashtirish, o'xshash va farqli jihatlarini tahlil qilish masalasi endigina kun tartibiga qo'yila boshladi. Turg'un birikmalarning lingvopoetik nuqtayi nazardan leksik-semantik imkoniyatlari muammosi maxsus monografik planda tadqiq obyekti bo'lgan emas. Boshqa tomondan esa turg'un birikmalarning leksik-semantik imkoniyatlarini, aynan, Qozog'istondagi o'zbek shoirlari ijodi misolida tadqiq qilish muhim ijtimoiy ahamiyatga ega.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalarini bilan bog'liqligi. Tadqiqot Qozog'iston Respublikasi J.Tashenev nomli universitet "Filologiya" kafedrasining "XXI asrda turkiy xalqlar tilshunosligining asosiy yo'nalishlari, xususiyatlari va muammolari" mavzusidagi istiqbolli rejasi asosida amalga oshirilgan.

Tadqiqotning maqsadi. Turg'un birikmalar talqinining mezon va tamoyillarini aniqlash, shuningdek, Qozog'istondagi o'zbek shoirlari she'riyati misolida o'zbek-qozoq tili muhitining o'zbek ijodkorlari poetik nutqiga ta'siri, iboralar lingvopoetikasida o'zbek-qozoq lingvomadaniy kodlarining ifodalanishi, turg'un birikmalarning leksik-semantik ifoda imkoniyatlarini lingvopoetik jihatdan tadqiq qilish dissertatsiyaning asosiy maqsadini tashkil etadi.

Tadqiqot vazifalari. Tadqiqot maqsadiga erishish uchun quyidagi vazifalar amalga oshirildi:

o'zbek tilshunosligida turg'un birikmalarning tildagi o'rni va tadqiqi, turg'un birikmalar talqinining mezon va tamoyillarini lingvopoetik tadqiqotlar doirasida umumlashtirish;

Qozog'istondagi o'zbek shoirlari she'riyatining lingvistik xususiyatlarini o'zbek tilshunosligida o'rganilish darajasini belgilash va uning bugungi kundagi dolzarb ahamiyatini ko'rsatib berish;

Qozog'istondagi o'zbek ijodkorlari poetik nutqiga o'zbek-qozoq tili muhitining ta'siri, iboralar lingvopoetikasida o'zbek-qozoq lingvomadaniy kodlarining ifodalanishi masalasini yoritish;

¹¹ Шорахмедов Ш. Мақолларнинг пайдо бўлишига доир // Ўзбек тили ва адабиёти, 1971. – №4. – Б.31-34; Абдурахмонов Х. Синтаксические особенности узбекских народных пословиц: Автореф. дисс. ...канд. филол.наук. – Ташкент: Фан, 1964; Садриддинова М. Лексика узбекских пословиц и поговорок: Автореф. дисс. ...канд. филол.наук. – Ташкент, 1985. – 20 с. Мирзаев Т. ва б. Ўзбек халқ мақоллари. – Тошкент: Шарк, 2003. Абдурахмонов Х. Содда гап синтаксиси хусусиятларининг ўрганилишига доир (мақол, мatal ва топишмоқлар материали асосида). – Тошкент: Ўқитувчи, 1976; Жўраева Б.М. Мақолларнинг лисоний мавкеи ва маъновий-услубий қўлланилиши: Филол.фан.номз. ...дисс... – Бухоро, 2002; Турдалиева Д.С. Ўзбек халқ мақолларининг лингвопоетик хусусиятлари: Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Қарши, 2019; Мирзаалиев И.М. Қадимги туркий мақоллар семантикаси ва стилистикаси ("Девону луғати-т-турк" материали мисолида): Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Тошкент, 2020.

¹² Махмудов Н. Ўхшатишлар – образли тафаккур маҳсули // Ўзбек тили ва адабиёти. – Тошкент, 2011. – №3. – Б.19-24; Махмудов Н., Худойберганова Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013. – 320 б.

shoirlarning soʻz tanlash, turgʻun birikmalarni qoʻllashdagi oʻziga xosliklarining lingvistik va badiiy-estetik asoslarini ochib berish;

maqol, matal va turgʻun oʻxshatishlarning sheʻriy nutqdagi poetik xoslanishi, badiiy tasvir va ifoda vositalarida turgʻun birikma belgilarining aktuallashuvini tahlil qilish;

Qozogʻistondagi oʻzbek ijodkorlari sheʻriy asarlari tili badiiyatini taʼminlovchi badiiy tasvir va ifoda vositalarining lingvistik xususiyatlarini lingvopoetik va sotsiolingvistik nuqtayi nazardan oʻrganish.

Tadqiqot obyekti sifatida Qozogʻistondagi oʻzbek ijodkorlari Abdurahim Pratov, Ernazar Roʻzimatov, Soatoy Kamol qizi, Erkinoy Sultonova, Bahodir Sobit, Zokirjon Moʻminjonov, Dolimjon Sayfullayev, Robiyaxon Doʻstonova, Iroda Muhammadjonova sheʻriy asarlari tanlab olingan.

Tadqiqotning predmetini Qozogʻistondagi oʻzbek ijodkorlari sheʻriyati misolida turgʻun birikmalar leksik-semantik ifoda imkoniyatlarining lingvopoetik xususiyatlari tashkil qiladi.

Tadqiqot metodlari. Mazkur ishda semantik-stilistik, dialektik, komponent tahlil, tavsiflash, qiyoslash, lingvopoetik, lingvomadaniy va sotsiolingvistik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

turgʻun birikmalarning til tizimidagi oʻrni va funksional xususiyatlarini oʻrganish hamda umumlashtirish asosida ular frazeologizm, maqol, matal, hikmatli soʻzlar, tarkibli terminlar, birikmali onomastik nomlar, parafrazalar, turgʻun oʻxshatishlar kabi guruhlariga ajratilishi asoslangan;

turgʻun birikmalarning badiiy, publitsistik matnlarda va jonli nutqda qoʻllanish usullari, tarixiy va etimologik asoslari, ushbu birliklar orqali tilda olamning leksik, frazeologik va paremiologik manzarasi aks etishi, turgʻun oʻxshatishlar ham murakkab tabiatli til birliklari sifatida tahlilga tortilishi mumkinligi aniqlangan;

Qozogʻistondagi oʻzbek shoirlari ijodida qoʻllangan *Qozogʻiston, Turkiston, Qorabuloq, Turbat, Sayram, Sigʻnoq* toponimlari; *Koʻlkat koʻl, Bodom daryo, Qashqasuv* gidronimlari; *Ato(lar), Ismoil ota, Yassaviy, Abay, Jibek, Jambul, Baurjon* antroponimlari misolida ikki xalq hayotida milliy-madaniy tushunchalarning uygʻunlashuvi eli, maʼnaviy ildizlari bir boʻlgan oʻzbek-qozoq milliy-madaniy itimoiy makon kodlarining til tashuvchilari ongidagi oʻziga xos belgilari ekanligi dalillangan;

ayrim badiiy tasvir va ifoda vositalarining shakllanishida u yoki bu turgʻun birikmaning mantiqiy asosi yotishi, lirik qahramonning magʻrur tolga oʻxshatilishida inson – daraxt turgʻun oʻxshatishi, *siniq koʻngil* epiteti negizida esa koʻnglini sindirmoq iborasi aktuallashishi isbotlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

jahon hamda oʻzbek tilshunosligida mavjud nazariy qarashlar asosida turgʻun birikmalarning leksik-semantik ifoda imkoniyatlari lingvopoetik aspektda tadqiq etilgan, ibora, maqol, matal va turgʻun oʻxshatishlarning Qozogʻistondagi oʻzbek shoirlari ijodidagi oʻziga xos xususiyatlari dalillangan;

dissertatsiyada to'plangan materiallar va taqdim etilgan xulosalar o'zbek tili lingvopoetikasi bo'yicha darslik va qo'llanmalar yaratishda manba sifatida xizmat qilishi ko'rsatilgan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi hamda ularda keltirilgan ilmiy ma'lumotlar ishonchli manbalarga tayanilganligi, turg'un birikmalarning leksik-semantik ifoda imkoniyatlarini lingvopoetik jihatdan tadqiq qilish bo'yicha amalga oshirilgan tahlillar tavsifiy, semantik-stilistik, qiyoslash, lingvopoetik, lingvomadaniy usullar vositasida asoslanganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi va vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati mazkur tadqiqotda erishilgan ilmiy natijalardan leksikologiya, frazeologiya, paremiologiya, badiiy matn tahlili, amaliy tilshunoslikka doir izlanishlarda foydalanish mumkinligi bilan izohlanadi. Tadqiq etilayotgan masalaning tildagi o'rni va ahamiyatining yanada chuqurroq o'rganilishi ham nazariy, ham amaliy jihatdan e'tiborga loyiq bo'lib, kelgusida leksikologiya, stilistika, lingvopoetikaga doir ilmiy tadqiqotlar uchun ham bevosita material bo'lib xizmat qiladi.

Dissertatsiyada ilgari surilgan g'oyalar, nazariy qarash va amaliy tavsiyalar darsliklar monografiyalar, o'quv qo'llanmalar yaratishda hamda ma'ruza matnlari tayyorlashda manba bo'la oladi. Ishda to'plangan materiallardan O'zbekiston va Qozog'iston oliy o'quv yurtlarining filologiya yo'nalishlarida "Til amaliyoti" "Badiiy matn tahlili" "Badiiy matnning filologik tahlili", "Tahliliy o'qish", shuningdek, magistratura ixtisosliklarida "Stilistika" "Lingvopoetika" "Leksikologiya" hamda "Badiiy matn tahlili" fanlaridan ma'ruza matnlari tuzishda, shu yo'nalishdagi oliy o'quv yurtlari uchun fan dasturlari, o'quv dasturlari tayyorlashda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Qozog'istondagi o'zbek shoirlari asarlarining badiiyatini va obrazlilik qiymatini ta'minlovchi turg'un birikmalarning tadqiqi yuzasidan olingan ilmiy natijalar asosida:

she'riy asarlarda ayrim badiiy tasvir va ifoda vositalarining shakllanishida u yoki bu turg'un birikma mantiqiy asos bo'lishiga oid xulosa va tavsiyalardan 2022-2023-yillarda O'zbekiston davlat xoreografiya akademiyasida amalga oshirilgan "O'zbek milliy raqs san'atini targ'ib etishga bag'ishlangan veb-sayt va multimedia mahsulotlari to'plamini (elektron lug'atlar) yaratish" mavzusidagi FZ – 2019081663 raqamli fundamental loyihani bajarishda foydalanilgan (O'zbekiston davlat xoreografiya akademiyasining 2024-yil dekabrda 1/ - 04- 27-sonli ma'lumotnomasi). Natijada loyihaning ilmiy-nazariy manbalari boyitilib, lug'atlarning mukammallashuviga erishilgan;

milliy-ma'naviy ildizlari bir bo'lgan o'zbek-qozoq milliy-madaniy itimoiy makon kodlarining til tashuvchilari ongidagi o'ziga xos belgilari hamda Qozog'istondagi o'zbek shoirlari ijodida qo'llangan *Qozog'iston, Turkiston, Qorabuloq, Turbat, Sayram, Sig'noq* toponimlari; *Ko'lkat ko'l, Bodom daryo, Qashqasuv* gidronimlari; *Ato(lar), Ismoil ota, Yassaviy, Abay, Jibek, Jambul, Baurjon* antroponimlari misolida ikki xalq hayotida milliy-madaniy tushunchalarning uyg'unlashuviga oid ilmiy xulosa va tavsiyalardan

Qozog‘istondagi ta‘lim o‘zbek tilida olib boriladigan umumiy o‘rta ta‘lim maktablarining “O‘zbek tili” dastur va darsliklarini tuzishda, “O‘zbek tili (5-8-sinflar uchun)” nomli metodik qo‘llanmalarni yaratishda foydalanilgan (Qozog‘iston Respublikasi o‘zbek etno-madaniy birlashmalari “Do‘stlik” hamjamiyatining 2024-yil 12-dekabrda 10-sonli dalolatnomasi). Natijada Qozog‘istondagi ta‘lim o‘zbek tilida olib boriladigan umumta‘lim maktablari ona tili darslarida o‘quvchilarining ijodiy qobiliyatlarini yuzaga chiqarish va rivojlantirish, ta‘lim jarayonining samaradorligini oshirishga xizmat qilgan;

badiiy matnda turg‘un birikmalarning til tizimidagi o‘rni va funksional xususiyatlarini o‘rganish hamda umumlashtirish asosida ularning frazeologizm, maqol, matal, hikmatli so‘zlar, tarkibli terminlar, birikmali onomastik nomlar, parafrazalar, turg‘un o‘xshatishlar kabi guruhlarga ajratilishi haqidagi ilmiy xulosalardan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanalining “Bedorlik”, “Adabiy jarayon”, “Ta‘lim va taraqqiyot”, “Millat va ma‘naviyat” eshittirishlarida foydalanilgan (O‘zMTRKning 2024-yil 28-noyabrda 04-27-2057-sonli dalolatnomasi). Natijada ushbu eshittirishlar amaliy jihatdan boyitilgan va ilmiy dalillar bilan ta‘minlangan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 10 ta ilmiy anjumanda, jumladan, 7 ta xalqaro va 3 ta respublika ilmiy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Tadqiqot mavzusi bo‘yicha jami 21 ta ilmiy ish, 1 ta monografiya chop etilgan, shulardan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 11 ta maqola, jumladan, 2 tasi respublika va 9 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Ushbu tadqiqot kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, umumiy hajmi 126 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati asoslangan, uning O‘zbekiston Respublikasi fan va texnologiyalarining ustuvor yo‘nalishlariga mosligi, muammoning o‘rganilganlik darajasi yoritilgan, dissertatsiyaning ilmiy yangiligi va amaliy natijalari ko‘rsatib o‘tilgan, ishning maqsad va vazifalari, tadqiqot obyekti va predmeti bayon etilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiyaning tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi “**Turg‘un birikmalar lingvopoetik tadqiq obyekti sifatida**” deb nomlangan bo‘lib, uch fasldan iborat. Birinchi fasl “*Turg‘un birikmalarning tildagi ahamiyati va o‘rganilishi*” deb nomlangan.

Keyingi o‘n yilliklarda, turg‘un birikmalar xususidagi bilim va tushunchalar o‘sish va rivojlanishda davom etib, mazmun-mohiyati kengayib bormoqda. Jumladan, turg‘un birikmalar tushunchasining tadqiq obyekti, tavsifi va tasnifi, periferik doirasi borasida turlicha fikrlar o‘rtaga tashlanmoqda.

Turg'un birikma, barqaror birikma atamaları, tor ma'noda, faqat ibora (frazeologizm)larni ifodalasa, keyingi paytlarda, tilda bir butun holda mavjud bo'lib, nutqqa yaxlitligicha kiritiladigan birliklarning barchasi – *frazeologik ibora, maqol, matal, hikmatli so'z, tarkibli birikmalar, turg'un o'xshatishlarga* nisbatan keng ma'noda qo'llanish tendensiyasi shakllanmoqda. Lekin bu borada turlicha qarashlar, turlicha yondashuvlar mavjudligi turg'un birikmalar tasnifi masalasini biroz murakkablashtirmoqda.

Dissertatsiyada A.Hojiyev, A.Mamatov, S.Isayev, A.Turobov kabi olimlarning turg'un birikmalarning tarkibi borasidagi nazariy qarashlari o'rganilgan va ularga munosabat bildirilgan. Turg'un birikmalar xususidagi nazariy fikrlarni umumlashtirish asosida hamda o'z mulohazalarimizga tayanib, ularni quyidagicha tasnifladik:

1. **Frazeologizmlar:** *kapalagi uchib ketdi, yuragini hovuchladi.*
2. **Maqol va matal, hikmatli so'zlar:** *ko'pni yomonlagan ko'muvsiz qolar.*
3. **Tarkibli atamalar (terminlar):** *so'z yasovchi affikslar, gapning ikkinchi darajali bo'laklari.*
4. **Birikmali onomastik nomlar:** *Birlashgan Millatlar Tashkiloti.*
5. **Parafrazalar:** *dala malikasi, oq oltin, qora oltin.*
6. **Turg'un o'xshatishlar:** *otasi tirilib kelganday, piyoz po'stiday yupqa.*

Bunday til birliklarining aksariyati, o'z o'rnida, ramz, metafora, ko'chimlar asosida milliy madaniyatga xos urf-odat, rasm-rusum, milliy realiyalar, mifologik tushunchalar asosida shakllangan lingvomadaniy birliklar hisoblanib, nafaqat tilning leksik va frazeologik qatlamini boyitishga, balki badiiy asarlar tiliga xoslangan frazeologik hamda paremiologik birliklar sifatida o'tkir va teran badiiy tasvir vositasi bo'la olishi bilan ahamiyatlidir.

B.Yo'ldoshevning "Mustaqillik yillarida o'zbek frazeologiyasi: erishilgan yutuqlar va navbatdagi vazifalar" nomli tahliliy maqolasida frazeologiyaning o'rganilishi masalalari bir qadar qamrab olingan. Maqolada qayd etilishicha, M.Mirtojiyev iboralar, turg'un birikma holdagi atamalar (*milodiy yil, agrar masala, katta maslahatchi, ilmiy xodim kabi*), parafrazalar (*mo'yqalam sohibi, ilm zahmatkashlari, zangori kema kapitani kabi*) va frazemalar (*ko'ngli xira tortdi, kavushini to'g'rilab qo'ydi kabi*)dan iborat deb hisoblaydi. H.Jamolxonov esa frazemalarni ko'chma ma'noli turg'un konstruksiyalar sifatida tavsiflaydi, frazemaning ifoda plani deganda, uning tovush tomoni, leksik tarkibi, birikmaga yoki gapga teng konstruksiyasini, mazmun planida esa uning nimanidir nomlashi, ifodalashi, anglatishini nazarda tutadi¹³.

"Hozirgi o'zbek adabiy tili" darsligida frazeologizmlar va so'z turkumlari o'rtasidagi munosabat masalasiga e'tibor qaratib o'tilgan. Frazeologizm, asosan, belgi va harakat ifodalashi nuqtayi nazaridan ularning grammatik jihatdan belgi yoki harakat bildiruvchi so'z turkumiga mansubligi ta'kidlangan va fe'l, sifat, ravish hamda so'z-gaplarga mansub frazeologizm turlari ko'rsatilgan¹⁴.

¹³ Жамолхонов Х. Хозирги ўзбек адабий тили. – Тошкент: Ўзбекистон миллий энциклопедияси Давлат илмий нашриёти, 2013. – Б.334-335.

¹⁴ Сайфуллаева Р., Менглиев Б., Боқиева Г., Қурбонова М., Юнусова З., Абузалова М. Хозирги ўзбек адабий тили. – Тошкент, 2006. – Б.122.

Ma'lumki, paremalarni tilshunoslik obyekti sifatida o'rganish tarixi Mahmud Koshg'ariyning "Devonu lug'otit turk" asariga borib taqaladi. Akademik G'.Abdurahmonovning ma'lumot berishicha, M.Koshg'ariy XI asrdayoq turkiy xalqlarning hikmatli iboralaridan juda katta qismini o'zining "Devon"iga kiritib, ularning qanday vaziyatda, qaysi mazmunda qo'llanishini arab tilida izohlagan edi. "Devonu lug'otit turk"da xalq og'zaki ijodiga oid 300 dan ortiq she'riy parchalar, 291 ta maqol va matallar keltiriladi¹⁵.

O'zbek tilshunosligida paremalarni tadqiq qilish borasida Sh.Rahmatullayev, Y.Pinxasov, Sh.Shorahmedov, X.Abdurahmonov, H.Berdiyorov va R.Rasulov, G'.Salomov, Q.Samadov, M.Sadriddinova, B.M.Jo'rayeva, D.S.Turdaliyeva, I.M.Mirzaaliyev va boshqalarning ishlarini e'tirof etish mumkin¹⁶. O'zbek xalq maqollarining badiiy adabiyotdagi va folklordagi o'rni bo'yicha qator tadqiqot ishlari amalga oshirilgan bo'lib, maqollarning lisoniy mavqeyi va ma'noviy-uslubiy qo'llanishi, ularning sintaktik hamda lingvopoetik xususiyatlari tadqiq qilingan¹⁷.

P.Bakirovning doktorlik dissertatsiyasida maqolning paremiologik birlik, alohida tip sifatidagi maqomi asoslab berilganligi muhim ahamiyat kasb etadi. Ishda maqolning boshqa paremalar orasidagi o'rni aniqlangan, maqollarni o'rganishga qo'yiladigan nazariy talablar, shuningdek, turli tizimlardagi tillarning paremiologik birliklarini har tomonlama tahlil qilish taklif etilgan, rus, o'zbek va qozoq tillaridagi nominal markazlashgan maqollarning semantikasi bayon etilgan¹⁸. M.A.Xamidov paremiologik birliklarni janubiy Surxondaryo o'zbek shevalari kesimida tadqiq qilib, ibora, maqol hamda matalning funksional-semantik xususiyatlarini o'xshash va farqli jihatlari nuqtayi nazaridan tahlil qilgan¹⁹.

Yuqoridagi tafsilotlardan ko'rishimiz mumkinki, turg'un birikmalar ham murakkab tabiatli til birliklari sifatida turli rakurslarda tahlilga tortilishi mumkin. Zero, o'zbek tilshunoslari ham bu masalaga jiddiy e'tibor qarata boshlaganlari bejiz emas.

Bobning ikkinchi faslida *"Qozog'istonda o'zbek tili lingvomadaniy ijodiy muhitining ko'lamdorligi"* yoritilgan. Qozog'istonda yashab ijod qilayotgan o'zbek shoirlarining she'r va dostonlarida vatanga muhabbat, tabarruk tuproqqa sadoqat,

¹⁵ Абдурахмонов Ф. "Девону луғотит турк" асарининг ўрганилиш тарихидан // Ўзбек тили ва адабиёти, 2009. – №6. – 49-б.

¹⁶ Раҳматуллаев Ш. Нутқимиз кўрки. – Тошкент: Фан, 1970; Пинхасов Я. Ўзбек тили фразеологияси ҳақида. – Тошкент: Фан, 1957; Саломов Ғ. Тил ва таржима. – Тошкент: Фан, 1966; Шораҳмедов Ш. Мақолларнинг пайдо бўлишига доир // Ўзбек тили ва адабиёти, 1971. – №4. – Б.31-34; Абдурахмонов Х. Синтаксические особенности узбекских народных пословиц: Автореф. дисс. ...канд. филол.наук. – Ташкент: Изд-во АН УзССР, 1964; Садриддинова М. Лексика узбекских пословиц и поговорок: Автореф. дисс. ...канд. филол.наук. – Ташкент, 1985; Абдурахманов Х. Особенности синтаксиса узбекского устного народного творчества: Автореф. дисс. ...д-ра. филол.наук. – Ташкент, 1977. – 48 с.

¹⁷ Абдурахмонов Х. Содда гап синтаксиси хусусиятларининг ўрганилишига доир (мақол, матал ва топишмоқлар материали асосида). – Тошкент: Ўқитувчи, 1976; Жўраева Б.М. Мақолларнинг лисоний мавқеи ва маъновий-услубий қўлланилиши: Филол. фан. номз. ...дисс. – Бухоро, 2002; Турдалиева Д.С. Ўзбек халқ мақолларининг лингвопозтик хусусиятлари: Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Қарши, 2019; Мирзаалиев И.М. Қадимги туркий мақоллар семантикаси ва стилистикаси ("Девону луғати-т-турк" материали мисолида): Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Тошкент, 2020.

¹⁸ Бакиров П. Номинацентрические пословицы в разносистемных языках (на материале русского, узбекского и казахского языков): Автореф. дисс. ... д-ра филол. наук. – Ташкент, 2007. – 53 с.

¹⁹ Хамидов М.А. Ўзбек тили жанубий Сурхондарё ўзбек шевалари барқарор бирикмаларининг лингвистик хусусиятлари: Филол. фан. фалс. док. (PhD)... дисс. автореф. – Жиззах, 2022.

milliy ruh, milliy o'zlik tuyg'usining, qadriyat va an'analarning yorqin ohanglarda badiiy ifodalanishi millatdoshlarimiz o'zlarini qadimiy Turonning ajralmas qismida yashayotgan avlod ekanliklari bilan faxrlanishlaridan darak beradi. Mazkur dissertatsiya ishida Qozog'iston Respublikasida yashab, ijod qilayotgan Dolimjon Sayfullayev, Abdurahim Pratorov, Erkinoy Sultonova, Iroda Muxammedjonova, Robiya Qamchibek qizi, Zokirjon Mo'minjonov, Hurbuvi Odilova kabi o'zbek shoirlari she'rlarining lingvopoetik xususiyatlari tahlil qilingan.

Qozog'istondagi o'zbek adabiy muhiti so'nggi yillarda ancha faollashib, hozirda Chimkent viloyatida "Sayram", "Chashma", "Turkiston", "Chimkent", "Isfijob", "Ko'k qiyo ilhomlari", "Qoramurt" ijodiy uyushmalari faoliyat yuritmoqda. Bundan tashqari, ijodkorlarning kitoblari muntazam chop etilmoqda. Turli xalqaro, respublika, viloyat miqyosida anjumanlar o'tkazilmoqda. Mustahkam adabiy do'stlik rishtalari bog'lanmoqda²⁰.

Keng qamrovli muloqotlar jarayonida bir madaniyat ikkinchi bir madaniyatga ham o'z ta'sirini o'tkazadi, ham o'zi boyiydi. San'atning barcha turlari kabi adabiyot ham xuddi shu yo'l bilan yuksaladi. Q.Seydanovning fikricha, "O'zbek va qozoq xalqi tarixan bir-biri bilan yonma-yon yashab, doimo bir-biriga alohida mehr bilan yaqindan nazar tashlab, bir-birini qo'llab-quvvatlagan. Shu sababdan qalam sohiblarining ijodida bu jihatlar yaqqol namoyon bo'lgan"²¹.

Toshkent, Chimkent, Olmaota shaharlarida chop etilgan "Yoshlar ovozi", "Turon chechaklari", "Qanot qoqdi", "Chashma guldastasi", "Chashma mavjlari", "Chashma chamani", "Məngilik yelim meniң", "Təyyelsizdik tebrenisteri" to'plamlariga Qozog'istondagi o'zbek ijodkorlarining she'r, hikoya, tarjimalaridan namunalar kiritildi. 2012-yilda Qozog'iston xalqi Assambleyasi Qozog'iston o'zbeklari "Do'stlik" hamjamiyati qoshida "Ijodkor" adabiy birlashmasi tuzildi. Maqsad – adabiyot va madaniyat vositasida Qozog'iston va O'zbekiston ijodkorlari o'rtasida do'stlik rishtalarini mustahkamlashdan iborat edi. Sh.Burkitbayeva ta'kidlaganidek, "Qozog'istonda yashovchi turli millatga mansub shoir va yozuvchilar chuqur qondoshlik rishtalari bilan shu ona zaminga bog'langanlar. Xususan, o'zbek adiblarining o'zlari yashayotgan mamlakat taraqqiyoti, Vatan istiqboli uchun ulkan hissa qo'shayotganlarini alohida ta'kidlash zarur. Ularning asarlarida millatlararo totuvlik, vatanparvarlik, milliy o'zlik, ulug' ajdodlari, o'z xalqi tarixi bilan faxrlanish tuyg'ulari bilan sug'orilgan samimiy tug'yonlari o'z ifodasini topgan". Qozog'iston Respublikasida yashab, ijod qilayotgan Iroda Muxammedjonova, Dolimjon Sayfullayev, Soatoy Kamol qizi, Robiya Qamchibek qizi, Zokirjon Mo'minjonov, Hurbuvi Odilova kabi o'zbek shoirlari o'z she'r-u dostonlarida, tarjimalarida milliy xarakterlar, tarixga munosabat, jamiyat voqeliklari talqinida, qahramonlar tilini individuallashtirishda, zamondoshlarining dunyoqarashi, turmush tarzi va ruhiy kechinmalarini tasvirlashda xalq maqollari, matallari va iboralaridan o'rinli foydalanganlar. Bu usul ta'sirchanlik va ixchamlikni ta'minlash barobarida kitobxon qalbida his-hayajon uyg'otadi, fikrlashga, mushohada yuritishga undaydi.

²⁰ Хамроева Х. Ганиев С. Хой хой ўлан, жон ўлан // Янги Ўзбекистон, 2020 йил, 4 декабрь .

²¹ Сейданов Қ. Навоий ва Абай. Ўзбек – козоқ адабий алоқалари. – Тошкент: Машхур – пресс, 2018. – Б.31.

Ikkinchi bob “**Qozog‘istondagi o‘zbek shoirlari asarlarida iboralarning leksik-semantik xususiyatlari**” deb nomlangan. Bobning birinchi fasli “*O‘zbek ijodkorlari poetik nutqiga o‘zbek-qozoq tili muhitining ta’siri*”ni o‘rganishga qaratilgan.

Qozog‘istondagi o‘zbek shoirlari ijodida *Qozog‘iston, Turkiston, Qorabuloq, Turbat, Sayram, Sig‘noq* toponimlari; *Ko‘lkat ko‘l, Bodom daryo, Qashqasuv* gidronimlari; *Ato(lar), Ismoil ota, Yassaviy, Abay, Jibek, Jambul, Baurjon* antroponimlari kabi ikki xalq hayotiga oid milliy-madaniy tushunchalarning uyg‘unlashuvi ijtimoiy makonning til tashuvchilari ongidagi o‘ziga xos belgilari hisoblanadi.

D.Sayfullayevning “80-yillar qo‘shig‘i” she’rida besh misralik banddan iborat yetti bandning har biri “Zamon, zamon deyishib, qozoqlarni yedilar”, “Zamon, zamon deyishib, turkiy elni yedilar”, “Zamon, zamon deyishib, turkiy tilni yedilar”, “Zamon, zamon deyishib, Turkistonni yedilar”, “Zamon, zamon deyishib, musulmonni yedilar” misralari bilan yakunini topadi. Aynan, mana shu misralarda eli, ma’naviy ildizlari bir bo‘lgan o‘zbek-qozoq milliy-madaniy kodining belgilarini ko‘rishimiz mumkin. Masalan, *turkiy el, turkiy til, musulmon, Turkiston* kabi so‘z va birikmalarning mohiyati har ikki xalq vakillari uchun ham birday aziz, bir xil darajadagi qadriyatlaridir, ular faqat o‘zbek yoki qozoq millatiga mansubligi bilan farqlanadi.

Badiiy matnning shakllanishida va asarning emotsional-ekspressiv ta’sirchanligini oshirishda ijodkor – til – badiiyat uyg‘unligi asosiy omil hisoblanadi. Zero, “Yozuvchining mahorati haqidagi gapni tildan boshlash kerak. Til hamma vaqt asarning asosiy materiali bo‘lib qoladi. Badiiy adabiyot bu til san’atidir”²². E.Ro‘zimatov asarlarida “*Oqlab Vatan osh-tuzin, qaratmay yerga yuzin*” kabi o‘zbek xalq maqollari bilan birga “*O‘zin osmon tutadi*”, “*Ming bor qarar ko‘zi to‘rt bo‘lib*”, “*Pashshadan fil yasab kuydirganlar ko‘p*”, “*Lom-lim demay tinglardi*”, “*Jo‘jabirday jon bo‘lsang*”, “*Sho‘ringga sho‘rva to‘kib*”, “*Boshida yong‘oq chaqib*”, “*Es-hushidan ayrilib*”, “*Bir boshin ikki qildi*”, “*Ko‘rgani ko‘zim yo‘q*”, “*Yuzin yerga qaratma*” kabi juda ko‘p iboralar ijodkor tomonidan ustalik bilan o‘z o‘rnida qo‘llanganki, ular badiiy matn tarkibida qahramonlar ruhiyatini, voqelikni hayotiy, haqqoniy tasvirlashga xizmat qilgan.

E.Ro‘zimatov ijodida tarixi va taqdiri, urf-odatlarini, milliy qadriyatlari mushtarak, bir daryodan suv ichgan, asrlar sinoviga birga bardosh bergan ikki birodar, ikki qondosh – o‘zbek va qozoq xalqlarining do‘stligi mavzusi muhim ahamiyat kasb etadi. Uning “*Do‘stlik qo‘shig‘i*”, “*Hilpirasin do‘stlik bayrog‘i*”, “*Abayim*”, “*Turkiston gullari*” kabi she’rlari fikrimizning yorqin dalilidir. Shoir “*Abayim*” she’rida Hazrat Navoiyni o‘ziga ustoz deb bilgan buyuk qozoq oqini Abay Qo‘nonboyevni shunday ta’riflaydi:

Abayimsan, ulug‘ shoir Abayim,
Kuy, qo‘shig‘im senga atab aytayin.
O‘zbek, qozoq bil azaldan og‘ayni,

²² Федин К. Маҳорат ҳақида. Бадий ижод ҳақида. Ёзувчиларнинг нутқ ва мақолалар тўплами. – Тошкент: Фан, 1960. – Б.133.

Bir non topsa, bo‘lib yegani tayin.

Bunday inoqlik, mehr-muruvvatdan odamlar baraka topadi, turli millat vakillari birlashadilar.

Ikkinchi bobning ikkinchi faslida “*Qozog‘istondagi o‘zbek shoirlari ijodida iboralarning leksik-semantik xususiyatlari*” tadqiq qilingan. Badiiy asar obrazli nutqning cheksiz imkoniyatlarini yuzaga chiqaruvchi eng muhim vosita hisoblanadi. Bunda, asosan, ijodkorning so‘zni ruhan his qilishi, so‘z qo‘llashdagi badiiy mahorati yetakchi vazifani bajaradi.

A.Pratov “Xayrixoh” she‘rida bir necha she‘riy san‘atlarni uyg‘unlashtirib, olam va odam, boqiylik va foniyluk munosabatlarining rangin suratini chizadi. Bunday badiiy kashfiyotlar kitobxonni befarq qoldirmaydi, uni mushohada yuritishga undaydi:

Kimdir yo‘l topolmay, tentirar hayron,
Chuvalanib ketgan tor so‘qmoq aro.
Bunday boraqolgin, bu so‘nggi dara,
Keng yo‘lni ko‘rsatar, xayrixoh inson!

N.Mahmudov qayd etganidek, “istiqlol sharofati bilan milliy o‘zlik, milliy iftixor, milliy ma‘naviyat degan tushunchalar barqarorlashdi. Milliy qadriyatlarining muqaddasligi chuqur anglanmoqda. Tilimizning har taraflama kamoli umumdavlat ishiga aylandi”²³. Olam yangilanayotgan, tafakkurlar to‘qnashayotgan bugungi kunda lingvopoetik mohiyat kasb etuvchi til birliklarini saralash, ularni til egalarining voqelikka, bizni o‘rab turgan borliqqa munosabati, nutq obyektiga haqidagi umumiy bilimlari, muloqot vaziyati, kontekst kabi nolisoniy omillar bilan bog‘liq holda tadqiq etish dolzarb masalaga aylandi.

E.Sultonovanning “Qor yupanchi” she‘rini tahlil qilamiz:

Qordan ro‘mol yopinib oldi,
Majnuntolning kokili toldi.
Qaddi egik, mahzun, parishon,
Soy tubiga termulib qoldi.

(E.Sultonova, “Qor yupanchi”)

Qordan ro‘mol yopinib olgan majnuntol o‘quvchining zavqini oshiradi. *Soy tubiga termulib kokillari tolgan majnuntol, goh ko‘nglida g‘uluv majnuntol, oppoq libosli majnuntol, xayoli to‘zg‘in majnuntol* kabi tasviriy birikmalar o‘ta tabiiyligi bilan kitobxonni rom qiladi. Tabiat sirlarini kashf etishda muallif xalqona so‘z o‘yinlariga, tasavvurning uchqurligi, xayol dunyosining kengligiga tayanadi.

Shoirlarning she‘rlariga alohida joziba, o‘zgacha shukuh, jarangdorlik baxsh etgan omillardan eng asosiysi – uning o‘ziga xos tili, o‘ziga xos tasvir usuli, xalqona ohangdorlikdir. Xususan, xalq maqollari, iboralari, matallari va hikmatli so‘zlardan o‘rinli foydalanish ijodkor she‘rlariga badiiy jihatdan sayqal beradi. Shu nuqtayi nazardan she‘riy asarlar lingvopoetikasi tadqiq usuli shoirlar mahoratini belgilashda muhim ahamiyatga ega.

Odatda, turkiy xalqlar o‘z farzandlarini “*kozimning oq-u qorasi*” deya erkalaydilar, ularni ko‘zining gavhari misol ardoqlab, asrab-avaylaydilar. “Saodat

²³ Махмудов Н. Тил. – Тошкент: Ёзувчи, 1998. – Б.16

bayrami” she’rida Bahodir Sobit Qozog‘istonda yashayotgan o‘zbeklarni yurtning ko‘z qorasiga o‘xshatadi:

Shu aziz Vatanning ko‘z qorasi biz,
Dono Elboshining suygan elati.
Ozod Qozog‘iston Vatandir yolg‘iz,
Yuz o‘ttiz millat va o‘zbek millatin.

(Bahodir Sobit, “Saodat bayrami”)

Shoir yana bir she’rida *kindik qoni to‘kilgan* iborasini qo‘llaydi.

Forobiy, Atoiy farzanding,
Kindik qoni senga to‘kilgan

(Bahodir Sobit, “Ulug‘ yo‘l”)

B.Sobitning she’rlaridagi har bir so‘z, har bir ibora o‘ta o‘zbekona. Shoir “*Og‘zidan bol tomadi*” iborasini o‘zgartirib, *Lutfidan bol tomar* shaklida qo‘llaydi. *Og‘zidan bol tomadi* (kimning) shirinsuxan bo‘lmoq, shirinsuxanlik qilmoq²⁴.

Lutfidan bol tomar ma’no to‘la dur,
Tabriklarning sizga yo‘qdir poyoni.

(B.Sobit, “Muborakbod”)

Og‘iz so‘ziga lutf so‘zining metonimiya orqali ma’nodosh qilib keltirilishi ma’noni kuchaytirgan. Ibora tarkibidagi so‘zlarni o‘zgartirishda sinonimiya, antiteza kabi vositalardan mahorat bilan foydalanishi Bahodir Sobitning iqtidorli shoir ekanligidan dalolat beradi.

Senga kirgan dard nishi yuragimga sanchilsin,
Mendan ortiq, ayt, bolam, kimning joni achisin?!
Qancha azoblar bo‘lsa, menga ursin qamchisin,
Otang turib, ayt, nega sen ketasan, Humoyun?!

(Robiya Qamchibek qizi, “Boburshohning Humoyunga deganlari”)

Shoira Robiya Qamchibek qizi farzandi dardiga darmon izlab o‘zini to‘rt tomonga urayotgan, ko‘ziga toj-u taxti, saltanati ham ko‘rinmayotgan otaning iztiroblarini tasvirlar ekan, “*orqamda qol*”, “*joni achisin*”, “*menga ursin qamchisin*” kabi ifodalar otaning hissiyotlari, tug‘yon-u, iztiroblari naqadar kuchli ekanligidan darak beradi.

Shu o‘rinda shoiraning bu poetik talqinidagi “*pirpirab turgan jon*” zamiriga yashiringan tarixiy haqiqat haqida to‘xtalib o‘tishni joiz bildik. Ikki o‘t orasida yonayotgan Ota shunday deydi: “Yakshanba kuni muharram oyining o‘n oltisida isittim, titradim, navbatma-navbat bo‘ldi. Yigirma besh-yigirma olti kunga tortti. Doruyi kor ichtim. Oxir basit yarashti, uyqusizlig‘ va tashnalig‘din bisyor tashvish torttim”²⁵. Vatandan olisda, g‘urbat va tahlikada o‘tayotgan kunlarida tashvish izidan tashvish kelib, Humoyunning betoblanib qolganligi Bobur Mirzoga qattiq zarba bo‘ladi. “Pirpirab turgan” chiroqdek omonat jon uchun otani farzand dog‘i bilan sinash og‘ir ko‘rgulik edi va shu sabab “bu ne a‘mol” deb Ollohga zorlanadi. Tilimizdagi *qaddi dol bo‘lmoq* iborasi “G‘urbat qilgan edi-ku, yelkamni dol, Humoyun?!” misrasiga singdirib yuborilgani holda *qad* so‘zining *yelka* leksemasi

²⁴ Раҳматуллаев Ш. Ўзбек тилининг фразеологик луғати. – Тошкент: Қомуслар Бош таҳририяти, 1992. – Б.211.

²⁵ Бобур З.М. Бобурнома. – Тошкент: Юлдузча, 1990. – Б.304.

bilan almashtirilgani ibora mazmunini kuchaytirib, tasvirlanayotgan holat bilan Bobur Mirzoning umumiy ruhiyati qorishtirib ifodalanishi kechinmaning emotsionalligini yanada bo‘rttirishga xizmat qilgan. Robiya Qamchibek qizining bir she‘ri misolida badiiy-ijodiy tafakkuri, so‘z tanlash va qo‘llash mahoratini tahlil qilish asosida o‘zbek tilining rang-barang ifoda imkoniyatlari, so‘z va iboralarning o‘ziga xos ma’no qirralari kuzatildi.

Hurbuvi Odilova lirik qahramonlarining ichki ruhiy olami, xayolot dunyosini ochishga, o‘tmishdagi voqeliklar, jamiyatdagi hodisalar haqida xalq ijodiyotidan oziqlangan holda mushohada yuritishga intiladi. Uning olam va odamga, jamiyatga munosabati insoniy fazilatlari bilan uyg‘unlashib, lirik ijodida ham aks etadi.

Do‘st deb ishonganim ko‘zlarim o‘ydi,
O‘z do‘stini o‘tmas pichoqda so‘ydi,
Yaxshilikni bilmay yomonga yo‘ydi,
Nopok ishga qanday qadamlar qo‘ydi?
Do‘stim, xiyonating bag‘rim tig‘ladi.

“Ishonmagin do‘stingga, Somon tiqar po‘stingga” maqoli²⁶ni *Do‘st deb ishonganim ko‘zlarim o‘ydi* shaklida qo‘llagan shoira maqol va iborani bir o‘rinda uyg‘unlashtirib berish orqali ma‘noni kuchaytirishga, tasvirni yanada bo‘rttirishga erishgan. Mazkur maqolning izohi quyidagicha:

Nutqimizda *ko‘zini o‘ymoq* iborasi faol qo‘llansa-da, afsuski, o‘zbek tilining izohli va frazeologik lug‘atlarida uning tavsifi topilmadi. H.E.Yodgorov bu iborani disfemizm deb belgilaydi. Biz ham shu fikrni ma‘qullaymiz. “Disfema – denotatga subyektiv munosabatning manfiy tomonga ketishi bilan bog‘liq pragmatik hodisa. Bu, albatta, unga adabiy tilda o‘rin yo‘q deyishga asos bo‘la olmaydi. Disfemik ma‘noli birliklardan tinglovchida voqelik yoki shaxs haqida kuchaytirilgan salbiy taassurot qoldirish uchun foydalaniladi, biroq bu holat uni shu jihatdan o‘rganishga, tahlil va talqin etishga, qolaversa, tasnif etishga asos yo‘qligini, maqsad noma‘lum ekanligini, ehtiyoj sezilmasligini ko‘rsatmaydi. Muammo shundaki, haqiqatan ham, disfemizm mutlaq alohida birliklar tizimi emas, bunday birliklarning disfemik qiymati nutqiy, u evfemizm bilan bir sistemada, shu bilan birga, unga qarama-qarshi – zid vosita sifatida qaraladi²⁷. Mana shu fikrlarga tayangan holda disfemik iboralar ham mavjud, degan fikrni ilgari surish mumkin deb hisoblaymiz. Biz tahlilga tortayotgan ijodkorlarning asarlarida ham *ruhi chirqillamoq*, *ko‘zini o‘ymoq*, *yer bilan yakson bo‘lmoq* kabi iboralar qo‘llanganligi fikrimizni dalillaydi.

Binobarin, Qozog‘istonda yashab ijod qilayotgan o‘zbek ijodkorlari she‘riyatida ma‘naviy ildizlari bir bo‘lgan o‘zbek-qozoq milliy-madaniy kodlarining belgilarini ko‘rishimiz mumkin. Bu she‘rlarda rang-barang iboralar faol qo‘llangan bo‘lib, ruhiy holat, ichki kechinmalar, shaxslararo va ijtimoiy munosabatlarni ixcham va lo‘nda ifodalashda kuchli lingvopoetik vosita vazifasini o‘tagan.

Dissertatsiyaning uchinchi bobi **“Qozog‘istondagi o‘zbek shoirlari asarlarida maqol, matal va turg‘un o‘xshatishlarning lingvopoetik**

²⁶ Ўзбек халқ мақоллари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б.124.

²⁷ Ёдгоров Х.Э. Дисфемик birliklarning поэтик имкониятлари // Гулистон давлат университети ахборотномаси. Гуманитар – ижтимоий фанлар серияси, 2023. – № 3. – Б.220-223.

imkoniyatlari” deb nomlangan. Bobning birinchi faslida “*Maqol, matal va turg’un o‘xshatishlarning she’riy nutqdagi poetik xoslanishi*” tadqiq qilingan.

Qozog‘istondagi o‘zbek shoirlarining ko‘zga ko‘ringan vakillaridan yana biri Abdirahim Pratovdir. Olima Sh.Burkitboyeva shoir haqida shunday yozadi: “Abdirahim Pratov she’rlarining mavzu doirasi nihoyatda keng. El mustaqilligini mustahkamlashni xalq tinchligining garovi deb bilgan shoir yoshlarni vatanparvarlik ruhida tarbiyalashga adabiyotning zimmasida ulkan mas’uliyat borligini chuqur his qiladi. Vatan istiqbolini, yurt tarixini, milliy qadriyatlarni, ota makonni, tarixiy go‘shalarni mehr bilan tasvirlaydi”²⁸. Quyidagi otashin satrlar olimaning fikrini tasdiqlaydi:

Yuzida tabassum, aslida pinhon,
Nechun inson payin qirqadi inson?
Hasad degan narsa bo‘lmaskanda gar,
Olam aylanardi jannatga, inon.

(A.Pratov, “Yuzida tabassum...”)

Shoir “*Sirti yaltiroqning ichi – qaltiroq*” maqolini o‘zgartirib, Yuzida tabassum, aslida pinhon shaklida qo‘llaydi. Bizningcha, shoir maqolning butunlay boshqa, yangi qirrasini kashf qilgan, ya’ni she’rda tashqi ko‘rinishini yaltiratib, aslida qo‘lidan hech narsa kelmaydigan dangasalar emas, balki yuzi kulib, o‘zi shirin gapirib, ichida suhbatdoshining xato qilishini kutib, zimdan unga qanday zarba berishni o‘ylaydigan, kimningdir oyog‘idan chalishga tayyor turadigan ikkiyuzlama kimsalar qalamga olingan.

Xuddi shu maqolning mazmuni E.Sultonovaning onaga bag‘ishlangan she’rida *Sirtim butun, ichim tutun* tarzida qo‘llanib, farzand sog‘inchining tafti, sog‘inchning haroratini ifodalaydi. Ularning tili, uslubida milliy kolorit, xalqona ruh sezilib turibdi:

“Sirtim butun, ichim tutun”dard yengdi -yey,
Mana yurak, deguvchi bir mard bormi-yey?
Onajonim, hech kim sendek bo‘lolmaskan,
Sen asragan kiprigimga gard qo‘ndi-yey.

(E.Sultonova, “Tushkun damlar”)

Shoira “*Sirti yaltiroqning ichi – qaltiroq*”²⁹ maqolini butunlay o‘zgartiradi, unga yangicha ma’no yuklaydi. *Sirtim butun, ichim tutun* shaklida qo‘llaydi. She’rning birinchi misrasida “*Sirti butun, ichi tutun*” iborasining qo‘llanishi, birinchi navbatda, emotsional bo‘yoqlarni quyushtirsa, ikkinchi tomondan, uning ma’nosini eslatib, kitobxonni mulohazaga chorlaydi. Ya’ni atrofimizdagi odamlar kishi ko‘ziga baxtli ko‘ringani bilan, har birining o‘ziga yarasha tashvishi borligini anglatadi.

Demak, ushbu tahlillar orqali shunday xulosaga kelish mumkinki, aynan bir xil turg’un birikmalarning semantik qobig‘i nutqiy vaziyatga ko‘ra va ijodkorning badiiy maqsadiga ko‘ra turlicha ma’nolarni ifodalashga xizmat qiladi.

²⁸ Буркитбоева Ш.. Тәуелсіз Қазақстандағы түркі халықтары поэзиясы: тарихи таным және ұлттық бірегейлік (ахысқа түріктері, өзбек, ұйғыр, татар ақындарының шығармалары бойынша) 6D021200 – Түркітану Философия докторы (PhD) дәрежесін алу үшін дайындалған диссертация. – Алматы, 2021. – Б.49.

²⁹ Ўзбек халқ мақоллари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б.192.

Saroylarning to‘ridan issiq,
O‘lan to‘shak, so‘ridan issiq,
Yuragimning qo‘ridan issiq,
Onam bag‘ri, otam yelkasi.

(I.Muhamedjonova, “Azizlarim”)

El orasida mashhur “O‘z uyim – o‘lan to‘shagim”³⁰ maqolini muallif biroz o‘zgartiradi, uning ta‘sirchanligini, ma‘nodorligini kuchaytiradi. I.Muhamedjonova “tap-taqir o‘lan to‘shagi”ni eng mahobatli shohlar saroyining to‘ridan ham ustun qo‘yadi. Chunki o‘sha o‘lan to‘shakda uning bolaligi o‘tgan. Go‘dakligidan erkalab ulg‘aytirgan ona bag‘ridek, ota yelkasidek issiq. Har bir inson o‘sha iliqlikni qo‘msaganida “o‘lan to‘shagi”ga intiladi.

Men o‘zbek qiziman, gullarga qiyos
Bo‘lsam-da, tog‘larga tengdir bardoshim,
To‘maris onamdan qirqta jon meros,
Sinov qarshisida toshdandir boshim.

(I.Muhamedjonova, “O‘zbek qizi”)

Shoira “Ayol joni qirqta, bittasi tugasa, qolgani bilan yashayveradi; Yigit joni – bitta, Qiz joni – qirqta” maqollari³¹ni o‘z niyatiga moslashtirib, *To‘maris onamdan qirqta jon meros* tarzida ijodiy o‘zlashtirgan holda qo‘llaydi. E.Sultonova esa “Ayol – hayot sarboni” she‘rida o‘zbek ayolini ta‘riflar ekan, xalq orasida faol qo‘llanuvchi “Ayolning joni qirqta”³² maqolini *Ayol joni qirq birdir* shaklida qo‘llaydi:

Siz bilmaysiz, azizim,
Ayol joni qirq birdir.
Biri o‘chsa nogahon,
Zumda biri yonadir.

(E.Sultonova, “Ayol – hayot sarboni”)

Iboralar, maqol va matallarda xalq hayotining ko‘p asrlik tajribasi jamlanib, ularda ulug‘ ajdodlarimizning vatanga, oilaga, tabiatga muhabbat, inson qadri, odamiylik, mehr-oqibat haqidagi fikr va qarashlari aks etgan bo‘ladi. Xalqning butun donishmandligi, ibratli fazilatlarini, milliy qadriyatlarini, urf-odatlarini o‘zida mujassamlashtirgan folklor elementlari Qozog‘istondagi o‘zbek shoirlari she‘riyati uchun badiiy manba vazifasini bajargan.

Dissertatsiya uchinchi bobining ikkinchi fasli “*Badiiy tasvir va ifoda vositalarida turg‘un birikma belgilarining aktuallasuvi*” deb nomlangan.

Odatda, badiiy tasvir vositalaridan o‘xshatish asarda obraz va manzara yaratish bilan birga ijodkorning voqelikka bo‘lgan munosabatini aniq ifodalaydi. Rus tilshunoslaridan M.I.Cheremisina, L.A.Lebedeva; L.G.Boyko, Y.Fenin; o‘zbek tilshunosligida R.Qo‘ng‘urov, M.Mukarramov, N.Mahmudov, D.Xudoyberganova, F.F.Usmanovlarning tadqiqotlarida o‘xshatishlarning o‘ziga xos xususiyatlari tadqiq qilingan³³. O‘zbek tilidagi turg‘un o‘xshatishlar masalasi birinchi marta

³⁰ Ўзбек халқ мақоллари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б.173.

³¹ Ўзбек халқ мақоллари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б.120.

³² Шомақсудов Ш. Шораҳмедов Ш. Маънолар маҳзани. – Тошкент: Ўзбекистон миллий энциклопедияси Давлат илмий нашриёти, 2018. – Б.77.

³³ Мукаллатов М. Ўзбек тилида ўхшатиш. – Тошкент: Фан, 1976. – 88 б.; Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977. – 152 б.; Худайберганова Д.С. Семантический и стилистический

N.Mahmudovning maqolalarida ilgari surilgan bo'lsa, N.Mahmudov va D.Xudoyberganovlar tomonidan tuzilgan "O'zbek tili o'xshatishlarining izohli lug'ati"da tilimizdagi 500 dan ziyod o'xshatishlarning semantik va lingvomadaniy xususiyatlari leksikografik jihatdan yoritib berilgan.

Odatda, yolg'iz ayollarga ko'pchilik achinish bilan qaraydi. Nima uchundir, uning hayotini, turmush tarzini, qismatini hamma o'zicha muhokama qilgisi kelaveradi. E.Sultonova "Daraxt va men" she'rida barcha qiyinchiliklarni yenggan yakka daraxtni yolg'iz ayol taqdiriga qiyoslaydi. Tolning o'zi yolg'iz bo'lsa-da, o'ktam va xushhol ekanligiga havas bilan qaraydi:

Qashqasuvning bo'yi, mag'rur tol ekan,
Mendek yolg'iz, lek bardam, xushhol ekan.
Dovul, bo'ron sinagandir bardoshin,
Mendek o'ktam, toqatli, yak xol ekan.

(E.Sultonova, "Daraxt va men")

Yuqoridagi satrlarda ayol qalbi kechinmalariga mutanosiblikni tabiatda, tabiat hodisalarini esa inson siyratida ko'radi. Insonni daraxtga o'xshatishni turg'un o'xshatish deb olsak (*Daraxtman men million yaprog'im bilan Boqaman zor titrab sen kelar kunga. Omon Matjon; Bog' qo'ynida ikki daraxt bir-biriga intizor, Sen bir daraxt, men bir daraxt, Yig'lab-yig'lab o'tdik, yor. Usmon Azim*), E.Sultonova uni individuallashtirib, lirik qahramonga mag'rur tol ta'rifini beradi.

Hijron bulutlari qora va og'ir,
Qalbim osmonini qoplab oldilar.
Oynaklar naqshinkor, rassom – qahraton,
Oq gilam yopingan, oq qorli jahon.

(E.Sultonova, "Qish keldi")

Misralardagi *qahraton qishning oynalarga naqsh soluvchi rassomga, qorning gilamga* o'xshatilishi ham an'anaviy turg'un poetik o'xshatishlar bo'lib, bu ifodalar lirik qahramon kayfiyatining turli jilvalarda tovlanishini tasvirlashga xizmat qilgan.

Neki o'tsa – o'tdi, ketdi davronlar,
Kim – kimga birodar, kim g'anim bo'ldi,
Beshafqat hayotda aziz insonlar –
Bemavrid ochilgan g'unchadek so'ldi.

Muallif Z.Mo'minjonov xalq orasida mashhur "*O'tdi davron, ketdi davron, endi davron qaydadir*" iborasini ijodiy o'zlashtirib, umrning g'animatligiga ishora qilmoqda. Bevaqt vafot etgan millat oydinlarini ochilmay so'lgan g'unchaga o'xshatmoqda: *Bemavrid ochilgan g'unchadek so'ldi*.

Jonlantirish – istiora turlaridan biri, odamlarga xos sifatlarni jonsiz hodisa va buyumlarga ko'chirish. Jonlantirish inson tafakkuri bilan bog'liq. Inson voqelikdagi narsa va hodisalarni qiyoslash, o'xshatishlar, bo'rttirishlar orqali jonliroq va aniqroq

анализ конструкций уподобления в узбекском языке: Дисс. ...канд. филол. наук. –Ташкент, 1989. – 127 с.;
Махмудов Н. Ўхшатишлар – образли тафаккур маҳсули // Ўзбек тили ва адабиёти, 2011. – №3. – Б. 19-24;
Махмудов Н., Худойберганова Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013. – 320 б. ; Махмудов Н. Ўхшатишлар ва миллий нигоҳ / Тил тилсими тадқиқи. –Тошкент: Mumtoz so'z, 2017.

tasavvur qilishga, aniq, ilmiy tafakkur qilish bilan birga badiiy fikrlashga ham intiladi³⁴.

Chumoli uyiga shoshar pildirab,
Yo‘lini to‘sardi nimjon maysalar.

(Soatoy Kamol qizi, “Shafqat tiladim”)

Bu parchada shoira tasvirlagan *chumolining pildirashi, nimjon maysalarning chumoli yo‘lini to‘shga harakat qilishi* o‘quvchini o‘yga toldiradi. U beixtiyor hayotning yozilmagan qonunlari haqida mulohaza yurita boshlaydi.

Epitet (sifatlash) – grekcha epitheton so‘zidan olingan bo‘lib, izohlovchi degan ma‘noni beradi. Epitet – sifatlashning bir turi. Ammo u doimiy sifatlashdan o‘zining ekspressivligi, ko‘chma ma‘noda ishlatilishi bilan farq qiladi. Epitet – poetik aniqlovchi³⁵. Epitet muhim va ko‘p qo‘llanadigan badiiy tasvir vositasi sifatida ham adabiyotshunoslik, ham tilshunoslik aspektida keng o‘rganib kelinadi. H.T.Zarifov, V.M.Jirmunskiy, T.Mirzayev, B.Sarimsoqov, I.Yormatov, I.Boltayeva, S.Yo‘ldasheva va boshqalarning ishlarida³⁶ adabiyotshunoslik va folklorshunoslik nuqtayi nazaridan, A.Shomaqsudov, R.Qo‘ng‘urov, Sh.To‘ychiyeva, M.Norboyeva, E.Qilichev, O.To‘xtasinova, A.A.Xasanov, S.M.Umirova D.Sobirova va boshqalar³⁷ tomonidan tilshunoslik aspektida tadqiq etilgan.

Suluv tun har kecha,
Bilagi tolganча,
O‘y surar, xo‘rsinar,
Bechora, har kecha. (E.Sultonova, “Tun”)

Tun – bu qorong‘ulik, zulmat timsoli, kunduzgi ishlardan tinib, orom olish lahzalari, shuning barobarida qandaydir qora, og‘ir o‘ylar bosib keladigan vaqt. Shoira tunni “suluv” deya ta‘riflaydi, uni jonlantiradi, o‘quvchini ishontiradi, go‘zal manzara yaratadi. “Bilagi tolganча” zaminni kuzatayotgan Tun nimalarni o‘ylab, xo‘rsinayotganligi kitobxonni ham mushohadaga undaydi. “*Kulrang osmon, qovog‘ingni och endi*”, “*Shu‘lalar raqsidan mavjlanar anhor*”, “*Maysalar*

³⁴ Ўзбекистон миллий энциклопедияси. 3-жилд. – Тошкент, 2003. – Б.626.

³⁵ Шомақсудов А., Расулов И., Қўнғуров Р., Рустамов Х. Ўзбек тили стилистикаси. – Тошкент, Ўқитувчи, 1983. – Б.239.

³⁶ Мирзаев Т. Алпомиш достонининг ўзбек вариантлари. – Тошкент, Фан, 1968; Саримсоқов Б. Ўзбек адабиётида сажъ. – Тошкент: Фан, 1978; Жирмунский В.М., Зарифов Х.Т. Узбекский народный героический эпос. – М.: ГИХЛ, 1947; Ёрматов И. Ўзбек халқ қахрамонлик эпоси поэтикаси: Филол. фан. д-ри (DSc) ... дисс. автореф. – Тошкент, 1994.; Йўлдошева С. Поэтика узбекского народного героического эпоса “Алпамыш”: Автореф. дисс... канд. филол. наук. – Тошкент, 1984; Болтаева И. Ўзбек халқ достонларида эпитет табиати: Филол. фан. номз. дисс... – Тошкент, 2000; Азамов С. Эпитеты в узбекской литературе (поэзия): Автореф. дисс... канд. филол. наук. – Самарканд, 1974.

³⁷ Шомақсудов А., Расулов И., Қўнғуров Р., Рустамов Х. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983; Қўнғуров Р., Каримов С. О Ўзбек тили стилистикаси ва нутқ маданияти: библиографик кўрсаткич. – Самарканд: СамДУ, 1984; Қиличев Э. Ўзбек тилининг амалий стилистикаси. – Тошкент, 1999; Тўхтасинова О. Ўзбек тилида лексик окказионализмлар ва уларнинг бадий-эстетик хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007; Тўйчиева Ш. Чўлпоннинг “Кеча ва кундуз” романида ижодкор дунёқараши ва бадий услуб муаммолари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2006; М.Норбоева. Бадий матндаги стилистик тасвирий воситаларнинг лингвокогнитив тадқиқи (аслият ва таржима мисолида) //Илмий хабарнома, АДУ, 2014. – №2. – Б.84-88; Хасанов А.А. Бадий матнда семантик-стилистик воситалар (А.Қахҳор асарлари мисолида). Услубий қўлланма. – Қўкон, 2019; Умирова С.М. Ўзбек шеърятини лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятини мисолида): Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Самарканд, 2019; Собирова Д. Болалар шеърятини сифатлаш (эпитетлар)дан фойдаланиш //Academic research. Volume 2, 2021.

bo'ynida shabnamdan marjon”, “*Kunlar – tasbeh donalari, O'taverar saf-saf bo'lib*”, “*Olcha guli, go'yo, oq kaptar, Qo'nayotir atrofga mayin*” kabi o'xshatish va metoforalar hech kimni befarq qoldirmaydi.

Ko'ngil konseptida ranglar nihoyatda quyuqlashadi, muallifning hayotiy pozitsiyasi, dunyoqarashi, voqelikka munosabati ham tiniqlashadi, ham keskinlashadi. Ijodkorning dunyoni his qilish, idrok etish qobiliyati uning manzaralar yaratishida yanada yorqinroq ko'zga tashlanadi:

Birda shuncha nozik, nafis, beg'ubor,
Birda toshday qattiq, sovuq qahring bor,
Bir shirin salomdan – ko'kka parvoz yor,
Bir achchiq kalomdan topasan ozor,
Oh siniq ko'nglima, yarimta ko'nglim.

(E.Sultonova “Oh siniq ko'nglim-a...”)

Shoira yorning tashrifi ko'ngil siniqlarini butlab, qalbni yuksaltirishini chiroyli jonlantirish orqali ifodalaydi. *Siniq ko'ngil* epiteti negizida *ko'nglini sindirmoq* iborasi aktuallashadi.

Metafora. Narsa-buyum, voqea va hodisalar o'rtasidagi o'zaro o'xshashlikka asoslangan ma'no ko'chishiga metafora deyiladi. Metafora ko'chma ma'no hosil qilishning eng keng tarqalgan usullaridan biri bo'lib mumtoz adabiyotshunosligimizda istiora deb yuritilgan³⁸.

Men oddiy ko'prikman, omonatgina,
Bir tomon omad-u, bir tomon sarob,
Kimdir kemptik yerim tuzatar, kimdir,
Qobirg'am sindirib qiladi xarob.

(Soatoy Kamol qizi, “Ko'prikman”)

Bu she'r shoira qalbining bedorligidan, yurak tomirining bezovta zarblaridan, ona bag'ining haroratidan darak beradi. O'rinli, qisqa qilib “Men oddiy ko'prikman qozig'i mahkam”, “Ko'prikman tanobi tortilgan tarang” kabi misralar orqali xayol dengiziga otadi. Ayolning ona, yor, oila, jamiyat oldidagi burch va vazifalari mas'uliyatini yelkasiga yuklagani hech kimni befarq qoldirmaydi, mushohadaga chorlaydi. *Ko'prik* va u bilan bog'liq *qoziq, omonat, tuzatmoq, sindirmoq, qobirg'a* leksemalari metaforik ma'nolar ifodalab, ko'prik – inson chizig'ida aktuallashib, murakkab lingvokognitiv mazmun ifodalagan. Yana shuni ham aytib o'tish kerakki, *qobirg'a* leksemasining pragmatik mazmunida **inson qobirg'asi – ko'prik qobirg'asi – lirik qahramon qobirg'asi** semantik uchligi hayratlanarli darajada uyg'unlashgani o'zbek tili poetik imkoniyatlari ajoyib jilvakorligining okkazional namunasidir.

“Ko'prikning qovurg'asi” asli metafora bo'lib, “O'zbek tilining izohli lug'ati” izohidagi ikkinchi ma'noga to'g'ri keladi. Endi *ko'prik – inson* metaforik detali orqali ko'prik qovurg'asi – inson qovurg'asi shaklida yana qayta metaforalashuvi ikkilamchi ko'chimni hosil qilgan. Shu tariqa, *inson qobirg'asi – ko'prik qobirg'asi – lirik qahramon qobirg'asi* semantik uchligi hosil bo'lgan.

³⁸ Йўлдошев М. Бадий матнинг лисоний таҳлили. – Тошкент, 2007. – Б.95.

Anafora (yun. Anaphora – oldinga, yuqoriga chiqarish) – soʻz yoki soʻzlar guruhining misra yoki band boshida takrorlanishi, soʻz takrorining xususiy koʻrinishi. Anafora maʼlum fikr, his-tuygʻu, holatni taʼkidlab koʻrsatishga xizmat qiladi, tabiiy ravishda, sheʼrning xushohangligini ham oshiradi. Anafora taʼkidlash orqali maʼnoni yanada kuchaytiradi. Anafora eng koʻp qoʻllanuvchi stilistik usullardan biri boʻlib, sheʼriyatda uning turli koʻrinishlari mavjud³⁹.

Qaysidir yurakka bitib gʻussa-gʻam,
Qaysidir yurakning baxt-u iqboli.
Qaysidir yurakda qoldirib alam,
Qaysidir yurakning oʻtli visoli.

(A.Pratov.”Qaysidir...”)

Mazkur sheʼrda “*qaysidir yurakning*” birikmasi toʻrt marta, “*qaysidir yurakka*” birikmasi ham toʻrt marta takrorlanadi, “*qaysidir yurakda*” va “*qaysidir yurakni*” birikmasi bir martadan qoʻllanadi hamda uning ohangdorligini, falsafiy-badiiy mohiyatini kuchaytiradi. Umumiy planda *qaysidir yurak* birikmasi takrori anafora hosil qilib, kelishik qoʻshimchalarining farqlanishi bilan xarakterlanadi.

Antiteza. (Tazod) logik jihatdan (mantiqan) qarama-qarshi boʻlgan ikki qutb (fikr, tushuncha, sezgi va obraz)larni qiyoslashdir. Bunda biri ikkinchisini rad etadi yoki inkor qiladi. Tarkibida antonimlar, grammatik zidlik munosabatini hamda tasdiq va inkor ifoda qiluvchi grammatik vositalar, shuningdek, ifodalilikning boshqa zidlash vositalari qoʻllanadi⁴⁰.

Professor A.Mamajonovning fikriga koʻra, “Nutqda ifodalilikni kuchaytirish maqsadida maʼnosiga koʻra bir-biriga zid tushunchalar, mazmun jihatdan biri ikkinchisini rad qiluvchi fikrlarni qarama-qarshi qoʻyish orqali qiyoslash usuli antitezadir. Antitezaning asosiy vazifasi kontrastlash hisoblanadi. Semantik kontrast asosida maxsus sintaktik strukturaga ega boʻlgan nutq birliklarini stilistik maqsadda qarama-qarshi qoʻyish natijasida antiteza hodisasi yuzaga keladi”⁴¹.

Sen – oʻsha, savobim hamda gunohim,
Sen – ilk muhabbatim, omon boʻl, yigit!

(E.Sultonova, “Sen oʻsha...”)

Sheʼrda *savob* – *gunoh* antonimlari **antiteza** hosil qilgan.

Jonim, sogʻintirma, aylanmay kuzga,
Oʻtli nigohingdan qalbmida bahor.

(E.Sultonova, “Qoʻlingni uzat!”)

Bu oʻrinda *kuz* va *bahor* tushunchalari mantiqan bir-biriga qarama-qarshi qoʻyilib, **kontekstual antiteza** hosil qilingan.

Taqdirning sermashaqqat yoʻllarida inson qalbi va yurak tugʻyonlari oʻziga xos sinovdan oʻtadi. “Ruhim-la suhbat”sheʼrida *gul – tikon, avaylar – qiynar* soʻzlari oʻzaro antiteza hosil qilgan:

³⁹ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2010. – Б.30.

⁴⁰ Шомақсудов А., Расулов И., Қўнғуров Р., Рустамов Х. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983. – Б.234.

⁴¹ Мамажонов А. Қўшма гапларда антитеза// Ўзбек тили ва адабиёти, 1990. – № 6. – Б.27.

Hayot shunday, gohida *gul*, goh *tikon*,
Qo‘llaringga tutqazadi etaklab.
Peshonangda “taqdir azal” muhri bor,
Goh *avaylar*, goho *qiynar* yetaklab,
Ruhim, mening yoshim to‘kma yonoqqa.

(“Ruhim-la suhbat”)

Xulosa qilib aytganda, Qozog‘istonda yashab ijod qilayotgan o‘zbek shoirlari ijodida ko‘plab turg‘un birikmalar bilan birga, o‘xshatish, epitet, antiteza, takror, metafora kabi badiiy tasvir va ifoda vositalari qo‘llangan o‘rinlarda frazeologiyalashgan birikmalar, ko‘chim asosidagi okkazional ifodalar hamda turg‘un o‘xshatishlar etaloniga asoslangan metaforalar faol qo‘llanganligi bilan xarakterlidir.

XULOSA

1. Turg‘un birikmalarning til tizimidagi o‘rni va funksional xususiyatlarini o‘rganish va umumlashtirish asosida hamda o‘z mulohazalarimizga tayanib, ularni quyidagicha tasnifladik: 1) frazeologizmlar; 2) maqol va matal, hikmatli so‘zlar; 3) tarkibli atamalar (terminlar); 4) birikmali onomastik nomlar; 5) parafrazalar; 6) turg‘un o‘xshatishlar.

2. Frazeologiyalashgan birliklar ham turg‘un birikmalarning bir turi bo‘lib, biron komponenti ko‘chma ma‘noda qo‘llanadi, lekin ular iboradek yagona, o‘zgarmas birlik emas, balki qator bog‘lanish orqali yasalgan birikmalardir: *hurmat ko‘rsatmoq, ko‘zdan kechirmoq, sinovdan o‘tkazmoq* kabi. Bunda *ko‘rsatmoq, kechirmoq, o‘tkazmoq* so‘zlari ko‘chma ma‘noda qo‘llanib, ularning yangi ma‘nosi o‘zi birikkan so‘z bilan birgalikdagina anglanadi.

3. Turg‘un birikmalarning badiiy, publitsistik matnlarda va jonli nutqda qo‘llash usullari, paydo bo‘lishining tarixiy va etimologik kelib chiqishi va ushbu birliklar orqali tilda olamning leksik, frazeologik va paremiologik manzarasining aks etishi turg‘un o‘xshatishlar ham murakkab tabiatli til birliklari sifatida turli rakurslarda tahlilga tortilishi mumkinligini ko‘rsatadi. Zero, o‘zbek tilshunoslari ham bu masalaga jiddiy e‘tibor qarata boshlaganlari bejiz emas.

4. Turg‘un birikmalar, ya‘ni ibora, turg‘un o‘xshatish, maqol, matal va hikmatli so‘zlar xalq milliy-madaniy, ijtimoiy-maishiy turmush tarzi, mentalitetga xos tushunchalarni ifodalab, joy nomlari, mashhur shaxslarning nomlari, mehmon, to‘y, kiyim-kechak, taomlar, do‘stlik, yaxshi-yomon, ahil-inoqlik, qarindosh-urug‘chilik, hayvonot dunyosi, mehnat kabi o‘xshatish etalonlari va lingvomadaniy kodlarga egaligi bilan yetakchi badiiy-estetik vosita bo‘la oladi.

5. Qozog‘iston Respublikasida yashab ijod qilayotgan Dolimjon Sayfullayev, Abdurahim Pratov, Erkinoy Sultonova, Iroda Muxammedjonova, Robiya Qamchibek qizi, Zokirjon Mo‘minjonov, Hurbuvi Odilova kabi o‘zbek shoirlari she‘rlarida turg‘un birikmalarning leksik-semantik ifoda imkoniyatlaridan foydalanish mahoratini lingvopoetik jihatdan tadqiq qilish mualliflarning ibora, maqol va matallardan, badiiy tasvir vositalaridan unumli foydalanishi she‘riy

asarlardagi milliylikni kuchaytiruvchi, ularning badiiy yetukligini ta'minlovchi omillardan biri ekanligini dalillash imkonini beradi.

6. Qozog'istonlik o'zbek shoirlari ijodida *Qozog'iston, Turkiston, Qorabuloq, Turbat, Sayram, Sig'noq* toponimlari, *Ko'lkat ko'l, Bodom daryo, Qashqasuv* gidronimlari, *Ato(lar), Ismoil ota, Yassaviy, Abay, Jibek, Jambul, Baurjon* antroponimlari kabi ikki xalq hayotiga milliy-madaniy tushunchalarning uyg'unlashuvi eli, ma'naviy ildizlari bir bo'lgan o'zbek-qozoq milliy-madaniy itimoiy makon kodlarining til tashuvchilari ongidagi o'ziga xos belgilari hisoblanadi.

7. Disfemizmlar subyektiv munosabatni ifodalovchi salbiy bo'yoqdorlikka ega bo'lgan til birliklari hisoblanib, ulardan tinglovchida voqelik yoki shaxs haqida kuchaytirilgan salbiy taassurot qoldirish uchun foydalaniladi. Demak, evfemizmlarga qarama-qarshi disfemik iboralar ham mavjud. Biz tahlilga tortgan ijodkorlarning asarlarida ham *ruhi chirqillamoq, ko'zini o'ymoq, yer bilan yakson bo'lmoq* kabi iboralar lingvopoetik vosita sifatida qo'llangan.

8. She'riy nutq talabi bilan ibora, maqol, matal, o'xshatish kabi turg'un birikmalar aksariyat hollarda o'zgartirilgan variantlarda qo'llanadi yoki butunlay boshqacha ifoda orqali kechinmalar mazmuniga singdirib yuboriladi.

9. Tahlilga tortilgan she'riy nutq namunalarining o'ziga xos belgilaridan biri shuki, ayrim o'rinlarda birdan ortiq ibora, maqol va matallarni o'zaro uyg'unlashtirib berish orqali fikrni to'ldirish, ma'noni kuchaytirish, lirik qahramon kayfiyati, ichki kechinmalarini bo'rttirib tasvirlashga erishilgan.

10. Tahlillarimiz jarayonida kuzatildiki, ayrim badiiy tasvir va ifoda vositalarining shakllanishida u yoki bu turg'un birikmaning mantiqiy asosi yotadi.

**SCIENTIFIC COUNCIL FOR AWARDING SCIENTIFIC
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FERGANA STATE UNIVERSITY

MUSAYEVA AZADAKHAN MUBARAKOVNA

**LEXICAL-SEMANTIC EXPRESSIVE POSSIBILITIES OF STABLE
COMPOUNDS**
(on the example of poetry of Uzbekistan poets)

10.00.01 – Uzbek language

ABSTRACT
of dissertation for doctor of philosophy(PhD) in PHILOLOGICAL sciences

INTRODUCTION

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

The actuality and significance of the dissertation work. On a global scale, the literary text is recognized as a primary source for language development and serves as a fundamental object of linguistic research. The synergy between the creator, language, and artistry is the key factor in shaping a text's emotional and expressive impact. As a reflection of life, literature plays an unparalleled role in the evolution of national consciousness and culture. Consequently, works born of an author's intellectual and artistic thought are vital resources for the advancement of the literary language, making the study of poetic discourse highly significant.

In world linguistics, the theory of linguopoetic analysis acknowledges the complexity of the literary text. This method identifies the specific artistic features of a work through its linguistic devices (stylistic, grammatical, lexical, and phonetic). At the lexical level, linguopoetic features are crucial for shaping the ideological and thematic content of poetry. Analyzing the lexico-semantic potential of set expressions is an effective approach to studying the selection and structure of language units from a poetic perspective. Since set expressions enhance the aesthetic and emotional impact of a work, linguopoetic analysis reveals their semantic and stylistic functions in creating imagery and conveying the author's intent.

The open exchange of ideas between Uzbek and global linguistics has paved the way for innovative linguopoetic research. Today, analyzing the aesthetic realization of language units, an author's descriptive style, and their lexical mastery within Uzbek artistic discourse has become a key area of study. Furthermore, the revitalized neighborhood relations in Central Asia have heightened the need to investigate the works of Uzbek writers living in neighboring republics, particularly Kazakhstan, from both literary and linguistic perspectives. The "Treaty of eternal friendship" between Uzbekistan and Kazakhstan underscores this integration, based on shared history, cultural values, and traditions. As noted, Kazakhstan remains a primary, reliable partner, and their bilateral relations serve as a model for interstate cooperation in the modern era¹.

Decrees of the President of the Republic of Uzbekistan dated 2019 No. PF-5850 "On measures to radically increase the prestige and status of the Uzbek language as the state language", dated October 20, 2020 No. PF - 6084 "On measures for the further development of the Uzbek language and improvement of language policy in our country", dated October 29, 2020 No. PF - 6097 "On approval of the Concept for the Development of Science until 2030"; January 28, 2022 No. PF-60 "On the Development Strategy of New Uzbekistan for 2022-2026", dated October 21, Resolution No. PP - 4479 "On the broad celebration of the thirtieth anniversary of the adoption of the Law of the Republic of Uzbekistan "On the State Language"" dated October 4, 2019. This study will to a certain extent serve to implement the tasks set out in the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 984 dated December 12, 2019 "On Approval of the Regulations on

¹<https://president.uz/uz/lists/view/5782> (Murojaat sanasi: 18.01.2024).

the Department for the Development of the State Language”, as well as in accordance with paragraph 85 of the State Planning System in the Republic of Kazakhstan, approved by Resolution of the Government of the Republic of Kazakhstan No. 790 dated November 29, 2017, the National Program “National Spiritual Uplift” approved by Resolution of the Government of the Republic of Kazakhstan No. 724 dated October 12, 2021, Resolution of the Government of the Republic of Kazakhstan No. 988 dated December 27, 2019 “On Approval of the State Program for the Development of Education and Science of the Republic of Kazakhstan for 2020-2025” , and other regulatory legal acts related to this activity.

Compliance of the research with the priority directions of the development of science and technology in the Republic. The dissertation has been carried out in accordance with the priority direction of the republic’s development of science and technology: I. “Ways to form and implement a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state.”

The level of study of the problem. The lives and work of poets and writers who lived and worked in Kazakhstan and are currently working have been studied very little. In particular, according to M. Tojibaeva², the initial information about the life and work of Yusuf Saryomiy is found in the explanatory appendix to Murodkhodja Solikhodja ugli’s work “Tarihi jadidai Tashkent” written by Muhammad Salih Karakhodja ugli, in Pulatjon Kayumiy’s commentary, and in Mominjon Toshkin’s book “Tashkent poets...”(Toshkent shoirlari...). Later, articles were published by such scholars as S. Zufarov³, E.Shodiev⁴, B. Valiev⁵, B.Kosimov⁶, while M.Tojibaeva⁷ studied Yusuf Saryomiy’s work in a monographic plan. All of this research was carried out from the aspect of literary criticism.

Doctor of Philology Shynaray Burkitbaeva “Təuelsız Qazaqstandag‘y türki khalyqtary poeziyası: tarışı tanım jəne ülttyq biregeylik (Akhyska türükteri, Üzbek, ũgyr, Tatar akynların shgy‘armalır boyynsha)” (“Poetry of Turkic peoples in independent Kazakhstan: historical knowledge and national identity (Akhtik Turks, Uzbek, Uyghur, Tatar poets). on the basis of di)”) in her dissertation⁸ The history of Uzbek literature in independent Kazakhstan goes back many years. The famous Uzbek poets Yusuf Saryomiy and Abdulhamid Luzumiy were born in Southern Kazakhstan, lived in this country, and wrote in the Uzbek language. It is noted that after Kazakhstan gained independence, traditional creative ties between Uzbek writers and representatives of Kazakh literature in the country were strengthened. This study examines the work of E.Ruzimatov, S.Kamol kyzi, B.Sobit, A.Pratov, Z.Muminjonov, D.Saifullaev, E.Sultanova,

²Тожибоева М.А. Юсуф Сарёмий ҳаёти ва ижоди: Филол. фан. номз. ...дисс. автореф. – Тошкент, 1999.

³Зуфаров С. Шоир ва тарихчи // Адабий мерос, 1982. № 2(22) . – Б.89- 91.

⁴Шодиев Э. Юсуф Сарёмий зуллисонайн шоир // Адабий мерос. - 1982. – № 4. – Б.75-77.

⁵Валиев Б. Юсуф Сарёмий изидан //Тошкент оқшоми, 1988. № 85.

⁶Қосимов Б. Муҳаббат аҳлининг гулшани // Ўзбекистон адабиёти ва санъати, 1990.5.10.

⁷Тожибоева М.А. Юсуф Сарёмий ҳаёти ва ижоди: Филол. фан. номз. ...дисс. автореф. – Тошкент, 1999.

⁸Буркитбаева Ш.Д. Тəuelsız Қазақстандағы түркі халықтары поэзиясы: тарихи таным және ұлттық бірегейлік (ахыска түріктері, өзбек, ұйғыр, татар ақындарының шығармалары бойынша): Философия докторы (PhD) дәрежесін алу үшін дайындалған диссертация. – Алматы, 2021.

I.Mukhamedjonova, and others, as leading representatives of Uzbek poets in Kazakhstan.

The study of set expressions in Uzbek linguistics has a long-standing history, with numerous research projects conducted in the field. Various scholars have examined the nature, composition, semantic properties, stylistic functions, and other facets of set expressions in the Uzbek language. Specifically, the works of A.Khojiyev, M. Mirtojiev, A. Mamatov, M. Umarkhojayev, S.Shodiyev, A.Turobov⁹ address the classification of these expressions based on their structural components. Within the broader category of set expressions, phraseologisms have been the primary focus of extensive research. Significant contributions to the study and systematization of Uzbek phraseology have been made by S.Mutallibov, B.Urinboev, S.N.Muratov, X.Abdurakhmonov, Y.Pinkhasov, Sh.Shomaksudov, Sh.Shorakhmedov, Sh.Rakhmatullayev, B.Yuldashev, A.Mamatov, M.Umarkhojayev, and others¹⁰. Furthermore, H.Berdiyurov, R.Rasulov, M.Sadriddinova, and I.F.Bayonkhonova have conducted research on paremiological units (proverbs and sayings)¹¹, while N.Makhmudov, D.Khudayberganova, and F.Usmonov have focused their investigations on stable similes¹².

As is known, in recent years, the problem of in-depth analysis of the linguopoetic potential of linguistic units, the factors that ensure the artistic quality of poetic works, has become the focus of researchers. Although in Uzbek linguistics each of the phrases, proverbs, idioms, and stable analogies has been extensively studied, the issue of systematizing them under the concept of “stable compounds” and analyzing similarities and differences has recently begun to be put on the agenda. The problem of the lexical-semantic potential of stable compounds from a linguopoetic point of view has not been the object of special monographic research. On the other hand, the study of the lexical-semantic potential of stable compounds, specifically on the example of the work of Uzbek poets in Kazakhstan, is of great social importance.

⁹Маматов А. Фразеологик бирликлар ва турғун бирикмалар деривацияси тадқиқи // Journal of Foreign Languages and Linguistics, 2021. Том 4. № 9; Шодиев С.Э. Турғун сўз бирикмалари, терминлар, таркибли терминлар борасида айрим мулоҳазалар // Хорижий филология, 2016. – № 2. – Б.71-75; Шодиев С.Э. Турғун сўз бирикмаларининг синтактик деривацияси: Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Самарқанд, 2020.

¹⁰Пинхасов Я. Ўзбек тили фразеологияси ҳақида. – Тошкент: Фан, 1957; Саломов Ф. Тил ва таржима. – Тошкент: Фан, 1966; Yo‘ldoshev V. Mustaqillik yillarida o‘zbek frazeologiyasi: erishilgan yutuqlar va navbatdagi vazifalar // Xorijiy filologiya, 2017. – №1. – В.5-13.

¹¹Шораҳмедов Ш. Мақолларнинг пайдо бўлишига доир // Ўзбек тили ва адабиёти, 1971. – №4. – Б.31-34; Абдурахмонов Х. Синтаксические особенности узбекских народных пословиц: Автореф. дисс. ...канд. филол.наук. – Ташкент: Фан, 1964; Садриддинова М. Лексика узбекских пословиц и поговорок: Автореф. дисс. ...канд. филол.наук. – Ташкент, 1985. – 20 с. Мирзаев Т. ва б. Ўзбек халқ мақоллари. – Тошкент: Шарк, 2003. Абдурахмонов Х. Содда гап синтаксиси хусусиятларининг ўрганилишига доир (мақол, матал ва топишмоқлар материали асосида). – Тошкент: Ўқитувчи, 1976; Жўраева Б.М. Мақолларнинг лисоний мавкеи ва маъновий-услубий қўлланилиши: Филол.фан.номз. ...дисс... – Бухоро, 2002; Турдалиева Д.С. Ўзбек халқ мақолларининг лингвопоетик хусусиятлари: Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Қарши, 2019; Мирзаалиев И.М. Қадимги туркий мақоллар семантикаси ва стилистикаси (“Девону луғати-т-турк” материали мисолида): Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Тошкент, 2020.

¹²Махмудов Н. Ўхшатишлар – образли тафаккур маҳсули // Ўзбек тили ва адабиёти. – Тошкент, 2011. – №3. – Б.19-24; Махмудов Н., Худойберганова Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013. – 320 б.

The dissertation's connection with research plans. The research was conducted based on the prospective plan of the "Philology" department at Zh.Tashenev University, Republic of Kazakhstan, titled "Main directions, characteristics, and problems of Turkic linguistics in the XXI century."

The purpose of the study. The main purpose of the dissertation is to identify the criteria and principles of the interpretation of stable compounds, as well as the influence of the Uzbek-Kazakh language environment on the poetic speech of Uzbek artists on the example of the poetry of Uzbek poets in Kazakhstan, the expression of Uzbek-Kazakh linguocultural codes in the linguopoetics of phrases, and the linguopoetic study of the lexical and semantic expressive possibilities of stable compounds.

The tasks of the research: to achieve the goal of the research, the following tasks were set:

the role of affixes in the language and their study in Uzbek linguistics, generalization of the criteria and principles of the interpretation of affixes within the framework of linguopoetic studies;

to determine the level of study of the linguistic features of the poetry of Uzbek poets in Kazakhstan in Uzbek linguistics and to demonstrate its current relevance today;

to shed light on the influence of the Uzbek-Kazakh language environment on the poetic speech of Uzbek writers in Kazakhstan, and the expression of Uzbek-Kazakh linguocultural codes in the linguopoetics of phrases;

to reveal the linguistic and artistic-aesthetic basis of the choice of poets on words, peculiarities in the use of fixed combinations;

proverbs, proverbs and similes analysis of the poetic character in poetic speech, the actualization of fixed combination signs in artistic images and means of expression;

to study the linguistic characteristics of artistic imagery and means of expression that ensure the artistic quality of the language of the poetic works of Uzbek writers in Kazakhstan from a linguopoetic and sociolinguistic point of view;

The research object. The poetic works of Uzbek artists Abdurahim Pratov, Ernazar Rozimatov, Saatoy Kamal qizi, Erkinoy Sultanova, Bahadir Sobit, Zakirjon Mominjonov, Dolimjon Sayfullaev, Robiyakhan Dostonova, Iroda Muhammadjonova in Kazakhstan were taken as the object of research.

The research subject consists of the linguopoetic characteristics of the lexico-semantic expression potential of set expressions, as exemplified by the poetry of Uzbek authors in Kazakhstan.

The research methods. In this work, semantic-stylistic, dialectical, component analysis, description, comparison, linguopoetic, linguocultural and sociopsycholinguistic methods of analysis were used.

The scientific novelty of the research is as follows:

the place and functional characteristics of compound words in the language system were studied and classified, and their lexical and semantic expressive capabilities were analyzed for the first time in Uzbek linguistics from a holistic linguopoetic aspect;

the influence of the Uzbek-Kazakh language environment on the poetic speech of Uzbek writers and the expression of Uzbek-Kazakh linguocultural codes in the linguopoetics of phrases are highlighted;

the poetic actualization of stable associations, the value of artistic imagery, including the skill of using phrases in ensuring the artistic quality of the works of Uzbek poets in Kazakhstan, are analyzed and their linguopoetic possibilities are highlighted;

the poetic characterization of proverbs, proverbs and static similes in poetic speech, the linguopoetic possibilities of the actualization of static combination signs in artistic images and means of expression are revealed.

The practical results of the research consist of the following:

based on the existing theoretical perspectives in world and Uzbek linguistics, the lexico-semantic expression potential of set expressions has been researched from a linguopoetic aspect; the specific characteristics of idioms, proverbs, sayings, and stable similes in the works of Uzbek poets in Kazakhstan have been substantiated;

the materials collected and the conclusions presented in the dissertation are demonstrated to serve as a source for the creation of textbooks and manuals on the linguopoetics of the Uzbek language.

The reliability of the research results is explained by the clear definition of the problem and the reliance on credible sources for the scientific data provided. Furthermore, the analyses conducted to investigate the lexico-semantic expression potential of set expressions from a linguopoetic perspective are substantiated through descriptive, semantic-stylistic, comparative, linguopoetic, and linguocultural methods. The reliability is also supported by the practical implementation of theoretical views and conclusions, as confirmed by competent authorities.

The scientific and practical significance of the research. The scientific and practical significance of the research results is explained by the applicability of the findings in studies related to lexicology, phraseology, paremiology, literary text analysis, and applied linguistics. A deeper exploration of the role and importance of the subject matter within the language is noteworthy from both theoretical and practical perspectives, providing direct material for future scientific research in lexicology, stylistics, and linguopoetics.

The ideas, theoretical views, and practical recommendations put forward in the dissertation can serve as a resource for creating textbooks, monographs, and study guides, as well as for preparing lecture materials. The materials collected in this work can be utilized in philology departments of higher education institutions in Uzbekistan and Kazakhstan for developing lecture notes, science programs, and curricula for undergraduate courses such as “Language practice,” “Literary text analysis,” “Philological analysis of literary texts,” and “Analytical reading,” as well as for graduate-level (Master’s) subjects including “Stylistics,” “Linguopoetics,” “Lexicology,” and “Literary text analysis.”

Implementation of research results. Based on the scientific results obtained from the study of stable associations that ensure the artistic and figurative value of the works of Uzbek poets in Kazakhstan:

conclusions and recommendations on the stylistic and linguopoetic possibilities of actualizing stable association signs in artistic images and means of expression were used in the implementation of the fundamental project No. FZ-2019081663 on the topic “Creation of a website and a collection of multimedia products (electronic dictionaries) dedicated to the promotion of the Uzbek national dance art” implemented at the State Academy of Choreography of Uzbekistan in 2022-2023 (Reference of the State Academy of Choreography of Uzbekistan No. 1/ - 04- 27 dated December 2024). As a result, the scientific and theoretical sources of the project were enriched and the dictionaries were improved;

scientific conclusions and recommendations on the generalization of the criteria and principles of the interpretation of native compounds within the framework of linguopoetic research were used in the development of the “Uzbek language” curriculum and textbooks for general secondary schools in Kazakhstan, where education is conducted in the Uzbek language, and in the creation of methodological manuals entitled “Uzbek language (for grades 5-8)” (Act No. 10 of the Community of Uzbek ethno-cultural associations of the Republic of Kazakhstan “Dostlik” dated December 12, 2024). As a result, they served to reveal and develop the creative abilities of students in native language lessons in general schools in Kazakhstan, where education is conducted in the Uzbek language, and to increase the effectiveness of the educational process.

scientific conclusions about the poetic skill of Uzbek writers in Kazakhstan, the poetic specialization of proverbs, sayings, and similes in poetic speech were used in the broadcasts of the Uzbek National Television and Radio Company's “O‘zbekiston” television and radio channel: “Wakefulness”, “Literary Process”, “Education and Development”, “Millet and Spirituality” (Act of the UzNTRC dated November 28, 2024 No. 04-27-2057). As a result, these broadcasts were practically enriched and provided with scientific evidence.

Approval of research results. The research results have been presented and discussed at 10 scientific conferences, including 7 international and 3 national scientific conferences.

Publication of research results. A total of 21 scientific works and 1 monograph have been published on the research topic. Among these, 11 articles were published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations, including 2 in national and 9 in foreign journals.

The structure and size of the dissertation. This study consists of an introduction, three main chapters, a conclusion and a list of references, and the total volume is 126 pages.

THE MAIN CONTENT OF THE DISSERTATION

The Introduction of the dissertation justifies the relevance and necessity of the research, its correspondence to the priority areas of science and technology of the Republic of Uzbekistan, the level of study of the problem, the scientific novelty and practical results of the dissertation are indicated, the goals and objectives of the

work, the object and subject of the research are stated, the scientific and practical significance of the results obtained is revealed, information on the implementation of the research results in practice, published works and the structure of the dissertation are provided.

The dissertation is entitled “**Fixed compounds as an object of linguistic poetic research**” and consists of three sections. The first section *deals with* “*The role of fixed compounds in language and their study*” the issue has been studied.

In recent decades, knowledge and concepts about stable compounds continue to grow and develop, with their content and essence expanding. In particular, various opinions are being presented regarding the research object, description, and classification of the concept of stable compounds, as well as its peripheral scope.

Stable compound, sset expressions, in a narrow sense, denote only phrases (phraseologisms), recently, there has been a tendency to use them in a broader sense to refer to all units that exist in the language as a whole and are included in speech as a whole - *phraseological expressions, proverbs, sayings, wise sayings, compound compounds, stable analogies*. However, the existence of different views and approaches in this regard somewhat complicates the issue of classifying stable compounds.

In the dissertation, the theoretical views of scientists such as A.Hojiev, A.Mamatov, S.Isaev, A.Turobov on the composition of stable compounds were studied and the reaction to them was expressed. Based on the generalization of theoretical ideas about stable compounds and relying on our own considerations, we classified them as follows:

1. Phraseologisms: “Kapalagi uchib ketti” (*the butterfly flew*), *his heart fluttered*
2. Proverbs and proverbs, words of wisdom: “Ko‘pni yomonlagan ko‘muvsiz qolar” (*he who insults many will be left without a grave*)
3. Constituent terms (terms): *word-forming affixes, secondary parts of the sentence*
4. Combined onomastic names: *United Nations*
5. Paraphrases: *queen of the field, white gold, black gold*
6. Constant similes: *his father is like a resurrected one, thin as an onion skin*

Most of these linguistic units, in turn, are considered linguocultural units formed on the basis of symbols, metaphors, and transfers, based on customs, rituals, national realities, and mythological concepts specific to national culture. They are significant not only in enriching the lexical and phraseological layer of the language, but also in being a means of sharp and profound artistic imagery as phraseological and paremiological units specific to the language of literary works.

B.Yuldashev’s analytical article “Uzbek phraseology during the years of independence: achievements and future tasks” covers some of the issues of studying phraseology. As noted in the article, Prof. M. Mirtojiev believes that phrases consist of stable compound terms (such as *the year of the Common Era, the agrarian issue, the senior consultant, the scientific worker*), paraphrases (such as *the owner of the mustache, the hardworking scientist, the captain of the blue ship*) and phrasemes (such as *the one who was sad, the one who straightened his shoes*). Prof.

H.Jamolkhanov describes phrasemes as stable constructions with a transferable meaning, and when it comes to the expressive plan of a phraseme, he means its sound aspect, lexical composition, and construction equivalent to a compound or a sentence, and in terms of content, it means that it names, expresses, and signifies something¹³.

The textbook “Modern uzbek literary language” focuses on the relationship between phraseology and word classes. It emphasizes that phraseology, mainly from the point of view of expressing a sign and action, belongs to the grammatically sign or action word class, and shows the types of phraseology related to verbs, adjectives, adverbs, and words.¹⁴

As is known, the history of the study of proverbs as an object of linguistics dates back to the work of Mahmud Kashgari “Devonu Lugotit Turk”. According to academician G.Abdurakhmanov, M.Kashgari included a large part of the wise sayings of the Turkic peoples in his “Devonu” in the 11th century, explaining in Arabic in what situations and in what context they were used. “Devonu Lugotit Turk” contains more than 300 poetic fragments, 291 proverbs and sayings related to folk oral creativity¹⁵.

In the study of paremas in Uzbek linguistics, the works of Sh.Rakhmatullaev, Y.Pinkhasov, Sh.Shorahmedov, Kh.Abdurakhmonov, Kh.Berdiyev and R.Rasulov, G.Salomov, K.Samadov, M.Sadriddinova, B.Juraeva, D.Turdaliev, I.M. Mirzaaliev and others can be recognized¹⁶. A number of research works have been carried out on the role of Uzbek folk proverbs in literary literature and folklore, and the linguistic status and semantic and stylistic use of proverbs, as well as their syntactic and linguopoetic features have been studied.¹⁷

In P.Bakirov’s doctoral dissertation entitled “Nominacentricheskie posloviyye v raznosistemnykh yazykakh (na materiale russkogo, uzbekskogo i kazakhskogo yazykov)” the status of the proverb as a paremiological unit, a separate type, is justified. The work identifies the place of the proverb among other paremiological units, proposes theoretical requirements for the study of proverbs, as well as a comprehensive analysis of paremiological units of languages of different systems, and describes the semantics of nominally centered proverbs in Russian, Uzbek and

¹³Жамолхонов Х. Ҳозирги ўзбек адабий тили. – Тошкент: Ўзбекистон миллий энциклопедияси Давлат илмий нашриёти, 2013. – Б.334-335.

¹⁴Сайфуллаева Р., Менглиев Б., Боқиева Г., Курбонова М., Юнусова З., Абузалова М. Ҳозирги ўзбек адабий тили. – Тошкент, 2006. – Б.122.

¹⁵Абдурахмонов Ф. “Девону луғотит турк” асарининг ўрганилиш тарихидан // Ўзбек тили ва адабиёти, 2009. №6. – 49 б.

¹⁶Рахматуллаев Ш. Нуткимиз кўрки. – Тошкент: Фан, 1970; Пинхасов Я. Ўзбек тили фразеологияси ҳақида. – Тошкент: Фан, 1957; Саломов Г. Тил ва таржима. – Тошкент: Фан, 1966; Шорамедов Ш. Мақолларнинг пайдо бўлишига доир // Ўзбек тили ва адабиёти, 1971. №4. – 31-34-бетлар; Абдурахмонов Х. Синтаксические особенности узбекских народных пословиц. АҚД. – Ташкент: Изд-во АН УзССР, 1964; Садриддинова М. Лексика узбекских пословиц и поговорок. АҚД. – Ташкент, 1985; Абдурахманов Х. Особенности синтаксиса узбекского устного народного творчества. АДД. – Ташкент, 1977. – 48 с.

¹⁷Абдурахмонов Х. Содда гап синтаксиси хусусиятларининг ўрганилишига доир (мақол матал ва топишмоқлар материали асосида). – Тошкент: Ўқитувчи, 1976; Жўраева Б.М. Мақолларнинг лисоний мавқеи ва маъновий-услубий қўлланилиши. Филол. фан. номз. ...дисс. – Бухоро, 2002; Турдалиева Д.С. Ўзбек халқ мақолларининг лингвопоэтик хусусиятлари: Филол. фан. фалс. док. (PhD)... дисс. автореф. – Қарши, 2019; Мирзаалиев И.М. Қадимги туркий мақоллар семантикаси ва стилистикаси (“Девону луғати-турк” материали мисолида): Филол. фан. фалс. док. (PhD)... дисс. автореф. – Тошкент, 2020.

Kazakh¹⁸. M.A.Khamidov studied paremiological units in the southern Surkhandarya Uzbek dialects and analyzed them from the point of view of similar and different aspects of the functional-semantic characteristics of phrases, proverbs and proverbs¹⁹.

From the above details, we can see that stable compounds, as complex linguistic units, can be analyzed from various perspectives. It is no coincidence that Uzbek linguists have also begun to pay serious attention to this issue.

The second section of the chapter covers **“The scope of the Uzbek language linguocultural creative environment in Kazakhstan.”** The artistic expression of love for the homeland, loyalty to the sacred land, national spirit, sense of national identity, values and traditions in bright tones in the poems and epics of Uzbek poets living and working in Kazakhstan indicates that our compatriots are proud of being a generation living in an integral part of ancient Turan. This dissertation study studies the linguopoetic features of the poems of Uzbek poets living and working in the Republic of Kazakhstan, such as Dolimjon Sayfullaev, Abdurakhim Pratov, Erkinoy Sultonova, Iroda Muhammedjonova, Robiya Kamchibek kyzi, Zokirjon Muminjonov, Khurbuvi Odilova.

A number of articles emphasize that the Uzbek literary environment in Kazakhstan has been developing in recent years, and also note that the following creative associations are currently operating in the Shymkent region: “Sayram”, “Chashma”, “Turkiston”, “Shymkent”, “Isfijob”, “Kok kiyo ilmalari”, “Qaramurt”. In addition, books by creative people are regularly published. Various international, republican, and regional conferences are being held. Strong literary friendships are being forged²⁰.

In the process of wide-ranging dialogue, one culture both influences and enriches another. Like all forms of art, literature also develops in the same way. According to Professor Kaldibek Seydanov, “The Uzbek and Kazakh peoples have historically lived side by side, always looking at each other with special affection and supporting each other. For this reason, these aspects were clearly reflected in the work of their writers²¹. ”

The collections “Voice of youth”, “Turon smallpox”, “Whispered wings”, “Spring bouquet”, “Spring waves”, “Spring chamani”, “My land is mine”, “Vibrates of impermanence”, published in Tashkent, Shymkent and Almaty, included examples of poems, stories and translations by Uzbek writers in Kazakhstan. In 2012, the “Izhodkor” literary association was established under the “Friendship” community of Kazakh Uzbeks of the Assembly of the people of Kazakhstan. The goal was to strengthen the bonds of friendship between Kazakh and Uzbek writers through literature and culture. As Sh.Burkitbayeva noted, “Poets and writers of different nationalities living in Kazakhstan are deeply connected to this motherland. In particular, it is necessary to emphasize the great contribution of Uzbek writers to

¹⁸ Бакиров П. Номинацентрические пословицы в разносистемных языках (на материале русского, узбекского и казахского языков): Автореф. дис. ... д-ра. филол. наук. – Ташкент, 2007. – 53 с.

¹⁹ Хамидов М.А. Ўзбек тили жанубий Сурхондарё ўзбек шевалари барқарор бирикмаларининг лингвистик хусусиятлари: Филол. фан. фалс. док. (PhD)... дисс. автореф. – Жиззах, 2022.

²⁰ Ҳамроева Ҳ. Ғаниев С. Ҳой ҳой ўлан, жон ўлан // Янги Ўзбекистон, 2020 йил, 4 декабрь.

²¹ Сейданов Қ. Навоий ва Абай. Ўзбек – козок адабий алоқалари. – Тошкент: Машҳур – пресс, 2018.

the development of the country in which they live and the prospects of the Motherland. Their works reflect the sincere feelings of interethnic harmony, patriotism, national identity, pride in their great ancestors, and the history of their people". Uzbek poets living and working in the Republic of Kazakhstan, such as Iroda Mukhammedjonova, Dolimjon Sayfullaev, Soatoy Kamol kyzi, Robiya Kamchibek kyzi, Zokirjon Muminjonov and Khurbuvi Odilova, have used folk proverbs, sayings and expressions in their poems, epics, and translations to describe national characters, attitudes to history and social realities, to individualize the language of their heroes and to describe the worldview, lifestyle and spiritual experiences of their contemporaries. This method, while ensuring expressiveness and conciseness, also arouses emotions in the reader's heart, encourages them to think and observe.

The second chapter is titled **“Lexical-semantic characteristics of phrases in the works of Uzbek poets in Kazakhstan.”** The first section of this chapter focuses on the study of “The influence of the Uzbek-Kazakh language environment on the poetic discourse of Uzbek creators.”

The works of Uzbek poets in Kazakhstan include the works of *Kazakhstan, Turkestan, Karabulak, Turbat, Sairam, Sighnaghi* toponyms, *Kolkat Lake, Bodom Daryo*, The combination of national-cultural concepts in the life of two peoples, such as *Kashkasuv* hydronyms, *Ato(s), Ismail ota, Yassavi, Abay, Jibek, Jambul, Baurjon* anthroponyms are the distinctive features of the social space in the minds of language carriers.

In D.Sayfullaev's poem “Song of the 80s”, each of the seven stanzas consisting of five lines ends with the lines “Time, time, they ate the Kazakhs”, “Time, time, they ate the Turkish people”, “Time, time, they ate the Turkish language”, “Time, time, they ate Turkestan”, “Time, time, they ate the Muslim”. It is in these lines that we can see the signs of the Uzbek-Kazakh national-cultural code, which has one people and one spiritual roots. For example, the essence of words and associations such as *the Turkish people, the Turkish language, the Muslim, and Turkestan* are equally dear and of the same level of value for representatives of both peoples, differing only in their belonging to the Uzbek or Kazakh nationality.

“The synergy between creator, language, and aesthetics is the primary factor in shaping a literary text and enhancing its emotional impact. Since literature is fundamentally the “art of words²².” In the works of E. Ruzimatov, *along with Uzbek folk proverbs such as “Aklab Vatan osh-tuzin, karamay yerga yuzin”, “Ozin osman tutadi”, “Ming bar kararr kizi yurga yuzin”, “Koblar bir kallar fil-el-ergan kul'ar”, “Lom - lim tinglar düşüm”, “Ya jojabirda sön”, “Shore shorva shorva”, “Kashida ngaqok yük”, “Es-shydan yürilib”, “Bir boshin kilikdi”, “Korgani kuzym yok”, “Yuzin yurga yuzin kerga yuzin” (Don't turn your face to the ground)*”, many other expressions were skillfully used by the creator, which served to vividly and truthfully describe the spirit of the heroes and reality in the composition of the literary text.

²² Федин К.Маҳорат ҳақида. Бадиий ижод ҳақида. Ёзувчиларнинг нутқ ва мақолалар тўплами. – Тошкент: Фан, 1960. – Б.133.

E.Ruzimatov, the theme of friendship between two brothers, two blood relatives - the Uzbek and Kazakh peoples, who share a common history and fate, customs, and national values, who drank from the same river and withstood the test of centuries together, is of great importance. His poems such as “Song of friendship”, “May the flag of friendship wave”, “Abayim”, “Flowers of Turkestan” are a vivid proof of our opinion. In the poem “Abayim”, the poet describes the great Kazakh poet Abai Kunanbayev, who considered Hazrat Navoi to be his teacher, as follows:

Abayimsan, ulug‘ shoir Abayim,
Kuy, qo‘shig‘im senga atab aytayin.
O‘zbek, qozoq bil azaldan og‘ayni,
Bir non topsa, bo‘lib yegani tayin.

People are blessed by such harmony and kindness, and representatives of different nationalities are united.

In the second season of the second chapter “*Lexical and semantic features of phrases in the work of Uzbek poets in Kazakhstan*” was studied.

A work of art is the most important means of revealing the unlimited possibilities of figurative speech. In this, the leading role is played primarily by the creator’s spiritual perception of the word and his artistic skill in using it.

A.Pratov combines several poetic arts in the poem “Khairikhoh” and paints a colorful picture of the relationship between the universe and man, immortality and mortality. Such artistic discoveries do not leave the reader indifferent, they encourage him to observe:

Kimdir yo‘l topolmay, tentirar hayron,
Chuvalanib ketgan tor so‘qmoq aro.
Bunday boraqolgin, bu so‘nggi dara,
Keng yo‘lni ko‘rsatar, xayrixoh inson!

As N.Makhmudov noted, “thanks to independence, the concepts of national identity, national pride, and national spirituality have been consolidated. The sanctity of national values is being deeply understood. The comprehensive improvement of our language has become a national task”²³. In today’s world, when the world is being renewed and ideas are clashing, it has become an urgent issue to select linguistic units that have a linguopoetic essence and study them in connection with non-linguistic factors such as the attitude of language speakers to reality, to the world around us, their general knowledge about the object of speech, the situation of communication, and the context.

We will analyze the poem “Snowman” by E. Sultanova:

Qordan ro‘mol yopinib oldi,
Majnuntolning kokili toldi.
Qaddi egik, mahzun, parishon,
Soy tubiga termulib qoldi. (E.Sultonova, “Qor yupanchi”)

“*Qaddi egik, mahzun, parishon*” phrase is used in the oblique form, adapting it to the tone of folk speech. The willow tree covered in a blanket of snow enhances the reader’s enjoyment. *The willow tree swaying in the valley, full of buds, the willow*

²³ Махмудов Н. Тил. – Тошкент: Ёзувчи, 1998. – Б.16.

tree with a smile on its face, the willow tree in white clothes, the willow tree with a broken mind captivate the reader with its naturalness. In revealing the secrets of nature, the author relies on folk puns, the sharpness of imagination, and the breadth of the world of imagination.

The primary factors lending a distinct charm, resonance, and rhythmic elegance to poetic works are the author's unique linguistic style, imagery, and folk-inspired tonality. Specifically, the strategic integration of proverbs, idioms, and aphorisms serves to aesthetically refine the verse. Consequently, the linguo-poetic method of analysis is essential in evaluating a poet's craftsmanship and their ability to harmonize traditional oral heritage with literary art.

Traditionally, Turkic peoples pamper their children as "the apple of their eye", cherishing and protecting them as if they were the apple of their eye. In his poem "The Festival of happiness", Bahodir Sobit likens Uzbeks living in Kazakhstan to *the apple of their eye* :

Shu aziz Vatanning ko'z qorasi biz,
Dono Elboshining suygan elati.
Ozod Qozog'iston Vatandir yolg'iz,
Yuz o'ttiz millat va o'zbek millatin..

(Bahodir Sobit, "Saodat bayrami")

In another poem, the poet uses the phrase *umbilical cord blood* .

Pharoah, Atoi, your child,

The umbilical cord blood was shed on you.

(Bahodir Sobit, "The Great Road")

The people's poet of Uzbekistan, A. Oripov, was absolutely right when he said, "Indifference to the oral creativity of the people is a distance from literature." Every word and every phrase in B. Sobit's poems is very Uzbek.

Be full of *grace and meaning*,
Congratulations to you *are endless* .

(B. Sobit, "Mubarakbod")

The poet changes the proverb "Bol from the mouth" and uses it in the form of *Lutfidan bol tomar* . *To be sweet, to be sweet*²⁴. The introduction of the word "*lutf*" into the spoken word through metonymy strengthens the meaning. The skillful use of synonymy, antithesis, and poetic devices in changing the words in the phrase indicates that Bahodir Sobit is a talented poet.

Senga kirgan dard nishi yuragimga sanchilsin,
Mendan ortiq, ayt, bolam, kimning joni achisin?!
Qancha azoblar bo'lsa, menga ursin qamchisin,
Otang turib, ayt, nega sen ketasan, Humoyun?!

(Robiya Qamchibek qizi, "Boburshohning Humoyunga deganlari")

Poet Rabiya Kamchibek describes the suffering of a father who searched for a cure for his son's illness, but who has no crown or kingdom in sight, saying, "*Stay behind me*", Expressions like "*let him be angry*" and "*let him whip me*" indicate

²⁴Раҳматуллаев Ш. Ўзбек тилининг фразеологик луғати. – Тошкент: Қомуслар Бош таҳририяти, 1992. – Б.211.

how strong the father's feelings, anger, and suffering are. We should dwell on the historical truth hidden in the poet's²⁵ poetic interpretation of the "flickering soul". The father, who is burning between two fires, says: "On Sunday, the sixteenth of the month of Muharram, I felt hot, I shivered, it happened in turns. It took twenty-five to twenty-six days. I took medicine. Finally, it was a simple solution, I suffered a lot from insomnia and thirst ." During the days spent far from the homeland, anxiety followed anxiety, and Humayun fell ill was a severe blow to Babur Mirza. For a "flickering" lamp-like trust, testing a father with a child's grief was a difficult sight, and for this reason he cries out to God, "What are these deeds?" The expression "qadi dol" in our language is "He had done exile, did my shoulder hurt, Humayun?!" The substitution of the word "qad " with the lexeme "yelka" in the verse strengthened the meaning of the phrase, and the combination of the situation being described with the general spirit of Babur Mirzo. In the example of a poem by Robiya Kamchibek kyzy, word selection and skills, the colorful expressive possibilities of the Uzbek language, and the unique semantic aspects of words and phrases were observed.

Khurbuvi Odilova strives to reveal the inner spiritual world and the world of imagination of her lyrical heroes, to observe past realities and social events, nourished by folk creativity. Her attitude to the world, people, and society is in harmony with her human qualities and is reflected in her lyrical creativity.

Do'st deb ishonganim ko'zlarim o'ydi,
O'z do'stini o'tmas pichoqda so'ydi,
Yaxshilikni bilmay yomonga yo'ydi,
Nopok ishga qanday qadamlar qo'ydi?
Do'stim, xiyonating bag'rim tig'ladi.

Proverb "Do not trust your friend, the straw will make your skin" in the form of ²⁶"I trusted my friend, my eyes are open", managed to strengthen the meaning and further exaggerate the image by combining the proverb and the phrase in one place. The explanation of this proverb is as follows:

Although the expression "to gouge out one's eye" is actively used in our speech, unfortunately, its definition was not found in the explanatory and phraseological dictionaries of the Uzbek language. H.E.Yodgorov defines this expression as dysphemism. We also agree with this opinion. Dysphemism is a pragmatic phenomenon associated with the negative shift of the subjective attitude to the denotation. This cannot be a basis for saying that it has no place in the literary language. Dysphemic semantic units are used to leave an enhanced negative impression of reality or a person in the listener, but this does not mean that there is no reason to study, analyze and interpret it in this sense, and even more so, that the purpose is unknown, and that there is no need. The problem is that, in fact, dysphemism is not a system of absolutely separate units, the dysphemic value of such units is verbal, it is considered in the same system as euphemism, and at the

²⁵ Бобур З.М. Бобурнома. – Тошкент: Юлдузча, 1990. – Б.304.

²⁶ Ўзбек халқ мақоллари. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б.124.

same time as a means of contrast - opposite to it.²⁷ Based on these ideas, we believe that it is possible to put forward the idea that dysphemic expressions also exist. The fact that expressions such as “*to shake one’s soul*”, “*to gouge out one’s eyes*”, and “*to be destroyed by the earth*” are used in the works of the creators we are analyzing confirms our idea.

Therefore, in the poetry of Uzbek writers living and working in Kazakhstan, we can see signs of a single Uzbek-Kazakh national-cultural code with common spiritual roots. These poems actively use colorful expressions, which serve as a powerful linguopoetic tool for concisely and vividly expressing mental states, internal feelings, interpersonal and social relationships.

The third chapter of the dissertation is entitled “**Linguo-poetic potentials of proverbs, sayings, and fixed similes in the works of Uzbek poets in Kazakhstan.**” The first section of the chapter is entitled “Poetic features of proverbs, sayings, and fixed similes in poetic discourse” researched.

“The subject matter of Abdirahim Pratov’s poems is extremely broad. The poet, who considers strengthening the independence of the people to be a guarantee of national peace, deeply feels the great responsibility of literature to educate young people in the spirit of patriotism. He lovingly describes the prospects of the homeland, the history of the country, national values, the homeland, and historical corners,”²⁸says scholar Sh. Burkitbayeva. The following passionate lines confirm the scholar's opinion:

Yuzida tabassum, aslida pinhon,
Nechun inson payin qirqadi inson?
Hasad degan narsa bo‘limganda gar,
Olam aylanardi jannatga, inon. (“A.Pratov”)

Poet “The surface is shiny - the inside is shaky” changes the proverb and uses it in the form of *a smile on the face*. In our opinion, the poet has discovered a completely different, new side of the proverb. That is, the poem does not depict lazy people who shine on the outside but are actually incapable of anything, but rather hypocritical people who smile on their faces, speak sweetly, and inwardly wait for their interlocutor to make a mistake, secretly thinking about how to hit him, and are ready to step on someone’s toes.

The same proverb is used in E. Sultanova’s poem dedicated to the mother , “*Sirtim butun, iqim tumun,*” expressing the taste and warmth of a child’s longing . Their language and style convey a national flavor and folk spirit:

“Sirtim butun, ichim tutun”dard yengdi -ey,
Mana yurak, deguvchi bir mard bormi-ey?
Onajonim, hech kim sendek bo‘lolmaskan,
Sen asragan kiprigimga gard qo‘ndi-ey.

(E.Sultonova, “Tushkun damlar”)

²⁷ Ёдгоров Х.Э. Дисфемик бирликларнинг поэтик имкониятлари // Гулистон давлат университети ахборотномаси. Гуманитар – ижтимоий фанлар серияси, 2023. № 3. – Б.220-223.

²⁸ Буркитбоева Ш. Тәуелсіз Қазақстандағы түркі халықтары поэзиясы: тарихи таным және ұлттық бірегейлік (ахысқа түріктері, өзбек, ұйғыр, татар ақындарының шығармалары бойынша) 6D021200 – Түркітану Философия докторы (PhD) дәрежесін алу үшін дайындалған диссертация. – Алматы, 2021. – Б.49.

Poet “The surface is shiny - the inside is shaky”²⁹ completely changes the proverb, gives it a new meaning. He uses it in the form of “*My face is whole, my heart is full of smoke.*” The use of the phrase “My face is whole, my heart is full of smoke” in the first line of the poem, first of all, intensifies the emotional colors, and secondly, reminds the reader of its meaning and invites them to reflect. That is, it means that although the people around us seem happy to the human eye, each of them has their own worries.

Therefore, through these analyses, it can be concluded that the semantic shell of the same fixed combinations serves to express different meanings according to the speech situation and according to the artistic goal of the creator.

Saroylarning to‘ridan issiq,
O‘lan to‘shak, so‘ridan issiq,
Yuraginning qo‘ridan issiq,
Onam bag‘ri, otam yelkasi.

(I.Muhamedjonova, “Azizlarim”)

Popular proverb “My home is my deathbed”³⁰, enhancing its impact and meaning. I.Mukhamedjonova places the “thumping deathbed” above the lattice of the most magnificent palace of kings. Because her childhood was spent on that deathbed. It is as warm as the mother’s embrace and the father’s shoulder, which she has nurtured since infancy. Every person longs for that warmth and longs for the “deathbed”.

Men o‘zbek qiziman, gullarga qiyos
Bo‘lsam-da, tog‘larga tengdir bardoshim,
To‘maris onamdan qirqta jon meros,
Sinov qarshisida toshdandir boshim.

(I.Muhamedjonova, “O‘zbek qizi”)

Adapts the proverbs “A woman’s soul is forty, when one of them ends, she lives on with the rest; A man’s soul is one, a girl’s soul is forty” to her own purpose, using them as a creative appropriation of³¹ *the forty souls inherited from her mother Tomaris. E. Sultanova, while describing the Uzbek woman in her poem “A woman is the leader of life,” uses the phrase “A woman’s soul is forty”³² that is actively used among the people. The proverb “Ayol joni” is used in forty-one forms:*

Siz bilmaysiz, azizim,
Ayol joni qirq birdir.
Biri o‘chsa nogohon,
Zumda biri yonadir.

(E.Sultonova, “Ayol – hayot sarboni”)

Phrases, proverbs, and sayings contain centuries-old experience of folk life, reflecting the thoughts and views of our great ancestors about love for the homeland, family, and nature, human dignity, humanity, and compassion. Folklore elements,

²⁹ Ўзбек халқ мақоллари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б.192.

³⁰ Ўзбек халқ мақоллари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б.173.

³¹ Ўзбек халқ мақоллари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б.120.

³² Шомақсудов Ш. Шораҳмедов Ш. Маънолар маҳзани. – Тошкент: Ўзбекистон миллий энциклопедияси Давлат илмий нашриёти, 2018. – Б.77.

which embody all the wisdom, exemplary virtues, national values, and customs of the people, served as an artistic source for the poetry of Uzbek poets in Kazakhstan.

The second section of the third chapter is entitled “*The actualization of fixed expression characteristics in figurative imagery and means of expression.*”

The specific features of similes have been studied in the studies of Russian linguists M.I.Cheremisina, L.A.Lebedeva; L.G.Boyko, Y.Fenin; in Uzbek linguistics R.Kungurov, M.Mukarramov, N.Makhmudov, D.Khudoiberganova, F.F.Usmanov³³. The issue of stable similes in the Uzbek language was first raised in the articles of N.Makhmudov, while the “Explanatory dictionary of similes of the Uzbek language” compiled by N.Makhmudov and D.Khudoiberganova provides lexicographical coverage of the semantic and linguocultural features of more than 500 similes in our language.

Usually, many people look at single women with pity. For some reason, everyone wants to discuss her life, lifestyle, and fate in their own way. In her poem “The tree and me,” E. Sultonova compares the fate of a single woman to the fate of a single tree that has overcome all difficulties. She admires the fact that the willow itself, although lonely, is cheerful and cheerful:

Qashqasuvning bo‘yi, mag‘rur tol ekan,
Mendek yolg‘iz, lek bardam, xushhol ekan.
Dovul,bo‘ron sinagandir bardoshin,
Mendek o‘ktam, toqatli, yak xol ekan.

(E.Sultonova, “Daraxt va men”)

In the above lines, a woman sees the harmony of her heart's feelings in nature, and the phenomena of nature in the human being. If we take the analogy of a person to a tree as a stable analogy (*I am a tree, I am watching with my million leaves, I am trembling until you come to me* . Amon Matjon; *Two trees in the garden are waiting for each other, You are a tree , I am a tree , We cried and cried, my friend* . Usman Azim), E. Sultonova individualizes him and gives the lyrical hero a definition of a proud willow.

Hijron bulutlari qora va og‘ir,
Qalbim osmonini qoplab oldilar.
Oynaklar naqshinkor, rassom – qahraton,
Oq gilam yopingan,oq qorli jahon.

(E.Sultonova, “Qish keldi”)

In the verses, *likening faces to tulips, beauty to the sun, dark winter to an artist painting on windows, and snow to a carpet* are traditional static poetic similes, and these expressions served to describe the different moods of the lyrical hero.

Neki o‘tsa – o‘tdi, ketdi davronlar,
Kim – kimga birodar, kim g‘anim bo‘ldi,
Beshafqat hayotda aziz insonlar –

³³Мукаррамов М. Ўзбек тилида ўхшатиш. – Тошкент: Фан, 1976. – 88 б.; Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977. – 152 б.; Худайберганова Д.С. Семантический и стилистический анализ конструкций уподобления в узбекском языке: Дисс. ...канд. филол. наук. –Ташкент, 1989. – 127 с.; Махмудов Н. Ўхшатишлар – образли тафаккур маҳсули // Ўзбек тили ва адабиёти, 2011. – №3. – Б. 19-24; Махмудов Н., Худойберганова Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013. – 320 б.; Махмудов Н. Ўхшатишлар ва миллий нигоҳ / Тил тилсими тадқиқи. –Тошкент: Mumtoz so‘z, 2017.

Bemavrid ochilgan g‘unchadek so‘ldi.

The author Z.Muminjanov creatively appropriates the popular phrase “*The era has passed, the era has passed, now the era is the rule*” and refers to the richness of life. A nation that died prematurely is likened to a withered bud without *opening*.

Animation is a type of metaphor, transferring human qualities to inanimate objects and events. Animation is associated with human thinking. Humans strive to imagine real objects and events more vividly and accurately through comparisons, analogies, and exaggerations, and to think artistically along with precise, scientific thinking³⁴.

Chumoli uyiga shoshar pildirab,
Yo‘lini to‘sardi nimjon maysalar.

(Soatoy Kamol qizi, “Shafqat tiladim”)

The poet’s description of *the ant’s scurrying, the delicate blades of grass trying to block its path*, fills the reader with thought. He or she involuntarily begins to ponder the unwritten laws of life.

Epithet (adjective) – comes from the Greek word epitheton, which means explanatory. Epithet is a type of adjective. However, it differs from regular adjectives in its expressiveness and use in a transitive sense. Epithet is a poetic determiner³⁵. Epithet, as an important and frequently used means of artistic description, is widely studied in both literary and linguistic aspects. In the works of H.T.Zarifov, V.M.Zhirmunsky, T.Mirzaev, B.Sarimsokov, I.Yormatov, I.Boltaeva, S.Yoldasheva and others³⁶, from the point of view of literary studies and folklore studies, A.Shomaksudov, R.Kongurov, Sh.Toychieva, M.Norboeva, E.Qilichev, O.Tokhtasinova, A. A. X Asanov, S.M.Umirova, D.Sobirova and others³⁷ have been researched in the aspect of linguistics.

Suluv tun har kecha,
Bilagi tolgancha,
O‘y surar, xo‘rsinar,

³⁴ Ўзбекистон миллий энциклопедияси.3-жилд. – Тошкент, 2003. – Б.626.

³⁵Шомақсудов А., Расулов И., Қўнғуров Р., Рустамов Ҳ. Ўзбек тили стилистикаси. – Тошкент, Ўқитувчи, 1983. – Б.239.

³⁶ Мирзаев Т. «Алпомиш» достонининг ўзбек вариантлари. – Тошкент: Фан, 1968; Саримсоқов Б. Ўзбек адабиётида сажъ. – Тошкент: Фан, 1978; Жирмунский В.М., Зарифов Х.Т. Узбекский народный героический эпос. – Москва: ГИХЛ, 1947; Ёрматов И. Ўзбек халқ қаҳрамонлик эпоси поэтикаси: Филол. фан. докт. ... дисс. автореф. – Тошкент, 1994; Йўлдошева С. Поэтика узбекского народного героического эпоса “Алпамыш”: Автореф. дисс...канд. филол. наук. – Тошкент, 1984; Болтаева И. Ўзбек халқ достонларида эпитет табиати: Филол. фан. номз. ...дисс. – Тошкент, 2000; Азамов С. Эпитеты в узбекской литературе (поэзия): Автореф. дисс... канд. филол. наук. – Самарканд, 1974.

³⁷ Shomaqsudov A., Rasulov I., Qo‘ng‘urov R., Rustamov H. O‘zbek tili stilistikasi. – Toshkent: O‘qituvchi, 1983; Qo‘ng‘urov R., Karimov S. O‘zbek tili stilistikasi va nutq madaniyati: bibliografik ko‘rsatkich. – Samarqand, SamDU nashri, 1984; Qilichev E. O‘zbek tilining amaliy stilistikasi. – Toshkent, 1999; To‘xtasinova O. O‘zbek tilida leksik okkazonalizmlar va ulaming badiiy-estetik xususiyatlari: Filol. fan. nomz... diss. avtoref. – Toshkent, 2007; To‘ychiyeva Sh.F. Cho‘lponning “Kecha va kunduz” romanida ijodkor dunyoqarashi va badiiy uslub muammolari: Filol. fan. nomz. ... diss. avtoref. – Toshkent, 2006; М.Норбоева. Бадий матндаги стилистик тасвирий воситаларнинг лингвокогнитив тадқиқи (аслият ва таржима мисолида) // Илмий хабарнома, АДУ, 2014. №2. – Б.84-88; Хасанов А.А. Бадий матнда семантик-стилистик воситалар (А.Қаҳҳор асарлари мисолида): услубий қўлланма. – Қўқон, 2019; Умирова С.М. Ўзбек шеърятининг лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърятининг мисолида): Филол.фан. фалс. док. (PhD)... дисс. автореф. – Самарканд, 2019; Собирова Д. Болалар шеърятининг сифатлаш (эпитетлар)дан фойдаланиш //Academic research. Volume 2, 2021.

Bechora, har kecha.

(E.Sultonova, "Tun")

Night is a symbol of darkness, a time of rest from the daily routine, and at the same time, a time when some dark, heavy thoughts come to mind. The poet describes the night as "beautiful," enlivening it, convincing the reader, creating a beautiful scene. The reader is also intrigued by what Night, who watches the earth "with her arms full," thinks and sighs. "Gray sky, open your eyes now," "The river is swaying with the dance of rays," "The grass is covered with coral from dew on its neck," "The days are beads of rosary, They pass in rows," "The cherry blossom, like a white dove, Lies gently around" and such similes and metaphors will not leave anyone indifferent.

In the concept of the soul, the colors become extremely dark, the author's life position, worldview, attitude to reality become clearer and sharper. The artist's ability to feel and perceive the world is more evident in his creation of landscapes:

Birda shuncha nozik, nafis, beg'ubor,
Birda toshday qattiq, sovuq qahring bor,
Bir shirin salomdan – ko'kka parvoz yor,
Bir achchiq kalomdan topasan ozor,
Oh siniq ko'nglima, yarimta ko'nglim.

(E.Sultonova "Oh siniq ko'nglim-a...")

The poet expresses through beautiful imagery how the visit of a lover heals broken hearts and elevates the heart. The epithet "broken heart" is the basis for the phrase "to break one's heart".

Metaphor. A metaphor is a transfer of meaning based on the similarity between objects, events, and phenomena. Metaphor is one of the most widespread methods of creating transferable meaning and is known as allegory in our classical literary studies³⁸.

Men oddiy ko'prikman, omonatgina,
Bir tomon omadu, bir tomon sarob,
Kimdir kentik yerim tuzatar, kimdir,
Qobirg'am sindirib qiladi xarob.

(Soatoy Kamol qizi, "Ko'prikman")

These poems reveal the poetess's awakening, the restless beating of her heart, and the warmth of her mother's embrace. She throws herself into the sea of imagination through lines such as "I am an ordinary bridge, the stakes of which are firm", "The ropes of which are pulled tight", etc. The fact that a woman shouldered the responsibility of her duties and responsibilities to her mother, wife, family, and society leaves no one indifferent, and invites observation. *The bridge* and the related lexemes of "pile", "trust", "repair", "break", and "rib" express metaphorical meanings, becoming actual in *the bridge-human* line, expressing a complex linguistic and cognitive content. It should also be noted that the surprising harmony of the semantic triad of human rib - bridge rib - lyrical hero rib in the pragmatic meaning of the lexeme rib is an occasional example of the wonderful versatility of the poetic possibilities of the Uzbek language.

³⁸ Йўлдошев М. Бадий матнинг лисоний таҳлили. – Тошкент, 2007. – Б.95.

“The rib of the bridge” is originally a metaphor and corresponds to the second meaning in the explanation of “GRASS”. Now, through the metaphorical detail of a bridge - a person, the re-metaphorization of a bridge rib - a human rib has created a secondary displacement. In this way, the semantic triad of human rib - bridge rib - lyric hero rib was formed.

Anaphora (Greek anaphora - to bring forward, to bring up) - the repetition of a word or group of words at the beginning of a line or paragraph, a special form of word repetition. Anaphora serves to emphasize a certain thought, feeling, or state, and naturally also increases the melodiousness of the poem. Anaphora further strengthens the meaning through emphasis. Anaphora is one of the most widely used stylistic devices, and there are various forms of it in poetry³⁹.

Qaysidir yurakka bitib g‘ussa-g‘am,
Qaysidir yurakning baxt-u iqboli.
Qaysidir yurakda qoldirib alam,
Qaysidir yurakning o‘tli visoli.

(A.Pratov.”Qaysidir...”)

In this poem, the combination “some heart” is repeated four times, the combination “to some heart” is also repeated four times, the combinations “in some heart” and “some heart” are used once each, which enhances its melodiousness and philosophical-artistic essence. In general, the repetition of some heart combination forms an anaphora and is characterized by the differentiation of consonant complements.

Antithesis. (Antithesis) is a comparison of two logically (logically) opposite poles (thoughts, concepts, sensations, and images). In this case, one rejects or negates the other. It uses antonyms, grammatical contrast relations, and grammatical means of expressing affirmation and negation, as well as other contrasting means of expressiveness⁴⁰.

According to Professor A.Mamajonov, antithesis is a method of comparing concepts that contradict each other in terms of meaning and thoughts that reject each other in terms of content, in order to increase expressiveness in the speech. The main function of antithesis is to contrast. The phenomenon of antithesis occurs as a result of contrasting speech units with a special syntactic structure based on semantic contrast for stylistic purposes⁴¹.

Sen – o‘sha, savobim hamda gunohim,
Sen – ilk muhabbatim, omon bo‘l, yigit!

(E.Sultonova, “Sen o‘sha...”)

In the poem, the antonyms of *virtue and sin* form **an antithesis**.

Jonim, sog‘intirma, aylanmay kuzga,
O‘tli nigohingdan qalbimda bahor.

(E.Sultonova, “Qo‘lingni uzat!”)

³⁹ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2010. – Б.30

⁴⁰ Шомақсудов А., Расулов И., Қўнғуров Р., Рустамов Х. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983. (-248 б.) – Б.234

⁴¹ Мамажонов А. Қўшма гапларда антитеза // Ўзбек тили ва адабиёти, 1990. №6. – Б.27.

In this place, the concepts of autumn and spring are logically opposed to each other, creating a contextual antithesis.

On the winding paths of fate, the human heart and its rebellions undergo a unique test. In the poem “Conversation with My Soul,” the words “*flowers*” and “*thorns*” form an antithesis:

Hayot shunday, gohida gul, goh tikon,
Qo‘llaringga tutqazadi etaklab.
Peshonangda “taqdir azal” muhri bor,
Goh avaylar, goho qiynar yetaklab,
Ruhim, mening yoshim to‘kma yonoqqa.

(“Ruhim-la suhbat”)

In conclusion, the work of Uzbek poets living and working in Kazakhstan is characterized by the active use of phraseological units, occasional expressions based on the basis of the transfer, and metaphors based on the standard of stable analogies, along with numerous stable associations, where such artistic images and means of expression as simile, epithet, antithesis, repetition, and metaphor are used.

CONCLUSION

1. Based on the study and generalization of the role and functional properties of stable compounds in the language system and based on our own judgments, we classified them as follows: 1) phraseologisms; 2) proverbs and sayings, wise words; 3) content terms (terms); 4) compound onomastic names; 5) paraphrases; 6) stable similes.

2. Phraseologized units are also a type of stable compounds, one of the components of which is used in a transitive sense, but they are not a single, unchanging unit like a phrase, but rather compounds formed by a series of connections. For example, *to show respect*, *to review*, *to test*. In this case, the words *to show*, *to forgive*, *to let go* are used in a transitive sense, and their new meaning is understood only in conjunction with the word to which they are combined.

3. The use of fixed expressions in literary and journalistic texts, as well as in colloquial speech, along with their historical and etymological origins, demonstrates that fixed comparisons – as complex linguistic units – can be analyzed from various perspectives. Furthermore, the reflection of the lexical, phraseological and paremiological landscape of the world through these units underscores their significance. It is, therefore, no coincidence that Uzbek linguists have begun to devote serious scholarly attention to this issue.

4. Fixed expressions – idioms, set comparisons, proverbs, sayings, and aphorisms serve as primary artistic-aesthetic instruments. By articulating concepts intrinsic to a nation’s national-cultural identity, socio-domestic lifestyle and mindset, these units incorporate linguo-cultural codes and comparative benchmarks. These include toponyms, the names of prominent historical figures, and motifs such as hospitality, traditional ceremonies, attire, gastronomy, friendship, morality, kinship, the faunal world and labor.

5. In the poems of Uzbek poets living and working in the Republic of Kazakhstan, such as Dolimjon Sayfullaev, Abdurakhim Pratov, Soatoy Kamol kyzi, Erkinoy Sultonova, Iroda Mukhamedzhonova, Robiya Kamchibek kyzi, Zokirjon Muminjonov, and Khurbuvi Odilova linguopoetic research of the ability to use the lexical-semantic expression possibilities of fixed combinations allows to prove that the authors' effective use of phrases, proverbs and sayings, artistic image tools is one of the factors that strengthen nationalism in poetic works and ensure their artistic maturity .

6. In the works of Uzbek poets in Kazakhstan, the integration of toponyms such as *Kazakhstan, Turkistan, Karabulak, Turbat, Sairam and Sighnaghi*; hydronyms like *Lake Kulkat, the Badam River and Kashkasu*; and anthroponyms including *Ato(lar), Ismoil Ota, Yassawi, Abay, Jibek, Jambul and Bauyrzhan* serves as a profound synthesis of national-cultural concepts from both peoples. These linguistic elements function as specific markers within the consciousness of native speakers, representing the shared spiritual roots and the unified socio-cultural space of the Uzbek and Kazakh nations.

7. Dysphemisms are linguistic units possessing a negative emotional coloring that expresses a subjective attitude, primarily utilized to evoke an intensified negative impression of a reality or an individual in the listener. Consequently, dysphemic expressions exist as direct antonyms to euphemisms. In the works of the authors subjected to our analysis, expressions such as *ruhi chirqillamoq* (to have a tormented soul), *ko 'zini o 'ymoq* (to gouge out one's eyes/to treat ruthlessly), and *yer bilan yakson bo 'lmoq* (to be razed to the ground/utterly destroyed) are employed as significant linguopoetic devices.

8. In accordance with the stylistic requirements of poetic discourse, fixed expressions, such as idioms, proverbs, sayings, and set comparisons – are frequently employed in modified variants or are seamlessly integrated into the thematic content of the emotional experience through entirely transformed articulations.

9. A defining characteristic of the poetic discourse under analysis is the strategic synthesis of multiple idioms, proverbs and sayings within a single context. By harmonizing these units, authors achieve a multi-layered expansion of thought, an intensification of semantic depth and a heightened portrayal of the lyrical hero's mood and internal emotional fluctuations.

10. Our analysis reveals that the formation of various artistic descriptions and means of expression is fundamentally rooted in the logical basis of specific fixed units.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.10.05
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

**РЕСПУБЛИКА КАЗАХСТАН
УНИВЕРСИТЕТ ИМЕНИ Ж.ТАШЕНОВА**

МУСАЕВА АЗАДАХОН МУБАРАКОВНА

**ЛЕКСИКО-СЕМАНТИЧЕСКИЕ ВЫРАЗИТЕЛЬНЫЕ ВОЗМОЖНОСТИ
УСТОЙЧИВЫХ СОЧЕТАНИЙ
(на примере поэзии Узбекских поэтов Казахстана)**

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ

Диссертации доктора философии (PhD) по филологическим наукам

Фергана – 2026

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан под номером Республика Казахстан.

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Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) размещен на веб-странице Научного совета (www.fdu.uz) и на информационно-образовательном портале «ZiyoNet» (www.ziynet.uz).

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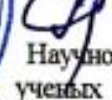
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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является определение критериев и принципов интерпретации устойчивых сочетаний, а также исследование влияния узбекско-казахской языковой среды на поэтическую речь узбекских творцов, выражение узбекско-казахских лингвокультурных кодов в лингвопоэтике фразеологизмов, лингвопоэтическое исследование лексико-семантических выразительных возможностей устойчивых сочетаний на примере поэзии узбекских поэтов Казахстана.

Объектом исследования были выбраны поэтические произведения узбекских творцов Казахстана, таких как Абдурахим Пратов, Эрназар Рузиматов, Соатой Камол кизи, Эркиной Султонова, Баходир Собит, Зокиржон Муминжонов, Долимжон Сайфуллаев, Робияхон Дустонова, Ирода Мухаммаджонова.

Научная новизна исследования проявляется в следующем:

на основе изучения и обобщения роли и функциональных особенностей устойчивых сочетаний в языковой системе проведена их классификация, а их лексико-семантические выразительные возможности впервые в узбекском языкознании были комплексно проанализированы в лингвопоэтическом аспекте;

освещено влияние узбекско-казахской языковой среды на поэтическую речь узбекских творцов, а также отражение узбекско-казахских лингвокультурных кодов в лингвопоэтике фразеологизмов;

проведен анализ поэтической актуализации устойчивых сочетаний, их художественно-образной ценности в обеспечении выразительности произведений узбекских поэтов Казахстана, а также мастерства использования фразеологизмов и их лингвопоэтических возможностей;

раскрыты лингвопоэтические возможности пословиц, поговорок и устойчивых сравнений в поэтической речи, а также актуализация признаков устойчивых сочетаний в художественно-изобразительных и выразительных средствах.

Внедрение результатов исследований. На основе научных результатов, полученных в ходе исследования устойчивых сочетаний, обеспечивающих художественность и образную ценность произведений узбекских поэтов Казахстана:

выводы и рекомендации по стилистическим и лингвопоэтическим возможностям актуализации признаков устойчивых сочетаний в художественно-изобразительных и выразительных средствах были использованы при выполнении фундаментального проекта № ФЗ – 2019081663 на тему «Создание веб-сайта и сборника мультимедийной продукции (электронных словарей), посвященных пропаганде узбекского национального танцевального искусства», реализованного в 2022–2023 годах в Академии хореографии Узбекистана (Справка Академии хореографии Узбекистана № 1/–04-27 от декабря 2024 года). В результате были обогащены научно-теоретические источники проекта и усовершенствованы словари.

научные выводы и рекомендации по обобщению критериев и принципов интерпретации устойчивых сочетаний в рамках лингвопоэтических исследований были использованы при разработке учебных программ и учебников по предмету «Узбекский язык» для общеобразовательных школ Казахстана с обучением на узбекском языке, а также при создании методических пособий «Ўзбек тили (5-8-синфлар учун)» («Узбекский язык (для 5-8 классов)») (Справка Ассоциации узбекских этнокультурных объединений Казахстана «Дўстлик» № 10 от 12 декабря 2024 года). В результате это способствовало выявлению и развитию творческих способностей учащихся, повышению эффективности образовательного процесса на уроках родного языка в общеобразовательных школах Казахстана с обучением на узбекском языке.

научные выводы о поэтическом мастерстве узбекских поэтов Казахстана, художественной специфике пословиц, поговорок и устойчивых сравнений в поэтической речи были использованы в передачах «Bedorlik», «Adabiy jarayon», «Ta'lim va taraqqiyot», «Millat va ma'naviyat» Национальной телерадиокомпании Узбекистана телерадиоканала «O'zbekiston» (Справка УзНТРК № 04-27-2057 от 28 ноября 2024 года). В результате эти передачи были обогащены с практической точки зрения и подкреплены научными доказательствами.

Структура и объем диссертации. Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы. Общий объем диссертации составляет 126 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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