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

FARG'ONA DAVLAT UNIVERSITETI

SHARAFUTDINOVA NILUFAR XURSANDOVNA

O'ZBEK TILIDA TEONIMLAR VA ULARNING LINGVOPOETIK TADQIQI

10.00.01 – O'zbek tili

FILOLOGIYA fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi AVTOREFERATI

Farg'ona – 2024

UO'K:811.512.133'373.2

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

Contents of dissertation abstract of Doctor of Philosophy (PhD)onPhilological sciences

Оглавление автореферата диссертации доктора философии (PhD)по филологическим наукам

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Falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy attestatsiya komissiyasida B2024.2.PhD/Fil4795 raqam bilan ro'yxatga olingan.

Dissertatsiya Farg'ona davlat universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume) Farg'ona davlat universiteti veb-sayti www.fdu.uz hamda "Ziyonet" axborot-ta'lim portali www.ziyonet.uz manziliga joylashtirilgan.

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Yetakchi tashkilot:	**Qo'qon davlat pedagogika instituti**

Dissertatsiya himoyasi Farg'ona davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03.12.2019.Fil.10.00.05 raqamli Ilmiy kengashning 2024-yil "*16*" *noyabr* soat *11⁰⁰* dagi majlisda bo'lib o'tadi (Manzil: 100151, Farg'ona shahri, B.Marg'inoniy ko'chasi, 105-uy. Telefon: (99873) 244-57-82.

Dissertatsiya bilan Farg'ona davlat universitetining Axborot resurs markazida tanishish mumkin (*412* raqam bilan ro'yxatga olingan). (Manzil: 100151, Farg'ona shahri, Murabbiylar ko'chasi, 19-uy. Tel.: (99873) 244-71-28).

Dissertatsiya avtoreferati 2024-yil "*29*" *oktabr* kuni tarqatildi.
(2024-yil "*29*" *oktabr* dagi *46* raqamli reyestr bayonnomasi).

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<center>**KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**</center>

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida keyingi yillarda lingvistikaning boshqa fanlar bilan integratsiyasi negizida yangi yoʻnalishlar vujudga kela boshladi. Xususan, lingvistikaning inson omilining din bilan munosabatini oʻrganuvchi yangi dinshunoslik bilan bogʻliq – teolingvistika sohasi rivojlana boshladi. Olamni anglash, idrok etish va ifodalashda teolingvistika sohasiga oid teonimlar va nutqiy faoliyat jarayonida ulardan foydalanish inson lingvomadaniy faoliyati bilan bogʻliq boʻlib, ushbu jihatdan tadqiqotchilar eʼtiborini tortib kelmoqda hamda sohaga doir tadqiqotlar uchun obyekt vazifasini bajarmoqda.

Dunyo tilshunosligida soʻz leksik-semantik kategoriya sifatida oʻrganilib kelingan. Inson ongida borliqdagi barcha narsa-predmetlarning obraz – qiyofalari, tilda esa nomlari mavjud deb qaralgan. Soʻz keng maʼnoda leksema sifatida tadqiq etilgan, tushunchaning yashash shakli tarzida talqin qilingan. Teonimlar ham soʻz sifatida muayyan bir xalqning lisoniy-madaniy olamini ifodalaydi. Bu leksikon orqali xalqning dunyoqarash omillari va darajasi namoyon boʻladi, ruhiy-maʼnaviy dunyosi qanday va qay asoslarga koʻra shakllanganligi yuzaga chiqadi. Inson ongi, tajribalari, aql-zakovati orqali idrok qilinadigan, anglashiladigan teonimik obyekt nomi va sifatlarini tahlil etish ham muhim ahamiyat kasb etadi.

Oʻzbek tiliga davlat tili maqomi berilishi bilan uning jamiyatdagi nufuzi ortdi, tilni tadqiq etishga boʻlgan qiziqish kuchaydi. Bu tilni har tomonlama ilmiy oʻrganish keng yoʻlga qoʻyildi. Ayniqsa, hozirgi Yangi Oʻzbekiston sharoitida muhtaram prezidentimiz har sohada uchinchi Renessansga asos solishga chorlamoqda. Xususan, tilimizning qoʻllanish doirasini har tomonlama kengaytirish "oʻzbek tiliga oid barcha ilmiy, nazariy va amaliy maʼlumotlarni oʻzida jamlagan elektron koʻrinishdagi oʻzbek tili milliy korpusini yaratish choralarini koʻrish"[1] muhim ekanligi alohida taʼkidlanmoqda. Oʻzbek tili boʻyicha olib borilayotgan tadqiqotlar doirasini yanada kengaytirish, tilning barcha sohadagi oʻrnini aniqlash kabi dolzarb masalalar kun tartibiga qoʻyildi. Shunday ishlar doirasida tilning lugʻat tarkibida oʻzining mustahkam oʻrniga ega boʻlgan eʼtiqodiy tushunchalarni ifodalovchi soʻzlarni ham oʻrganish imkoniyati vujudga keldi, mavzu jihatdan mifologik va diniy maydonga doir leksika, uning tabiati, mohiyati va maʼno asoslarini tadqiq etishga boʻlgan eʼtibor ortdi. "Oʻzbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari toʻgʻrisida"gi Farmonda "Davlat tilining xalqaro miqyosdagi oʻrni va nufuzi, uning boshqa tillar bilan aloqalari istiqbollarini belgilash"[2] alohida taʼkidlab koʻrsatilgan. Oʻzbek tili lugʻat tarkibida mavjud boʻlgan diniy-mifologik leksik qatlamni ham uzual, ham figural maʼnoda oʻrganish, tadqiq etish bu tilning boyligini, fikr uzatish imkoniyatlarining kengligini, shuningdek, jahon tillari sirasidagi oʻrnini belgilash imkonini beradi. Bu mazkur ishning muhim nazariy va amaliy ahamiyatini koʻrsatish bilan birga, uning dolzarbligi va zaruratini ham belgilaydi.

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[1]Oʻzbekiston Respublikasi Prezidentining 2020-yil 20-oktabrdagi "Mamlakatimizda oʻzbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari toʻgʻrisida"gi PF-6084-sonli Farmoni.

[2]Ўзбекистон Республикаси Президентининг "Ўзбек тилининг давлат тили сифатидаги нуфузи ва мавқеини тубдан ошириш чора-тадбирлари тўғрисида"ги Фармони // Халқ сўзи, 2019, 22 октябрь, №218 (2448).

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

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo'nalishlariga bog'liqligi. Tadqiqot respublika fan va texnologiyalar rivojlanishining "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'rganilish darajasi. Miflar va diniy rivoyatlarni mazmun va mohiyat e'tibori bilan anglashga bo'lgan ehtiyoj tufayli, dastlab, ijtimoiy jihatdan o'rganilgan bo'lib, sotsiologlar, faylasuflar o'z nuqtayi nazarlaridan kelib chiqib matnlarda ifodalangan tushunchalarni bayon etganlar. Shu asosda falsafiy qarashlar shakllangan, diniy tushunchalarni ifodalash bo'yicha har bir xalqning o'ziga xos lingvomadaniyati qaror topgan. Yaratguvchi tushunchasini ifodalash ham ayni shu madaniyat negizida vujudga kelgan. Mifologiya va dinshunoslik fanlarida dunyoning qurilishi, ilohiy kashfiyotlar va insoniy bilimlar haqidagi qarashlar tadqiq etilgan, izohlangan, sharhlangan[3]. Keyinchalik, teolingvistika vujudga kelishi bilan diniy-mifologik matnlar mazmuni va uslublari haqida fikr-mulohazalar bildirilgan[4].

[3]Габинский Г.А. Божественное откровение и человеческое познание. – М.: изд. Политической литературы, 1989; Евсюков В.В. Мифы о мировоздании. – М.: изд.политической литературы, 1986; Тоиров В.Н. Дхаммапада и буддийская литература. – М.: изд. Восточной литературы, 1960; Путилов Б.Н. Предисловие к книге Мифы, предания, сказки хантов и манси. – М.: Наука, 1990; Редер Д.Т. Мифы и легенды древнего двуречия. – М.: Наука, 1965; Кэ Юань. Мифы древнего Китая. – М.: изд.Восточной литературы, 1987; Тойлор Э.Б. Первобытная культура. – М.: изд. политической литературы, 1989.

[4]Михайлова Ю.Н. Религиозная провославная лексика и её судьба. Дисс.канд.филол.наук//www.dissrcatcom; Тимофеев К.А. Религиозная лексика русского языка как выражение христианского мировозрения. –

Turkologiyada turkiy xalqlar miflari, diniy-mifologik qarashlari va shu qarashlar bilan bog'liq bo'lgan udumlar, rituallar, tangrichilik va uning paydo bo'lishi, mohiyati, bular haqidagi tushunchalarning tilda ifodalanishi kabi muammolar olib borilgan tadqiqotlarning predmeti bo'lib kelgan[5].

O'zbek adabiyotshunosligi va folklorshunosligida ham mifik rivoyatlar, mifologik obraz – personajlar adabiy-badiiy jihatdan tadqiq etilmoqda. I.Mannopov tomonidan Ahmad Yassaviy hikmatlarining o'ziga xosliklari ko'rsatib berilgan[6]. T.Rahmonovning tadqiqotida mifologik va badiiy tafakkur munosabatlari, mifologik tafakkur badiiy tafakkurning ibtidosi ekanligi, mif va folklorning o'ziga xos jihatlari asoslab berilgan. O.Qayumovning ishida esa o'zbek xalq og'zaki ijodida mifologik personaj – Pari obrazi, M.Ishmuratov tadqiqotida "Avesto"dagi mifologik qatlam o'rganilgan[7].

O'zbek tilshunosligida mifonim va teonimlar xalq ruhining ong va tilda aks etish hodisasi sifatida N.Uluqov, T.Yuldashev, M.Umarxo'jayev, M.Galiyeva, Sh.Sultonova, Sh.Maxmaraimova, Sh.Amonturdiyeva, Sh.Yusupovalar tomonidan tadqiq etilgan[8].

Новосибирск, 2001; Якимов П.А. Религиозная лексика – церковная лексика – Библейская лексика: к вопросу о соотношении понятий//www.cyberleninka.ru; Матей И.К. Провославная лексика в современном русском языке и языковым сознании его носителей. Автореф.дисс.канд.наук. – Воронеж, 2012; Скляревская Г.Н. Словарь провославной церковной культуры. – М., 2007; Петухова М.Е. Функциональные особенности церковной лексики с предетным значением в русском языке. Автореф.дисс.канд.наук // www.dissrcatcom; Гольберг И.М. Религиозно-проповеднический стиль современного литературного языка. Моральные концепты// www.cyberleninka.ru; Крысин Л.П. Религиозно-проповеднический стиль и его место в функционально-стилистической парадигме современного литературного языка // политика. Стилистика. Язык и культура: Памяти Т.Г.Винокур. – М., 1996.

[5]Суяргулов Н.А. Особенности языка и стиля башкирская перевода Корана. Автореф.дисс.....канд.филол.наук. – Уфа, 2004; Серикбаева А.С. Кораническая традиция в казахской литературе. Автореф.дисс.....канд.филол.наук. – М., 2001; Шаряфетдинов Р.Х. Трансформация коранического сюжета об Иосифе Прекрасном в поэме Кул Гали «Кысса-и Йусуф»: «Сказание об Йусуфе». Автореф.дисс.....канд.филол.наук. 2009 // www.cyberleninka.ru; Яхьяева З.Б. Религиозная лексика и фразеология кумыкского языка. Автореф.дисс.....канд.филол.наук // www.dissercat.com/content/religioznaya-leksika-i-frazeologiya-kumykskogo-yazyka; Хафизова З.Р., Абдуллина Г.Р. Религиозная и мифологическая лексика в башкирском языке: к вопросу разграничения. Сборник международной научно-практической конференции «Современные проблемы тюркологии: язык – литература – культура», – М., 2016; Религия кочевников: тенгрианство. https://www.youtube.com/watch?v=XfIw7XbTmqE; Тенгрианство – древнее мировозрение тюрков. https://www.youtube.com/watch?v=zO-gRAfsoO8; Учёный совет (007) Тенгрианство; Суть Тенгрианства. https://www.youtube.com/watch?v=qBxp8bFCpag.; Тенгрианство первоначальная религия тюрков и монголов. https://www.youtube.com/watch?v=ubEoFqEackE; Будущее тенгрианства уже началось. Культпросвет; Имамбек Е.Тенгрианство в современном мире. https://www.youtube.com/watch?v=0RKc0loIANE. Тенгри: второе пришествие//Азия. https://www.youtube.com/watch?v=z5gVJmqAOtg.

[6]Маннопов И. Ўзбек мумтоз адабиётида ҳикматнавислик анъанаси ва тадрижи. Филол.фан.б.фалс.док… дисс.автореф. – Фарғона, 2019.

[7]Раҳмонов Т.А. Қадимги мифлар ўзбек фолклори эпик мотивларининг ўзаги сифатида. Филол.фан.номз...дисс.автореф. – Тошкент, 1996; Қаюмов О.С. Ўзбек фолклорида пари образи. Филол.фан. номз.дисс...автореф. – Тошкент, 1999; Ишмуратов М.Ж. Авестода мифологик қатлам. Филол.фан.номз.дисс... автореф. – Тошкент, 2001; Қобилов У. Масих тимсолининг мумтоз адабиётдаги бадиий талқини (XII-XV асрлар). Филол.фан.номз...дисс.автореф. – Самарқанд, 2001; Тўйчиева Г.У. Ислом даври шеъриятида аруз тизими ва унинг эволюцион тараққиёти. Филол.фан.док...дисс.автореф.– Тошкент, 2018.

[8]Улуқов Н.М. Ўзбекча диний матнлар экзотик лексикаси. Филол.фан.номз...дисс.автореф. – Тошкент, 1997; Улуқов Н. Экзотик лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021; Юлдашев Т.К. Навоий ва Бобурнинг ислом фарзларига бағишланган асарларида қўлланган шаръий атамаларнинг лисоний таҳлили. Филол.фан.номз...дисс.автореф. – Тошкент, 2003; Умархўжаев М. Диний атамалар ва иборалар. Оммабоп қисқача изоҳли луғат. – Тошкент, 2016; Султонова Ш. Муқаддас матнларда замон категориясининг лингвомаданий хусусиятлари. Филол.фан.б.фалс.док...дисс.автореф. – Фарғона, 2018; Галиева М. Дунёнинг лисоний тасвирида диний-мифологик тафаккурнинг акс этиши. Филол.фан.док.дисс...автореф. – Фарғона,

Yuqorida keltirib oʻtilgan tadqiqotlardan koʻrinib turibdiki, diniy-mifologik planda tilshunoslik va adabiyotshunoslik boʻyicha turli aspektlarda muayyan ishlar olib borilgan boʻlsa-da, oʻzbek tilida uzual va figural mifo-teonimik leksika va ularning stilistikasi yaxlit tadqiqot mavzusi sifatida oʻrganilmagan. Biz ishimizda mana shu muammoni imkon qadar atroflicha ochib berishga harakat qildik.

Tadqiqotning dissertatsiya bajarilgan oliy taʼlim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bogʻliqligi. Dissertatsiya tadqiqoti Fargʻona davlat universiteti tilshunoslik kafedrasi ilmiy-tadqiqot ishlari rejasining "Oʻzbek tili leksikologiyasi masalalari" yoʻnalishi doirasida bajarilgan.

Tadqiqotning maqsadi oʻzbek tilidagi uzual va figural teonimlarni tavsiflash, figural teonimlarning tematik va leksik-semantik maydonlarini belgilash va shular asosida ularning stilistik va poetik vazifalarini ochib berishdan iborat.

Tadqiqotning vazifalari:

oʻzbek tilining leksik sathida oʻz va oʻzlashgan teonimlarning faollik darajasini yoritib berish;

uzual va figural teonimlarning nutq uslublariga xoslanishini ochib berish hamda ularning qoʻllanishi ijtimoiy muhit va mavjud nutqiy vaziyatga bogʻliqligini isbotlash;

uzual teonimlar diniy-mifologik tafakkur mahsuli, figural teonimlar esa badiiy-estetik tafakkur mahsuli ekanligini aniqlash, figural teonimlar lingvopoetikasida tavsifiy bayon va taʼrifiy ifodani ochib berish;

teonimlarning murojaat shakli sifatida qoʻllanishi va bunda subyektiv baho ifodasini koʻrsatib berishni tashkil qiladi.

Tadqiqot obyekti sifatida barcha turkiy xalqlar uchun umumiy boʻlgan "Qadimgi hikmatlar"[9], Yusuf Xos Hojib, Ahmad Yugnakiy asarlari hamda Alisher Navoiy, Lutfiy, Husayn Boyqaro, Bobur, Munis, Ogahiy, Feruz, Uvaysiy, Komil, Mashrab, Muqimiy, Mirkarim Osim, A.Oripov, Omon Matjon, Dushan Fayziy, Oʻ.Hoshimov, M.Muhammad Doʻst, M.Yusuf asarlarida qoʻllangan uzual va figural teonimlar tanlangan. Shuningdek, teonimlari umumiy boʻlgan qardosh xalqlar adabiyoti materiallaridan, xususan, Ch.Aytmatov va Yunus Oʻgʻuz asarlariga ham murojaat qilingan.

Tadqiqot predmetini uzual va figural teonimlarning lingvopoetik xususiyatlari tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini yoritishda qiyosiy-tarixiy, qiyosiy-tipologik, struktural-stilistik, lingvopoetik, tavsiflash-taʼriflash, statistik va tasniflash usullaridan foydalanildi.

Tadqiqotning ilmiy yangligi quyidagilardan iborat:

teonimlarning oʻzlashishi islom dinining kirib kelishi bilan bogʻliqligi, natijada asliy teonimlar faolligi pasayib borishi, fors tilidan oʻzlashgan teonimlarning

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2019; Махмараимова Ш.Т. Оламнинг миллий лисоний тасвирида теоморфик метафоранинг когнитив аспекти. Филол.фан.б.фалс.док...дисс. – Қарши, 2018; Амонтурдиева Ш.Р. Ўзбек диний матнининг функционал-стилистик таҳлили. Филол.фан.б.фалс.док...дисс.автореф. – Самарқанд, 2020; Ш.Юсупова. Диний матнларнинг лингвопрагматик тадқиқи. Филол.фан.б.фалс.док...дисс.автореф. – Фарғона, 2021.

[9] Қадимий ҳикматлар. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1986.

tasavvuf adabiyoti bilan aloqadorligi, badiiy adabiyotning xalq tiliga ta'siri aniqlangan;

uzual teonimlar nominal lisoniy ma'nolari bilan omma tilida ham, kitobat tilida ham parallel qo'llanuvchi universal leksik hamda faqat kitobat tilida qo'llanuvchi kitobiy leksik qatlamdan iborat bo'lishi, figural teonimlar esa badiiy nutq uslubiga xoslangan, asosan, mumtoz she'riyat tilida qo'llanuvchi til va nutq birliklari ekanligi aniqlangan;

universal leksik qatlam doirasiga kiruvchi teonimlarning diniy arboblar va omma nutqida qo'llanish darajasining umumiyligi, ular o'zaro farqlanmasligi, mazkur leksik qatlam diniy marosimlarda eng faol qo'llanadigan leksikon bo'lib, so'zlovchi ruhiyatini ifodalashda muhim poetik vazifa bajarishi asoslangan;

figural teonimlar undalma-murojaat shakli sifatida badiiy-estetik ko'chimga asoslanishi va unda subektiv baho ifodalanishi isbotlangan.

Tadqiqotning amaliy natijalari:

teonimlarning paydo bo'lishi, tarixiy sharoitlarga muvofiq ularning qo'llanish maydonlari va rituallari kengayib borishi, faollik darajasi o'zgarishidagi omillar, diniy-e'tiqodiy qarashlar almashinishi Yaratguvchi tushunchasini ifodalovchi so'zlar mazmuniy guruhida ham aks etishi asoslangan;

uzual teonimlar mifologik, diniy-mifologik tafakkur mahsuli, figural teonimlar badiiy-estetik tafakkur mahsuli ekanligi ochib berilgan;

figural teonimlarning yig'iq va yoyiq turlari ajratilgan, yoyiq turlarning tavsifiy xarakteri va ularda subyektiv baho ifodalanishi, emotsional-ekspressiv xususiyatlari aniqlangan;

tadqiqot davomida chiqarilgan xulosalar tilshunoslikning leksikologiya va leksikografiya sohalari uchun, stilistika, adabiyotshunoslik va poetika sohalari uchun yangi ma'lumotlar bilan to'ldirilishi hamda ushbu fanlar bo'yicha ishchi dastur, qo'llanma va darsliklar yaratishda, ularning yanada mukammallashuvida xizmat qilishi dalillangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilishi, chiqarilgan xulosalarning tavsiflash, tasniflash, qiyosiy-tipologik, kontekstual va funksional tahlil kabi usullar bilan asoslanishi, ishonchli manbalar hamda lug'atlardan foydalanilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tizimlar tomonidan tasdiqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati o'zbek tili leksik tarkibida teonimlar, o'ziga xos leksik qatlam sifatida ularning til umumleksikasida tutgan o'rni, nutq uslublari va shakliga xoslanishi, stilistik va poetik vazifalari bo'yicha chiqarilgan ilmiy-nazariy xulosalardan tilshunoslik, stilistika fanlarining keyingi taraqqiyotini belgilashda foydalanish mumkin, shuningdek, tadqiqotda ilgari surilgan g'oyalar leksikologiya, lug'atshunoslik, stilistika fanlari bo'yicha olib boriladigan izlanish hamda ilmiy yondashuvlar takomiliga xizmat qiladi. Bular tadqiqotning ilmiy-amaliy ahamiyatini belgilaydi.

Tadqiqot natijalarining joriy qilinishi. O'zbek tilida teonimlar va ularning lingvopoetik tavsifi bo'yicha olingan ilmiy natijalaridan:

uzual teonimlar nominal lisoniy ma'nolari bilan omma tilida ham, kitobat tilida ham parallel qo'llanuvchi universal leksik hamda faqat kitobat tilida qo'llanuvchi kitobiy leksik qatlamdan iborat bo'lishi, figural teonimlar esa badiiy nutq uslubiga xoslangan, asosan, mumtoz she'riyat tilida qo'llanuvchi til va nutq birliklari ekanligiga oid nazariy qarashlaridan 2017-2020-yillarga mo'ljallangan №OT-F-1-100 "Imkoniyati cheklangan bolalar ijtimoiy-madaniy faoliyatining badiiy-ijodiyot vositalari asosida nazariy va amaliy takomillashuvi" nomli fundamental loyihasida imkoniyati cheklangan yoshlarning ma'naviy-axloqiy sifatlarini shakllantirish, badiiy ijodkorligini rivojlantirish, estetik didini oshirish maqsadida foydalanilgan (Farg'ona davlat universitetining 2023-yil 3-noyabrdagi 04/5506-son ma'lumotnomasi). Natijada imkoniyati cheklangan yoshlarning ma'naviy-axloqiy sifatlari, badiiy ijodkorligi oshirilgan;

figural teonimlar undalma-murojaat shakli sifatida badiiy-estetik ko'chimga asoslanishi va unda subyektiv baho ifodalanishiga oid xulosalardan 2018-2020-yillarga mo'ljallangan Davlat ilmiy-texnika dasturlari doirasidagi №PZ-20170930223 "Demokratik va huquqiy jamiyatni rivojlantirishda yoshlar ijtimoiy faolligini oshirish mexanizmini takomillashtirish" mavzusidagi amaliy loyihani bajarishda foydalanilgan (Farg'ona davlat universitetining 2024-yil 17-oktyabrdagi 04/5958-son ma'lumotnomasi). Natijada loyiha doirasida tayyorlangan materiallarning tushunarli va esda qoladigan tarzda taqdim etilishi sababli sifati, mazmuni, ta'sirchanligi va ommabopligi sezilarli darajada oshirilgan;

universal leksik qatlam doirasiga kiruvchi teonimlarning diniy arboblar va omma nutqida qo'llanish darajasining umumiyligi, ular o'zaro farqlanmasligi, mazkur leksik qatlam diniy marosimlarda eng faol qo'llanadigan leksikon bo'lib, so'zlovchi ruhiyatini ifodalashda muhim poetik vazifa bajarishiga oid natijalardan 2017-2020-yillarga mo'ljallangan № OT-F-1-100 "Imkoniyati cheklangan bolalar ijtimoiy-madaniy moslashuv tizimini takomillashtirishning ilmiy va uslubiy asoslari" fundamental loyihasida imkoniyati cheklangan yoshlarning ma'naviy-axloqiy sifatlarini shakllantirish, badiiy ijodkorligini rivojlantirish, estetik didini oshirish maqsadida samarali foydalanilgan. (Respublika bolalar ijtimoiy moslashuvi markazi Farg'ona mintaqaviy filialining 2024-yil 4-yanvardagi 01-sonli ma'lumotnomasi). Natijada imkoniyati cheklangan yoshlarning umuminsoniy xislatlari, ijodkorligi, estetik didi oshirilgan.

Ishning aprobatsiyasi. Ishning ilmiy xulosalari 6 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida ma'ruza ko'rinishida bayon etilgan hamda aprobatsiyadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 18 ta ilmiy ish, jumladan, 1 ta lug'at-ma'lumot, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 10 ta, shundan 4 tasi xorijiy jurnalda chop etilgan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, har biri ikki fasldan shakllantirilgan uch asosiy bob, xulosa hamda foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, 158 sahifani tashkil etadi.

<h1 style="text-align: center">DISSERTATSIYANING ASOSIY MAZMUNI</h1>

Tadqiqotning birinchi bobi **"O'zbek tilida teonimlar va ularning nominativ asoslari"** deb nomlanib, uning birinchi fasli **"O'zbek tilida teonimlar tavsifi"** deb ataladi.

Teolingvistika termin sifatida "ilk bor belgiyalik tilshunos olim, "teolingvistikaning otasi" Jan-Pyer vann Noppen tomonidan 1981-yilda ilmiy hayotga olib kirilgan"[10]. Teolingvistika so'zining terminologik izohi "til bilan diniy qarashlar va diniy amaliyot o'rtasidagi bog'liqlikni o'rganuvchi ilm uchun ishlatiladigan termin" sifatida D.Kristalning "Lingvistika va fonetika lug'ati"da keltiriladi[11].

Teolingvistika yevropalik olimlar tomonidan madaniyatshunoslik, falsafa, sotsiologiya, psixologiya fanlari bilan bog'liqlikda olib borilgan tadqiqotlar tufayli yanada kengayib va chuqurlashib bordi. Endilikda jahon tilshunosligining til va din munosabatlarini o'rganish bo'yicha mundarijasi yanada kengaygan. Soha olimlarining ta'kidlashicha, teolingvistika doirasida quyidagi yo'nalishlar bo'yicha tadqiqotlar olib borilmoqda: "diniy markerlangan konseptlar verballashuvi; sakral kitoblardagi matnlarning pretsedentlik va intertekstuallik jihatidan ahamiyati; diniy markerlangan lingvistik birliklarning kognitiv va lingvokulturologik aspektlari; diniy tilning diniy va dunyoviy jamiyatdagi funksiyalari; diniy tilning kommunikativ va diskursiv xususiyatlari; diniy matnlarning janrga ko'ra tasnifi va stilistik xususiyatlari; diniy markerlangan lisoniy birliklarning qiyosiy tadqiqi; muqaddas kitoblardagi zamon ta'limotining lisoniy tadqiqi; diniy omillarning yozma va og'zaki nutqqa ta'siri; turli matnlarda diniy-mifologik ongning aks etishi;

N.Uluqovning ishida diniy matnlar tarkibida qo'llanilgan ekzotik leksikaning tilshunoslik va tarjimashunoslikdagi talqini, tadqiqi hamda lisoniy belgi-xususiyatlari tadqiq etilgan; T.Yuldashev tomonidan Navoiy va Bobur she'riyatidagi shar'iy atamalar, M.Umarxo'jayev lug'atida diniy atamalar sharhlangan, izohlangan; M.Galiyeva tadqiqotida til va din munosabati, borliqning inson ongi, tafakkurida aks etishining diniy tasviriga e'tibor qaratilgan va bu tasvirning tilda aks etishi muammolari yoritilgan; Sh.Sultonova izlanishlarida diniy matnlarda zamon kategoriyasi, keyingi ishlarida diniy frazeologizmlar transformatsiyasi semantik va lingvomadaniy aspektlarda tahlilga tortilgan; Sh.Maxmaraimova teomorf metaforalar tadqiqi bo'yicha ilmiy izlanishlar olib borgan va "O'zbek tili teomorfik metaforalarining qisqacha konseptual lug'at"ini yaratgan; Sh.Amonturdiyeva diniy matnlarning fonetikasi, leksikasi, morfologiya va sintaksisini stilistik aspektda tekshirgan; Sh.Yusupova tomonidan esa diniy matnlarning uslubiy, funksional va lingvopragmatik xususiyatlari yuzasidan tadqiqot ishlari olib borilgan.

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[10]Юсупова Ш. Диний матнларнинг лингвопрагматик хусусиятлари. Филол.фан.б.фалс.д-ри…дисс. – Фарғона, 2021.

[11]Юсупова Ш. Диний матнларнинг лингвопрагматик хусусиятлари. Филол.фан.б.фалс.д-ри…дисс. – Фарғона, 2021.

O‘zbek adabiyotshunosligida U.Qobilov, Sultonmurod Olim, I.Mannopov, G.To‘ychiyevalar tomonidan diniy ta’limotlarga doir masalalar turli aspektlarda tadqiq etilgan[12].

O‘zbek tilshunosligida teonimlarni belgilash asoslari turlicha ko‘rsatiladi. Jumladan, N.Uluqov shunday yozadi: "Professor E.Begmatov diniy tushuncha va tasavvurlarga, muqaddas dargohlarga, shuningdek, payg‘ambar va avliyolarga berilgan maxsus nomlar teonimlar, deb ko‘rsatadi. "O‘zbek tili jadvallari" nomli qo‘llanmada ham ilohiy kuchlarga qo‘yilgan atoqli otlar teonimlar, deb ko‘rsatilgan. N.Husanov payg‘ambarlar ismlari teonimlarning asosiy bo‘lagini tashkil etishini ko‘rsatadi... Aslida teonim termini "xudo nomlari" degan lug‘aviy ma’noni bildiradi. Bizningcha, teonimlarga Alloh va uning sifatlarini, farishtalarni ifodalovchi otlarni kiritish to‘g‘riroq bo‘ladi"[13].

Haqiqatan ham, terminning lug‘aviy ma’nosi "xudo nomlari" degan tushunchani ifodalaydi. N.Uluqovning fikriga qo‘shilgan holda ta’kidlash mumkinki, teonimlarni belgilash termin ma’nosini chegaralaydi va aniq ifodalaydi: teonimlar Yaratguvchi nomlarini va Uning sifatlarini otlashgan tarzda ifodalovchi atoqli otlardir. Bu doiraga uzual teonimlar kiradi. Shuningdek, Yaratguvchi ma’nosida individual qo‘llanadigan poetik vazifa bajaruvchi nutqiy teonimlar ham mavjud bo‘lib, ular figural teonimlar guruhini tashkil etadi.

Ma’lumki, inson ilk ibtidoiy jamoa sharoitida yig‘imchilik-terimchilik bilan hayot kechirgan. Inson hayotining ta’minotchisi – tabiat, u o‘z qo‘ynidagi alohida olingan har bir narsaning egasi, ya’ni Ega (Владыка)[14]. Demak, u ibodatga loyiq, inson o‘zini ayni shu Ega – ilohiyotning bir qismi deb bilgan va o‘z Egasi bilan birgalikda takomillashib borgan[15]. Turkiylar, dastlab, ana shu Egaga ibodat qilganlar. Tangri so‘zi lug‘aviy birlik sifatida izohlanar ekan, "Древнетюркский словарь"da uning osmon ma’nosi ko‘rsatiladi. Shuningdek, Xudo, Iloh, ilohiy ma’nolari qatorida hokim (amir, sulton), janob ma’nolari ham ko‘rsatib o‘tiladi. Lekin Iloh, ilohiylik ma’nolarining yetakchi ekanligi quyidagi izohlarda ravshanroq ayon bo‘ladi: tangrichi – dindor, ruhoniy, ibodat qiluvchi; tangridaki – osmonda joylashgan, osmoniy; tangridam – ilohiy, ilohiy bilim, xudo qavmidan bo‘lgan bek-hukmdor; tangrikan – ilohiy; tangrikla – xudoga ibodat qilish; tangrilik – xudoga maqbul; tangrilikdagi – ibodatxonada joylashgan[16].

Tangri I.V.Stebleva tomonidan Xudo, deb qayd etiladi. Ko‘rinadiki, Tangri o‘z epitet va funksiyalariga ega bo‘lgan nom – Yaratguvchilik nomi. Bundan shunday to‘xtamga kelish mumkin: tangrichilik – ma’jusiylik emas. Shunga asosan, D.Shokirjon "tangrichilik – ma’jusiylik emas", degan xulosaga keladi[17]. Demak, Tangri qadimlarda shakllangan umumturkiy teonim.

[12]Қобилов У. Масиҳ тимсолининг мумтоз адабиётдаги бадиий талқини (XII-XV асрлар). Филол.фан.номз.дисс.автореф. – Самарқанд, 2001; Султонмурод Олим. Ишқ, ошиқ ва маъшуқ. – Тошкент: Фан, 1992; Маннопов И. Ҳикматнавислик анъанаси. – Тошкент: Qaqnus media, 2019; Тўйчиева Г. Ислом даври шеъриятида аруз тизими ва унинг эволюцион тараққиёти. Филол.фан.док.дисс...автореф. Тошкент, 2018.

[13]Улуқов Н. Экзотик лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021. – Б. 79.

[14]Религия кочевников: тенгрианство. https://www.youtube.com/watch?v=XfIw7XbTmqE. (Дата обращения 2022, июнь).

[15]Тенгрианство – древнее мировоззрение тюрков. www.youtube.com (Дата обращения 2022, июнь).

[16]Древнетюркский словарь. – М.: Наука, 1969. – С. 544-545.

[17]Религия Тангрианстово – особенности и характеристики. www.youtube.com (Дата обращения 2022, июнь)

Biz oʻrgangan materiallardan kelib chiqadiki, oʻzbek tilida *Ega, Tangri, Koʻk, Bir, Biru Bor, Bayat//Bayot, Ugʻan//Ugʻon* kabi umumturkiy leksikaga doir boʻlgan teonimlar qadimlardan boshlab qoʻllab kelingan. Oʻzbek tilida "oʻz" va "u" olmoshlari Yaratguvchini bevosita atamaydi, Yaratguvchiga ishora qiladi.

Bobning **"Oʻzbek tilida oʻzlashgan teonimlar tavsifi va tasnifi"** deb nomlangan ikkinchi faslida oʻzlashgan teonimlar tadqiq etiladi.

Oʻrta Osiyoga islom dini kirib kelishi munosabati bilan, oʻzbek tiliga arab va fors-tojik tilidan bir qator teonimlar oʻzlashdi. *Alloh, Rab* kabi uzual teonimlar shular jumlasidandir. Bu soʻzlarning oʻzlashishida diniy adabiyotlar va islomiy rituallar asosiy rol oʻynagan. Til lugʻat tarkibidagi eng harakatchan teonimlar sifatida ogʻzaki soʻzlashuv nutqida ham, yozma nutq shaklida ham Alloh soʻzi faol qoʻllana boshlagan. A.Oripovning "Jannatga yoʻl" dramatik dostonida eng faol qoʻllanuvchi oʻzlashgan teonim ham Allohdir. U doston davomida oʻn martadan ortiq ishlatilgan.

Haq soʻzi ham arab tilidan oʻzlashtirilgan. "Oʻzbek tilining izohli lugʻati"da ham, "Alisher Navoiy asarlari tilining izohli lugʻati"da ham uning teonimik maʼnosi koʻrsatilmaydi. Keyingi lugʻatda "haq amri", "haq yoʻli" barqaror birikmalari "xudo buyrugʻi", "haq yoʻli tariqi" tarzida izohlanadi. Birinchi izohda haq soʻzi xudo soʻzi bilan almashtirilgan, demak, haq amri bilan, yaʼni Xudo izni bilan amalini topishi anglashiladi. Haq uzual teonimdir.

Xoliq teonimi yozma adabiyotda ikki fonetik variantda qoʻllanadi: Xoliq – Xalloq.

> *– Lekin bunday manzarani his etgani choq,*
> *Nogahoniy qoʻrqinch bilan titrab ketardi.*
> *Osiymanmi? Yaratding-ku meni ham, Xalloq,*
> *Deya tunlar Tangriga jim sukut etardi.*
>
> A.Oripov

Iloh arab tilidan oʻzlashgan teonim. U soʻzlashuv tilida ham, yozma nutqda ham parallel qoʻllanadi.

Oʻzbek tilida tarixan qoʻllab kelingan yana bir teonim *kirdikor* soʻzidir. Bu soʻz ikki jildli "Oʻzbek tilining izohli lugʻati"da "yomon, yaramas ishlar, qilmish, xatti-harakat" deb izohlanadi, lugʻatning keyingi nashri hisoblangan besh jildligida esa Yaratguvchi maʼnosi ham beriladi[18]. "Alisher Navoiy asarlari tilining izohli lugʻati"da[19] "Yaratguvchi", "Xudo" tarzida izohlanadi.

Mumtoz sheʼriyatda hech narsaga ehtiyoji yoʻq, ehtiyojsiz tushunchalarini ifodalash bilan *beniyoz* soʻzi uzual maʼnoda Yaratguvchi nomini anglatib keladi. Teonim sifatida bu soʻz Alisher Navoiy va Mashrab asarlari tilida qoʻllanadi.

> *Qilmadim umrumda bir rakat namoz,*
> *Sarbasar mahzi niyoz, ey Beniyoz.*
>
> A.Navoiy

> *Mahv etibsan Mashrabo devonani, ey Beniyoz,*
> *Bir pari talʼat, shakar guftordin ayrilmisham.*

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[18]Ўзбек тилининг изоҳли луғати. Икки томлик, I том. – М.: Рус тили, 1981. – Б. 387; Ўзбек тилининг изоҳли луғати. Беш жилдлик. II жилд. –Тошкент: Oʻzbekiston milliy ensiklopediyasi, 2020. – Б. 372.

[19]Алишер Навоий асарлари тилининг изоҳли луғати. Тўрт томлик. II том, – Тошкент: Фан, 1983. – Б.117.

O'zbek tilida faol qo'llanadigan *Xudo, Parvardigor* teonimlari madaniy va ma'rifiy aloqalar jarayonida fors-tojik tilidan o'zlashgan. Bunda badiiy adabiyotning hissasi katta o'rin tutadi. Ham og'zaki, ham yozma nutq shakllarida faol qo'llanishining omillaridan biri ham badiiy adabiyot ta'siri, roli va o'rni bilan izohlanadi.

O'zbek tilida qo'llanishi bo'yicha Xudo teonimining faollik darajasi va xalq orasida chuqur o'zlashganligini shundan ham ko'rish mumkinki, bu so'zga xohlamoq, urmoq, saqlamoq, bermoq, qo'rqmoq, fe'llari qo'shilgan holda ham ko'p qo'llanadi.

Faol teonim sifatida bu so'z juda ko'p boshqa so'zlar bilan bir butunlik tarkibida kelib, shu barqaror birikmalar ma'nolarini belgilash uchun xizmat qiladi. Ana shunday barqaror birikmalarning biri "xohlamoq" so'zi bilan bog'langanda shakllanadi. Bu birikma so'zlashuv tilida ham, badiiy adabiyot tilida ham faoldir.

Ma'lumki, tarixiylik har bir hodisaga uning qanday tarixiy sharoitda vujudga kelganligi, qanday tarixiy bosqichlardan o'tganligi va qanday holga kelganligi nuqtayi nazaridan qaraydi va baholaydi. Bu teonimlar, teonimik tushunchalar va shu tushunchalarni ifodalagan so'zlarga ham taalluqlidir. Mana shu tamoyillardan kelib chiqib baholanganda:

Ega//Egam, Tangri so'zlari hozir ham tarixan shu teonimlar qatorida qo'llab kelingan, *Bayat//Bayot, Ug'an//Ug'on, Kirdigor* teonimlari hozirgi o'zbek tilida qo'llanmaydi.

Markaziy Osiyoga islom kirib kelishi bilan arab va fors-tojik tillaridan o'zlashgan teonimlar qo'llanishi faollashgan.

"Qutadg'u bilig" dostonida jami ikki yuz qirq o'rinda teonimik maydonga mansub so'zlar qo'llangan. Shulardan ikki yuz yigirma bittasi umumturkiy tillarga xos teonimlardir. Bu jami teonimlarning 92.8% ni tashkil etadi.

"Haj daftari" turkum she'rlarida teonimlarning qirq o'rinda takrorlanishi kuzatiladi. Arab tiliga mansub Alloh, Rabb, Haq, Xoliq teonimlari o'ttiz bir marta takrorlanadi. Bu 77.5%ga teng. Eng ko'p takrorlangani – Alloh. Uning qo'llanishi o'n olti marta – 40%; Rabb yetti marta – 17.5%; Haq besh marta – 12% dan iborat.

O'zbek tiliga doir teonimlar besh marta – 12.5%, shundan Egam ikki marta – 5%; Tangri uch marta – 7.5% keltirilgan.

Fors-tojik tiliga mansub Xudo, Parvardigor ikki marta – 10% uchraydi.

Ko'rinadiki, "Haj daftari" turkum she'rlarida arab tilidan o'zlashgan teonimlar faol qo'llangan.

"Nutqiy teonimlarning semantik va struktural tavsifi" deb nomlanuvchi ikkinchi bobning **"Nutqiy teonimlarning lug'aviy ma'no asoslari"** deb ataluvchi birinchi faslida nutqiy teonimlarning lisoniy ma'no asoslari tadqiq etiladi.

Ma'lumki, so'zda tushuncha yashaydi va tushuncha orqali borliqda mavjud bo'lgan predmetlar, keng ma'nodagi belgilar, voqeliklar ifodalanadi. Bu so'zning nominal ma'nosi bo'lib, milliy tilda barqarorlashgan, shu tilda so'zlashuvchilar tomonidan bir xilda qo'llanadigan va tushuniladigan ma'nodir. Figural ma'noda anglashiladigan tushunchada ifodalanayotgan predmet, belgi va harakatlar bevosita aks etmaydi, balki nominal ma'no orqali yuzaga chiqadi. So'zlarni individual

qo‘llash tufayli vujudga keladigan ma’lum bir so‘zlar toifasi tizimiga teonimik ma’no ifodalovchi so‘zlar ham kiradi. Bunday teonimlar milliy til va shu tilda so‘zlashuvchilar uchun barqaror nomga aylanmagan teonimlar, ya’ni okkazional teonimlardir. Bu tur teonimlar Yaratguvchi “tushunchasini ifodalashdan tashqari, unga xos turli buyuk fazilat va xislatlarni ham ifodalaydi”[20].

Figural ma’noning asosi nominal ma’nodir. So‘zni individual qo‘llash bilan teonimik ma’no ifodalash uchun leksik-semantik jihatdan mantiqiy bog‘lanish bo‘lishi shart. Bu haqda professor Sh.Iskandarova quyidagilarni yozadi: “ShNG (shaxs nomi guruhi – N.Sh.)ga mansub bo‘lgan lingvistik birliklar tahlilida umumiydan xususiyga yoki xususiydan umumiyga qarab yo‘nalish mumkin bo‘ladi. Birinchisi butunni bo‘laklarga parchalashni, ikkinchisi bo‘lakni butun tarkibiga birlashtirishni maqsad qilib qo‘yadi ...”[21]. Bu prinsiplar nutqiy hodisa sifatidagi figural teonimlarga ham tatbiq etilishi mumkin. Bunda, albatta, bir xillik emas, umumiylik kuzatiladi.

O‘zbek tilida nutqiy teonim sifatida qo‘llanuvchi so‘zlar mavzudoshlik asosida quyidagicha guruhlanadi: 1) o‘rin-makon (fazo) tushunchasini ifodalovchi so‘zlar; 2) funksiya – vazifa tushunchasini ifodalovchi so‘zlar; 3) egalik tushunchasini ifodalovchi so‘zlar; 4) insonning botiniy olami va tashqi ko‘rinishini ifodalovchi so‘zlar; 5) yaqinlik, dildoshlik, sirdoshlik ma’nosini ifodalovchi so‘zlar; 6) go‘zallik tushunchasini ifodalovchi so‘zlar; 7) xarakter tushunchasini ifodalovchi so‘zlar; 8) mahorat-mohirlik tushunchasini ifodalovchi so‘zlar.

O‘zbek tilida Yaratguvchi tushunchasini okkazional ifodalovchi so‘zlar leksik-semantik jihatdan quyidagicha guruhlanadi: 1) o‘rin-makon (fazo) tushunchasini ifodalovchi so‘zlar; 2) funksiya –vazifa tushunchasini ifodalovchi so‘zlar; 3) egalik tushunchasini ifodalovchi so‘zlar; 4) insonning botiniy olami va tashqi ko‘rinishini ifodalovchi so‘zlar; 5) yaqinlik, dildoshlik, sirdoshlik ma’nosini ifodalovchi so‘zlar; 6) go‘zallik tushunchasini ifodalovchi so‘zlar; 7) xarakter tushunchasini ifodalovchi so‘zlar; 8) mahorat-mohirlik tushunchasini ifodalovchi so‘zlar; 9) ramziy obraz va predmetlar nomlarini ifodalovchi so‘zlar; 10) o‘simliklar nomlarini ifodalovchi so‘zlar; 11) mifonimlar.

Leksik-semantik jihatdan ma’lum bir ma’noni anglatuvchi so‘zlar bir mavzu maydoniga tegishli yoki aksincha bo‘lishi ham mumkin. Masalan, mifonimlar alohida holda o‘ziga xos leksik-semantik maydonni tashkil etadi, ularning ayrimlari mavzudoshlik maydonida go‘zallik ifodalovchi so‘zlar maydoniga tushadi, alohida mavzu maydonini tashkil etmaydi. Ramziy obraz sifatida Layli go‘zallik ifodalovchi maydonga tushadi, ramziy predmet bo‘lgan tojisar esa bu maydonga tushmaydi.

Okkazional teonimlar, qaysi maydonda bo‘lishidan qat’i nazar, albatta, shaxslashtiriladi, shu jihatdan ularning barchasi “personallik maydoni”da birlashadi. U yor, yo‘ldosh ko‘rinish va xarakterlari bilan bir-biridan farqlanuvchi shaxs – obraz. Mavzudoshlik bo‘yicha birinchi guruhga kiruvchi so‘zlar o‘rin-makon (fazo) tushunchalarini ifodalovchi so‘zlardir: *Gar qoida ko‘tarsa-yu, izn etsa osmon...*(A.Oripov).

[20]Улуқов Н. Экзоти лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021. – Б. 107.
[21]Искандарова Ш. Тил системасига майдон асосида ёндашув. – Тошкент: Фан, 2007. – Б. 105-106.

Ikkinchi guruhga teonimik ma'no strukturasida funksiya – vazifa tushunchasini ifodalovchi so'zlar kiradi:

*Tushubman yo'lungga tanho, o'zungsan menga **g'amxorim**,*
*Yiqilganda qo'lim tutgil, madad qilgil, **madadkorim**.*

<div align="right">Mashrab</div>

Uchinchi guruhda mavzudoshlik leksik-semantik asos egalik tushunchasi bilan bog'lanadi. Yaratguvchi borliq, mavjudlikning egasi. Masalan:

Lutfiyi miskinga bu hijron tuni
*Rahm qiling, garchiki **sultonisiz.***

<div align="right">Lutfiy</div>

To'rtinchi guruhda insonning botiniy dunyosini ifodalovchi lug'aviy birliklar figural ma'noda Yaratguvchi tushunchasini ifodalash uchun qo'llanadi. Yaratguvchi shu borliqdagi har bir narsa, har bir zarrada mavjuddir. Insonda, uning joni, ruhida ham mavjud.

*Ey **jon**, sanga oningdek bir qul yana topilmas...*
Zinhor anga nazar qil – quldur sanga chu Bobur.

Beshinchi guruhda yaqinlik, dildoshlik, sirdoshlik ma'nosini ifodalovchi so'zlar asosida teonimik ma'no yaratiladi. Bunda *habib, mahrami jonon, rozdon, begim* kabi so'zlar nutqiy teonim bo'lib keladi.

*Gar kalomingni Masih anfosi dedim, ey **habib,***
Ayb qilmaki, g'alat gohe tushar qur'on aro

<div align="right">Alisher Navoiy</div>

Oltinchi guruhga Yaratguvchining sifatlari bilan bog'liq so'zlarni kiritish mumkin, ya'ni U barcha ezguliklar, ulug' va yoqimli fazilatlar egasi. Uning shu sifatlaridan kelib chiqib ifodalanadigan nomlari ham go'zal. U suyukli, go'zal, go'zallik egasi:

*Doimo ishqingda yig'larman sening, **ey nozanin**,*
Gar bugun kim yig'lar ersa, tongda xandon ayladi.

<div align="right">Mashrab</div>

Insonning botiniy olamini ifodalovchi so'zlar orqali ko'pgina nutqiy teonimlar yaratilgan. Bular dilbar, dildor, dilyoqar, dilsiton, dilrabo kabilardir. Bularning ichida eng ko'p nutqiy teonim sifatida qo'llanadigani dilbar so'zidir.

*Tarahhum qil, ayo **dilbar**, qulungga ko'p jafo qilma,*
O'zungga oshno qilding, g'aribu benavo bo'ldim.

<div align="right">Mashrab</div>

Xalq ongi, tafakkurida barqarorlashgan, milliy tilda so'zlashuvchilar tomonidan bir xilda tushuniladigan turli qiyofalar mavjud bo'lib, go'zallik va xunuklik tushunchalari ifodalanadi. Yalmog'iz yovuzlik va xunuklikning ramziga aylangan. Layli esa go'zallik ma'no asosi bilan Yaratguvchi tushunchasining figural ifodalanishi uchun xizmat qiladi.

*Har zamone **Laylidin** menga kitobatlar kelur,*
Senki Majnun bo'lmasang, bolu parimni kavlama.

<div align="right">Mashrab</div>

Osmon jismlaridan oyga goʻzallik tushunchasini ifodalovchi jism sifatida ham qaraladi. Xalq ongida goʻzallik ifodachisi boʻlgan oy ramziy obrazga aylangan. Bu Yaratguvchini anglatish uchun asos maʼnodir.

*Eyki, istarsen oʻzungni fard ul **oy** ishqida,*
Avval oning gʻayri yodidin oʻzungni ayla fard.

Alisher Navoiy

Tilda Yaratguvchi nomining uzual ifodasiga nisbatan okkazional ifodasi katta maydonni egallasa, bu maydonda uning nomini goʻzallik tushunchasi bilan bogʻlab ifodalanishi katta hajmni tashkil etadi.

Yettinchi guruhda Yaratguvchi tushunchasining nutqiy ifodalanishida xarakter tushunchasini ifodalovchi soʻzlar toifasi keng qoʻllaniladi. Bunday soʻzlar orqali, odatda, bir-biriga qarama-qarshi boʻlgan xususiyat, fazilat va oʻziga xosliklar ifodalanadi. Yaratguvchi nomining nutqiy ifodalanishida quyidagi soʻzlar faol qoʻllanadi:

1. Vafodorlik va bevafolik xarakteri

*Ki sensiz naylayin ushbu jahonni, ey **vafodorim**,*
Azobi qabr – hijron dardidin, albatta, osondur.

Mashrab

2. Mehribon – nomehribon so'zlari nutqiy teonim vazifasida keladi.

*Tashnalab qoldim gʻamingda, **mehribonim**, qaydasan?*
Oh urub yig'lab yururman, jonajonim, qaydasan?

Mashrab

3. Shoʻx soʻzi.

*Qiyo-qiyo boqishing jonim olur, ey **shoʻx**,*
Takalluming dogʻi jismimga jon solur, ey shoʻx.

Munis

4. Nuktadonlik zamirida bilim, bilimdonlik, bilimning mantiqiyligi kabi fazilatlar yotadi. Bu maʼnolar ham nutqiy teonimlar uchun asos maʼno sifatida xizmat qiladi.

Kimdin oʻrganding muncha jafoni,
*Ey **nuktadonim**, ishqingda oʻldim.*

Mashrab

5. Pokbozlik xarakterdagi poklik, tozalik, igʻvo va tuhmatdan juda uzoqlikni, chinlik, rostlikni ifodalaydi. Bu soʻzlarda Yaratguvchi tushunchasini ifodalash uchun asos maʼno mavjud.

***Pokbozam**, xoriji dunyoi ukbodin judo –*
Suratim garchi bashar keldi, malakdur siyratim.

Mashrab

6. Safo baxsh etish Yaratguvchining sifatlaridan biri.

*Ey **safobaxsh**, nafsi fir'avinimga bir shamshir ur,*
Toki hamrohi Muso boʻlsun meni bu xislatim.

Mashrab

7. Yaratguvchiga nisbatan shikoyat, taʼna kabi ruhiy holatlarni ifodalashda sitamgar, makkor, zulmgar tipidagi koʻpgina soʻzlar nom boʻlib keladi.

> *Qaydanam tuttim o'shal sho'xi **sitamgar** etagin?*
> *Sitam etgancha ko'ngul ushladi dilbar etagin.*

<div align="right">Uvaysiy</div>

8. Rohatijon atamasida jonga rohat baxsh etish ma'nosi asos ma'no sifatida Yaratguvchini ifodalashi bilan birga xarakterni ham ifodalaydi.

> *Na qattiq kun edi, ey **rohati jon**,*
> *Seningdek ofati jonga yo'luqtum.*   .

<div align="right">Mashrab</div>

9. Yaratguvchiga yetishish azob, shunda U zolim deb ataladi.

> *Emdi, ey **zolim**, qilursan kimga zulm,*
> *Munis o'ldi hajring ichra zor o'lub.*

<div align="right">Munis</div>

10. Talxguftor guharbor, la'li guharbor so'zlarining ziddi sifatida teonimik ma'no kasb etadi.

> *La'l ila gavharni ey daryovu kon, arz aylamang,*
> *Kim alarda qadr yo'q ul **la'li guharbor** ollida.*

<div align="right">Munis</div>

11. Rahm-u shafqat Yaratguvchining azaliy sifati, ammo yetishish oson emasligidan ko'ngli qattiq deb ataladi.

> *Ey **ko'ngli qattiq**, rahm aylamaysan,*
> *Qilg'il nazzora bechoralarg'a.*

<div align="right">Mashrab</div>

12. Ta'na, malomat va isyonlar arz etilganda "qotil" so'zi ham qo'llanadi. Bunda ham Yaratguvchidan uzilish mutlaqlikda ifodalanmaydi.

> *Yuzungni ko'rdim emdi ko'zlarimni bog'la, **ey qotil***
> *Ki, nogah bo'lmag'aylar o'zga yuzni ko'rgali moyil.*

<div align="right">Alisher Navoiy</div>

13. Berahmlikning asosi va zamirida "bag'ri qattiqlik" bilan birga "zolimlik" tushunchasini ifodalovchi so'zlarga ham murojaat qilinadi.

> *Rahm ayla manga, ey, **bag'ri qattiq**,*
> *Diydam to'la qon, ey sho'xi **zolim**.*

<div align="right">Muqimiy</div>

14. Yaratguvchini ifodalashda ayyor, makkora sifatlari ham nom sifatida qo'llanadi.

> *Jahon **makkorasi** dilkashdur, ammo kimki aqd etsa,*
> *Ipak jon rishtasi yormoq, anga din naqdi kobindur.*

<div align="right">Alisher Navoiy</div>

Mohirlik, chevarlik, san'atkorlik Yaratguvchiga xos sifatlardir. U borliqni, uning qismlarini mohirlik bilan, bir-biriga muvozanatda, mutanosib ravishda, "azal naqqoshi"[22] sifatida go'zal qilib yaratgan. Bunday toifaga kiruvchi so'zlar sakkizinchi guruhni tashkil etadi.

> ***Azal naqqoshikim**, chekti yana oy naqshini go'yo,*
> *Qalam sof aylar erdi sizg'ali ul dilrabo naqshin.*

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[22]Алишер Навоий асарлари тилининг изоҳи луғати. Тўрт томлик. I том. – Тошкент: Фан, 1985. – Б. 55.

Badiiy nutqda mashshota, shu so'z bilan qo'llanadigan sun', qazo so'zlari bilan Yaratguvchi tushunchasi ifodalanadi.

> ***Mashshotai qazo*** *bezamish xolu xating*
> *Beixtiyorliqda manga bormu ixtiyor?*

<div align="right">Alisher Navoiy</div>

Qazo musavviri, qazo dehqoni, qazo narrodi kabi birikmalarda ham Yaratguvchi ifodalanadi.

> ***Qazo musavviri*** *go'yo hal etti la'liy rang,*
> *Labing aqiqini aylar mahalda rangomez.*

<div align="right">Alisher Navoiy</div>

Mavzudoshlik bo'yicha sanab o'tilgan va ko'rsatilgan guruhlarga boshqa ko'plab teonimik ma'no potensialiga ega bo'lgan so'zlar ham kiradi. Bunday guruhlashda asos ma'noga suyaniladi.

Ikkinchi bobning **"Figural teonimlarning struktural tahlili"** deb nomlanuvchi ikkinchi faslida o'zbek tilida qo'llanadigan figural teonimlar strukturasi tadqiq etilgan.

O'zbek tilida qo'llab kelingan *Bayat//Bayot, Ug'an//Ug'on, Tangri,* shuningdek, o'zlashgan *Alloh, Parvardigor* teonimlari struktural jihatdan sodda teonimlardir. Okkazional teonimlar ko'chimga asoslangan figural ma'nodagi teonimlar sifatida, struktural jihatdan sodda va murakkab turlarga bo'linadi.

Figural ma'noda qo'llanuvchi barcha nutqiy teonimlarda yasalish asosi bo'lib kelish potensiali mavjud emas. Ular bu borada o'zaro farqlanadi: oy, tabib, hakim, habib, sulton, ayyor, oshiq, ma'shuq kabi so'zlar yasalish asosi bo'lib kelmaydi.

Yaratguvchi ma'nosini ifodalovchi mifonimlardan *pari, hur, malak* so'zlari yasalish asosi sifatida faol teonimlar sirasiga kiradi.

> *Junun ichra majnun emas, ey **pari**,*
> *Yo'lingda bu oshufta xolingcha xo'b.*

<div align="right">Munis</div>

> *Ul **parivash** ishqidin, nosiq, meni man' etmakim,*
> *Telbalik vaqti-yu oshiqlik zamonidur manga.*

<div align="right">AlisherNavoiy</div>

Pari birinchi baytda sodda tub nom sifatida kelgan. Keyingi baytda qo'llangan parivash sodda yasama so'z bo'lib, pariga o'xshash, pari sifatli kabi ma'nolari bilan Yaratguvchi tushunchasini ifodalaydi.

Ramziy ma'nosi bilan teonim sifatida qo'llanuvchi atoqli otlar yasalish asosi bo'lib keladi. Layli shunday timsollardan.

> *Ayo **laylivashim**, bir g'amzayu noz birla o'ldurding,*
> *Firoqing dashtida Majnun ila hamxona yig'larman.*

<div align="right">Mashrab</div>

Go'zallik ma'nosi bilan figural-nutqiy teonim sifatida qo'llanuvchi barno, zebo, nozanin so'zlarida yasalish potensiali mavjud emas. "Moh" esa yasalish asosi bo'lib kela oladi.

*Yuz ochib kelgil, ey **mahvash**, quyosh yanglig' xirom aylab,*
Boshimg'a soldi savdo firqating subhimni shom aylab.

Ogahiy

Mah va -liqo komponentlarining birikishi ham go'zallik ifodalash ma'nosi bilan Yaratguvchini anglatadi.

*Sen yaqo chek otlanib, ag'yor ila, ey **mahliqo**,*
Men yiroqdin rashk ilgi birla yirtarmen yaqo.

Munis

Xarakter ma'nosini ifodalovchi ayyor, sho'x, makkor o'zak morfema sifatida yangi ma'no yasalishi uchun asos ma'no vazifasida kelmaydi. Mehribon so'zi esa o'zak morfema sifatida asos ma'no komponenti bo'lib keladi.

Jonim ichra otashi mehring bo'lubdur shu'la zan,
*Ko'rguzub bir mehr, ey **nomehribon**, kelmasmusen.*

Munis

O'zak va affiksal morfemalar qo'shiluvidan yasalgan teonimlarning yuqorida ko'rilgan tiplarida o'zak morfemaning o'zi ham Yaratguvchi tushunchasini ifodalab keladi.

Sodda yasama teonimlarning navbatdagi turida o'zak morfema yakka holda teonimik tushuncha ifodalash uchun qo'llanmaydi. Masalan, madad yoki nom so'zi Yaratguvchi tushunchasini ifodalamaydi. Madadkor – *"madad qilg'il, madakorim"*, nomdor – *"nomdorim kelsano"* Yaratguvchi tushunchasini ifodalab keladi.

Odat – xarakter tushunchasini ifodalovchi sitam, zulm, vafo so'zlari teonimik ma'noda qo'llanmaydi, yasama so'z sifatida Yaratguvchi nomi o'rnida qo'llanadi: ***Sitamgarni** oshno deb bo'lurmi* (Uvaysiy); *Ki sensiz naylayin ushbu jahonni, ey **vafodorim** (Mashrab).*

Bu affiksatsiya usuli bilan yasalgan va nutqiy teonimik ma'noda qo'llanuvchi so'zlardir.

Nutqiy teonimlar yasalish asosi bo'yicha ikki mustaqil so'zlarning qo'shilishi bilan ham yaratiladi.

1. Qo'shma so'z tarkibiga kiruvchi komponentlardan biri alohidalikda figural ma'nosi bilan teonimik tushuncha ifodalash uchun qo'llanadi, ikkinchisi qo'llanmaydi. Masalan, sarv so'zining bir o'zi nutqda teonim bo'lib keladi. *Nedur jilvang, **ey sarv**, bo'ston aro.* (Munis) Lekin sarvqomat, sarviqad, sarvinoz qo'shma so'zlarining ikkinchi komponenti o'zi alohidalikda teonimik ma'noda qo'llanmaydi.

2. Qo'shma so'z tarzida shakllangan nutqiy teonimlarning ikkinchi turida qo'shma so'zni tashkil etuvchi har bir komponent o'zi alohidalikda teonimik ma'no ifodalaydi.

Har dam meni kuydirguchi ul ishvanamodur,
Mavzun qadi shamshod,
Siymin zakaku lola ruhu mohliqodur,
*Chun **huri parizod**.*

Mashrab

3. Qo'shma so'z tipida Yaratguvchi tushunchasini ifodalovchi nutqiy teonimlarning navbatdagi turida birikmaga kiruvchi so'zlar alohidalikda teonimik ma'no bilan qo'llanmaydi.

*То истаб оғоз қилди ул **қуёш сиймо** манго*
Тийра зиндин батардур бу ёруқ дунё манго.

<div align="right">*Комил*</div>

Tadqiqotning uchinchi bobi **"Teonimlarning lingvopoetik tavsifi"** deb nomlanib, uning **"Uzual teonimlarning lingvopoetikasi"** deb atalgan birinchi faslida uzual teonimlarning nutq uslublariga xoslanishi va poetik vazifalari bo'yicha fikr yuritiladi. Bu toifaga doir teonimlar keng omma tomonidan qo'llanish yoki qo'llanmasligi asosida tasnif etilganda, lisoniy hodisa sifatida, ikkiga bo'linadi: universal leksik qatlamga mansub teonimlar, kitobiy leksik qatlamga oid teonimlar.

Universal leksik qatlamga doir teonimlar omma – so'zlashuv nutqida ham, kitobat tilida ham bir xil faollikda qo'llanuvchi teonimlardir. Ularni uslublararo leksik qatlam sifatida ham belgilash mumkin. Bunda faqat bir jihat ularni o'zaro farqlab turadi: universal leksik qatlamga mansub teonimlar o'z sinonimlariga ega bo'ladi, uslublararo leksika "uslubiy sinonimlariga ega"[23] bo'lmaydi. Chunki Xudo, Olloh, Parvardigor kabi teonimlar sirasida bir dominant sifatidagi bosh so'z bo'lmaydi. So'zlovchining nutqiy vaziyatdagi holatiga bog'liq holda ulardan biri qo'llanaveradi. Qur'on matnlari tarjimasida Alloh va Tangri teonimlari ayni ma'noda kelishi mumkin. Masalan, "Tangringiz yagona Tangridir. U mehribon va rahmli. Tangridan o'zga hech qanday Tangri yo'qdir"[24]. Keltirilgan oyatdagi Tangri teonimi Alloh teonimiga mos tushadi. Lekin "Olloh nozil qilgan kitob"[25] birikmasida kelgan Olloh o'rnida Tangri teonimining qo'llanishini til qoidalari ko'tarsa ham, nutqiy norma, mantiq-mohiyat ko'tarmaydi. Chunki "nozil" so'zining Alloh teonimi bilan qo'llanishi barqarorlashgan. O'zbek tilida qo'llanuvchi Egam, Tangri, Xudo, Olloh, Parvardigor kabi teonimlar universal leksik qatlamga kiradi. Adabiy til odatdagi yozuv-kitobat va og'zaki-so'zlashuv asosiga ko'ra ajratilganda, ideal va'z kitobiy-og'zaki muloqotning namunasi[26] sanaladi. M.R.Galiyeva God, Gospod, Yaxve, Zevs, Brahma, Ahura Mazda kabi teonimlar qatorida o'zbek tilida qo'llanadigan Olloh teonimini ham umumdiniy leksika doirasiga kiritadi[27].

Sh.Yusupova "diniy matnlar uslubiy xususiyatlari bajaradigan funksiyalariga ko'ra boshqa matn turlaridan farq qiladi"[28], deb yozadi. Matn turi sifatidagi bu farqlanishning o'ziga xos jihatlari N.Uluqov tomonidan aniq belgilangan: "... diniy matnlar lisoniy tabiati, mohiyat va mazmuniga ko'ra rasmiy, badiiy, ilmiy xarakterga egaligi nuqtayi nazaridan boshqa matn turlaridan farqlanadi hamda alohida matn turini tashkil etadi"[29].

Teonimlar funksional jihatdan odatdagi so'zlar kabi neytral, shuningdek, o'z leksik ma'nolariga yuklangan emotsional-ekspressiv jilosi bilan ham qo'llanishi

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[23]Ҳожиев А. Тилшунослик терминларининг изоҳли луғати, – Тошкент: Ўзбекистон миллий энциклопедияси, 2002. – Б. 118.

[24]Қуръони карим. Алоуддин Мансур. Изоҳли таржима. – Тошкент: Шарқ, 1992. – Б. 19-20.

[25]Қуръони карим. Алоуддин Мансур. Изоҳли таржима. – Тошкент: Шарқ, 1992. – Б. 20.

[26]Николаева Н.Г. Проблема "Церковно-религиозного" стиля в современном русском языке. Известие вузов. Северо-Кавказский регион. Общественные науки №6, – Казань, 2008. – С. 124.

[27]М.Р.Галиева. Дунёнинг лисоний тасвирида диний-мифологик тафаккурнинг акс этиши. Филол.фан.док...дисс.автореф. – Фарғона, 2009. – Б. 19.

[28]Юсупова Ш. Диний матнларнинг лингвопрагматик тадқиқи. Филол.фан.б.фалс.док...дисс.автореф. – Фарғона, 2021. – Б. 18.

[29]Улуқов Н. Экзотик лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021. – Б. 23.

mumkin. Lekin din insonning o‘z ustidan hukmronlik qiluvchi tashqi kuchlarga bo‘lgan emotsional munosabatlarini ifodalaydi.Teonimik ma’no ifodalovchi so‘zlar o‘z nominal ma’nolari bilan ilohiy tushunchalarni inson ongiga singdirishda intellektual ahamiyat kasb etsa, poetik matn doirasida qo‘llanishi bilan inson qalbiga ta’sir qiladi, ruhiy-ma’naviy ahamiyat kasb etadi.

Abdulla Badriyning "Juvonmarg" fojiasi personajlaridan biri Tursunoy nutqida ayni shu hol kuzatiladi. Qahramonning ichki ruhiy psixologiyasida ro‘y bergan chuqur affektiv holat tasvirida Xudo teonimi markaziy o‘rin egallaydi.

– Oh, Xudo. Nimaga mani muncha badbaxt qilib yaratding? Nimaga mani tug‘dirib, o‘sdirding? Nimaga bu qaro kunlarni, bu balolarni ko‘rgazasan? Bu kunlarni ko‘rguzguncha, bu mehnatlarni va azoblarni, bu rasvoliklarni ko‘rguzguncha ... ko‘rgazmasang, nima bo‘lardi? Maningdek tolesiz bandang hech bormi? Agar manim toleim shunday qaro bo‘lib, qolgan umrim ham toleqarolik minan o‘ta turgan bo‘lsa, hozir jonimni ol! Jonimni olsang, yaxshiroqdur. Qayta jabr-jafolardan qutular edim. E, bor Xudoyo! Ol, jonimni ol!...

Bu poetik parchada qizning emotsional holati – affektiv psixologik holat – Xudoga bo‘lgan isyonda o‘z ifodasini topgan. Xudo, adresat – murojaat obyekti sifatida, inson tomonidan bo‘ladigan iltijoning, ibodatning, malomatning eng cho‘qqisi va eng oxirgisi, undan keyin va undan yuksakda boshqa hech kim yo‘q.

Uzual teonimlar poetikasida tahlilga tortilishi zarur bo‘lgan o‘ziga xoslikning yana biri xususida to‘xtalish lozim. Bu – tarkibida teonimlar qo‘llangan jumlalar mazmunida yaratilgan emotsional-ekspressivlikni kuchaytirish usullarini belgilash. Teonimlarni qo‘llash bilan emotsional-ekspressivlikni yanada oshirishning ikki usuli bor:

1) teonimlarni emotsional undovlar bilan birga qo‘llash usuli. Emotsional undovlar quvonch, qayg‘u, hasrat, hayrat, xohish-istak, qo‘rqinch, g‘azab, nafratlanish kabi his-tuyg‘ularni emotsional-ekspressivlik jihatdan yanada kuchaytiradi.

Yo rab, sengadur yuzum qaro gar oq qil,
Har nav' sening rizong erur andoq qil!

Bobur

2) teonimlarni takrorlash usuli. Teonimlar inson psixologik holatining badiiy tasvir bilan yuzaga chiqishida takror usuli katta ahamiyat kasb etadi.

Gunoh qilgan bo‘lasam jazo qil, Tangrim,
Iymonsizga iymon ato qil, Tangrim,

O‘zingdan inoyat tilarman, Olloh!
O‘zingga ibodat qilarman, Olloh!

Dushan Fayziy

Ko‘rinadiki, nutqiy vaziyatning personaj psixologiyasidagi ifodasi teonimlarning har bir jumla oxirida epiforik takrori orqali yuzaga chiqqan. Bu teonimlar poetikasining muhim funksional xususiyatlaridan biridir.

Takror teonimlar nutqda ma’no kuchaytirish, emotsional-ekspressiv ottenkalarni ta’kidlash, poetik effektni yanada oshirish kabi vazifalarni bajaradi.

Uchinchi bobning "**Figural teonimlar lingvopoetikasi**" deb nomlanuvchi ikkinchi faslida mazkur teonimlarning lingvopoetik funksiyasi tahlil etiladi.

Figural teonimik leksik qatlam o'zining nominal ma'nosini yo'qotmagan holda va shu nominal ma'no asosida Yaratguvchi tushunchasini ifodalovchi so'zlardir. Bu jihatdan figural teonim mantiqiy fikr yuritishning mahsuli sanaladi. Masalan, *hur* mifologik talqinga ko'ra, "jannatdagi go'zal qiz". Yaratguvchi tushunchasini ifodalash va uning o'zini nomlash uchun mana shu xususiyat asosga olinadi. Bunda interpretatsiya asosini go'zallik tushunchasi tashkil etadi. Figural teonimik leksik qatlamning vujudga kelishida obrazli-metaforik ko'chim eng mahsuldor yo'ldir. Shu jihatdan qaraganda nutq hodisasi sifatida bu leksikon badiiy-estetik tafakkur faoliyatining mahsulidir.

"Til grammatika va filologiyaga qaraganda keng va o'lchab bo'lmas hodisadir. Bu xalq ruhining, madaniyatining poetik vasiyati, ular ta'siri ostida bo'y olgan fikr va obrazlarning tipik timsoli. Agar bu qadimiy mazmun zamiriga yetib bormoqchi bo'lsak, o'tgan zamonlarda shu tilda gaplashgan odamlar fikrlarini anglab yetmoqchi bo'lsak, ma'lum ma'noda romantik va poetik yondashuvlar zarur bo'ladi...[30]".

Romantik tasavvurlar, poetik mushohadalar bilan qiyofalantirilgan pari haqidagi qarashlar juda qadimdagi mifologik tafakkur yo'sinlariga ulanadi. Bu qarashlarga muvofiq, parilar go'zal qiz yoki ayol qiyofasida suv havzalarida (daryo, ariq, soy, ko'l, quduq) ham yashaydilar deb tasavvur qilinadi[31].

Malak kabi mifonimlar Yaratguvchi tushunchasini ifodalash uchun qo'llagan.

Yaratguvchi tushunchasi va nomini ifodalash uchun obrazli-metaforik ko'chim asosida qo'llanuvchi barcha jonsiz predmetlar nomlari, badiiy-estetik tafakkur faoliyati bilan bog'liq holda jonlantiriladi va shaxslashtiriladi. Bundan kelib chiqadiki, badiiy nutq uslubi, keng ma'noda, figural teonimlarning harakatlanish maydonidir.

Metaforik qo'llanayotgan so'zda obyekt, bu o'rinda Yaratguvchi, to'liq gavdalanadi. Masalan, *pari* mifonimi Yaratguvchini biror qism orqali emas, butunlikda ifodalaydi: *Iltifote qilmay o'tti ul pari javlon bo'lub. (*Mashrab)

Gul so'zi butunni ham, qismni ham ifodalashi quyidagi baytda o'z ifodasini topgan:

Ko'rmamish sendek jahonda hech bir gulzor gul
Kim, sanga bordur badan gul, jabha gul, ruxsor gul.

(Komil Xorazmiy)

Baytdagi sendek so'zi Yaratguvchiga ishora qiladi. Bu misralar nasrga aylantirilganda aniq namoyon bo'ladi:

Ey gul, jahonda hech bir gulzor sendek gulni ko'rmabdi,
Chunki senda badan ham gul, jabha ham gul, ruxsor ham gul.

Mana shu tashqi sifatlar gulzor gulidan Yaratguvchi – Gulni farqlaydi. Bu o'rinda gul Yaratguvchini to'liq ifodalaydi.

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[30]Неру Дж. Открытие Индии. – М.: изд.политической литературы, 1989. – С. 160-161.

[31]Мифологический словарь. – М.: СЭ, 1990. – С. 421; Қаюмов О.С. Ўзбек фолклорида пари образи. НДА. – Тошкент, 1999. – Б. 7-8.

Teonimlar poetikasida sintaktik stilistik vosita sifatida undalma alohida o'ringa ega, chunki inson eng ko'p Yaratguvchiga murojaat qiladi, undalmada esa murojaat obyekti ifodalanadi. Murojaat obyekti bajaruvchi – adresat, shuning uchun unga bo'lgan murojaatda so'raladi, adresant tomonidan bildirilgan fikr, bayon etilgan xabar eshitilishi, unga e'tibor qaratilishi so'raladi. Teonimlar undalma bo'lib kelganda ham so'rash saqlanadi, shuningdek, iltijo, yolborish, ta'na, malomat kabi munosabatlar ham ifodalanadi, ya'ni adresantning murojaat obyektiga bo'lgan ijobiy yoki salbiy munosabatlari namoyon bo'ladi. Bu fikrlar dissertatsiyada poetik namunalardan olingan misollar yordamida dalillangan.

Undalma vazifasida qo'llangan figural teonimlar ma'nosini emotsional-ekspressivlik jihatidan yanada kuchaytirish uchun undovlar bilan birga qo'llanadi. "Ey" undovi mustaqil undalma sifatida qo'llanganda, bu undov-undalmani izohlab keluvchi teonimik undalma orqali Yaratguvchi tasvirining tavsifiy bayon etilishi va ta'riflanishi misollar asosida yoritilgan.

Figural teonimlarning stilistik xususiyatlaridagi yetakchi jihat shundaki, bunda Yaratguvchi qayta nomlanadi, bu nomlash badiiy estetik ko'chimga asoslanadi. Yaratguvchi yoyiq tavsifiy ifodalanish orqali nomlanganda ham, shu nomlar orqali U tavsiflanadi, ta'riflanadi.

XULOSA

1. Hozirgi o'zbek tilida xalq ongi va ruhiyatida muhrlangan, barqarorlashgan va umumturkiy xarakterga ega bo'lgan asliy va o'zlashgan uzual teonimlar qo'llanadi. Umumturkiy teonimlarning iste'molga kirib kelishi amalda tangrichilik davriga to'g'ri keladi, genezisi esa turkiy xalqlarning borliq va tabiat haqidagi bilimlari hamda falsafasiga borib tutashadi.

2. O'zlashgan teonimlarning vujudga kelishi hududga islom dinining kirib kelishi bilan bog'lanadi. Tarixan asliy teonimlar faolligi ustuvor bo'lgan, keyinchalik diniy marosim va odatlar yangi kirib kelgan din qoidalariga muvofiq, islomiy asoslarga ko'ra o'tkazilishi tufayli hamda shu amallarning ta'sirida o'zlashgan teonimlar faolligi ortib borgan, ba'zi asliy teonimlar umuman iste'moldan chiqqan. Fors tilidan o'zlashgan teonimlar adabiy-badiiy aloqalar, xususan, tasavvuf adabiyoti aloqadorligi bilan bog'lanadi. Bunda badiiy adabiyotning xalq tiliga ta'siri ham kuzatiladi.

3. Yaratguvchi tushunchasi uzual ma'nolar bilan birga, figural ma'nolar bilan ham ifodalanadi. Yaratguvchi tushunchasini ifodalovchi figural ma'no shu tushunchani ifodalovchi so'zning nominal ma'nosi asosida yuzaga chiqadi. Figural ma'nosi bilan Yaratguvchi tushunchasini ifodalovchi leksikon mavzudoshlik va leksik-semantik omillar asosida guruhlanadi.

4. Figural ma'no badiiy-estetik tafakkur va badiiy-estetik ko'chim asosida vujudga keladi hamda shakllanadi. Bu poetik ko'chim bo'lib, bu ko'chimga muvofiq, ko'chma ma'noda kelgan so'zda Yaratguvchi shaxslashtiriladi.

5. Struktural jihatdan uzual teonimlar sodda tub, figural teonimlar sodda va murakkab tiplarga bo'linadi. Figural teonimlar sirasiga kiruvchi sodda teonimlar sodda tub (pari, hur), sodda yasama (pari+vash, hur+vash); murakkab teonimlar esa ikki (malaksiymo, sarvqomat) va ikkidan ortiq (*ahvolimni qilgan parishon* yoki *ey,*

la'li labing chashmai hayvoni malohat – keltirilgan murojaat shakli sifatidagi yoyiq undalma "ey" undovining konkretlashgan ifodachisi bo'lib, Yaratguvchi tushunchasini ifodalaydi) so'zlardan tashkil topadi.

6. Uzual teonimlar nominal lisoniy ma'nolari bilan omma tilida ham, kitobat tilida ham parallel qo'llanuvchi universal leksik hamda faqat kitobat tilida qo'llanuvchi kitobiy leksik qatlamdan iborat. Figural teonimlar esa badiiy nutq uslubiga xoslangan bo'lib, asosan, mumtoz she'riyat tilida qo'llanadi.

7. Universal leksik qatlam doirasiga kiruvchi teonimlarning diniy arboblar va omma nutqida qo'llanish darajasi umumiy bo'lib, ular o'zaro, deyarli, farqlanmaydi. Bu leksik qatlam diniy marosimlarda eng faol qo'llanadigan leksikon bo'lib, so'zlovchi ruhiyatini ifodalashda muhim poetik vazifa bajaradi.

8. Figural teonimlar arsenalining katta qismini nominal ma'nosi o'rin-makon, egalik, ezgulik, inson jism-a'zolari, flora va fauna olamiga mansub predmetlar nomlarini anglatuvchi so'zlar tashkil etadi. Leksik jihatdan qaysi maydonga oid bo'lishiga qaramasdan, go'zallik tushunchasi bilan bog'liq so'zlar figural teonimlar sifatida faol qo'llanadi. Chunki Yaratguvchi jismonan ham, ma'nan ham go'zal siymo sifatida tasavvur qilinadi. Badiiy-estetik tafakkur bu fazilatni yana ham go'zal ifodalaydi.

9. Figural teonimlarda ifodalangan mazmun orqali so'zlovchining Yaratguvchiga ijobiy yoki salbiy munosabatlari ham ifodalanadi. Masalan … *sarvi gulruxsora oshiq bo'lmusham, ….qotili xunxora oshiq bo'lmusham* misralarida muallif (Komil)ning Yaratguvchiga turli munosabatlari ifodalangan. Shuningdek, figural teonimlar uslubiyatida sintaktik-stilistik vosita sifatida undalma alohida ahamiyatga ega bo'lib, shu undalma vazifasida kelgan teonim orqali so'zlovchining Yaratguvchiga munosabati ham ifodalanadi. …*ey sarvi sarafroz, niholi dilraboliqtur, bari noz* jumlasida muallif (Lutfiy)ning murojaat obyektiga munosabati o'z ifodasini topgan.

10. Yoyiq tavsifiy teonimlar uyushiq holda qo'llanganda, ta'kid ma'nosi hamda hissiy-ta'siriy bo'yoq yanada kuchaytiriladi. Masalan, *Bihamdillohki, keldi dilraboyim, Azizon, ko'zi cho'lpon, to'lun oyim*. Bu keltirilgan parchada Yaratguvchi tushunchasini ifodalovchi figural teonimlar uyushgan holda ifodalangan.

SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREE DSc.03/30.12.2019.Fil.05.02 AT FERGANA STATE UNIVERSITY

FERGANA STATE UNIVERSITY

SHAROFUTDINOVA NILUFAR KHURSANDOVNA

THEONYMS IN UZBEK LANGUAGE AND THEIR LINGUOPOETIC STUDY

10.00.02 – Uzbek language

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

Fergana – 2024

The theme of DSc dissertation is registered by Supreme Attestation Commission of the Republic of Uzbekistan under the number B2024.2.PhD/Fil4795.

The dissertation has been prepared at the Fergana State University.

The abstract of the dissertation is posted in three (Uzbek, English and Russian (Resume)) languages on the website of the Fergana State University (www.fdu.uz) and on the website «ZiyoNet» Information-educational portal (www.ziyonet.uz)

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Defense of the Dissertation will take place on "*16*" *11* 2024, at *11*⁰⁰ a.m. at a meeting of Scientific Council DSc.03/30.12.2019.Fil.05.02 under Fergana State University (Address: 105, B.Marg'iloniy Street, Fergana, 100151. Tel: (99873) 244-66-02; fax: (99873) 244-44-01; e-mail: info@fdu.uz.

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Dissertation abstract sent out on «*29*» *10* 2024.

(Mailing report number *46* on «*29*» *10* 2024).

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INTRODUCTION (Doctor of Philosophy (PhD) Dissertation Annotation)

Relevance and necessity of the dissertation topic. In recent years, in the world linguistics new trends have emerged based on the integration of linguistics with other disciplines. In particular, the field of theolinguistics, which studies the relationship of the human factor through religion, has begun to develop. In perception of the world and expression of it the theonims in the field of theolinguistics and their use in the process of speech activity are related to human linguistic and cultural activity, and in this respect, they attract the attention of researchers and serve as an object for research in the field.

In the world linguistics, the word has been studied as a lexical-semantic category. It is considered that all the objects in the human mind have their images and representations in the language. The word is studied as a lexeme in the broadest sense, interpreted as a living form of the concept. Theonyms as words also represent the linguistic and cultural characteristics of a particular nation. Through this lexicon, the level of worldview of the people is revealed, along with it it is illustrated how and on what basis the spiritual world is formed. Analyzing the names and attributes of the theonymic objects that are perceived and understood by human beings, their experiences, and their intelligence are of great importance.

With the status of the state language given to the Uzbek language, its influence in the society increased, and the interest to linguistic research increased. Due to it the extensive scientific study of this language has been launched. Especially in the current conditions of New Uzbekistan, our honorable president is appealing that researches should be based on the third Renaissance in every field. In particular, in comprehensively expansion the scope of using the native language, it is important "to take measures to create an electronic national corpus of the Uzbek language, which includes all scientific, theoretical and practical information about the Uzbek language" [32]. Current issues such as further expanding the scope of research on the Uzbek language, determining the place of the language in all fields were put on the agenda. Within the framework of these activities, the opportunity has emerged to study the words expressing religious concepts, which have a stable place in the vocabulary of the language, the interest to study the lexicon of the mythological and religious field thematically, its nature, essence and meaning has arisen. Thereupon it is determined that "On measures to fundamentally increase the prestige and status of the Uzbek language as a state language", it is specifically stated to define "the position and prestige of the state language at the international level, and the prospects of its relations with other languages" [33]. Studying and researching the religious-mythological lexical layer present in the Uzbek language dictionary in both customary and figurative sense allows us to determine the richness of this language, the breadth of opportunities to convey ideas, as well as its place among the world languages. This shows the important theoretical and practical importance of this work, as well as defines its relevance and necessity.

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[32] O'zbekiston Respublikasi Prezidentining 2020-yil 20-oktabrdagi "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi PF-6084-sonli Farmoni.

[33] Ўзбекистон Республикаси Президентининг "Ўзбек тилининг давлат тили сифатидаги нуфузи ва мавқеини тубдан ошириш чора-тадбирлари тўғрисида"ги Фармони//Халқ сўзи, 2019, 22 октябрь, №218 (2448).

The given dissertation has been fulfilled according to the requirements of the following laws as the Decree of the President of the Republic of Uzbekistan PD-5847 of the President of the Republic of Uzbekistan "On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030" dated October 8, 2019; PD-5850 'On measures to fundamentally increase the prestige and position of the Uzbek language as a state language" dated October 21, 2019; PD-6084 'Measures for the further development of the Uzbek language and improvement of the language policy in our country" dated October 20, 2020; PD-6097 "On approval of the concept of development of science until 2030" dated October 29, 2020; PD-6108 "On measures to develop the fields of education and science in the new development period of Uzbekistan", dated November 6, 2020; PD-60 "On the development strategy of the new Uzbekistan for 2022-2026", dated January 28, 2022; PD-2789 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", dated February 17, 2017; PD-2909 "On measures to further develop the higher education system' dated April 20, 2017; PD-4479 "Decree on wide celebration of the thirtieth anniversary of the adoption of the Law of the Republic of Uzbekistan "On the State Language" dated October 4, 2019; decree 304 of the Cabinet of Ministers of the Republic of Uzbekistan "On further improvement of the system of post-secondary education' dated May 22, 2017 and tasks provided for in other regulatory and legal documents within the framework of the dissertation work.

The appropriateness of the research to the prior directions of the development of science and technologies. The research was carried out in accordance with the priority direction of the republic's science and technology development "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state".

Scope of study of the problem. Due to the need to understand myths and religious narratives with attention to content and essence, they were initially studied from a social point of view, while sociologists and philosophers explained the concepts expressed in the texts based on their point of view. Philosophical views were formed on this basis, each nation's own language and culture for expressing religious concepts was established. Expression of the concept of the creator was born on the basis of this culture. In the sciences of mythology and religious studies, views on the construction of the world, divine discoveries, and human knowledge were researched, explained, and interpreted[34]. Later, with the emergence of theolinguistics, opinions were expressed about the content and styles of religious-mythological texts[35]. In Turkology, the myths of the Turkic peoples, religious-

[34]Габинский Г.А. Божественное откровение и человеческое познание. – М.: изд. Политической литературы, 1989; Евсюков В.В. Мифы о мировоздании. – М.: изд.политической литературы, 1986; Тоиров В.Н. Дхаммапада и буддийская литература. – М.: изд. Восточной литературы, 1960; Путилов Б.Н. Предисловие к книге Мифы, предания, сказки хантов и манси. – М.: Наука, 1990; Редер Д.Т. Мифы и легенды древнего двуречия. – М.: Наука, 1965; Кэ Юань. Мифы древнего Китая. – М.: изд.Восточной литературы, 1987; Тойлор Э.Б. Первобытная культура. – М.: изд. политической литературы, 1989.
[35]Михайлова Ю.Н. Религиозная провославная лексика и её судьба. Дисс.канд.филол.наук// www.dissrcatcom; Тимофеев К.А. Религиозная лексика русского языка как выражение христианского

mythological views and traditions, rituals, divinity and its emergence, essence, language expression of concepts related to these views have been the subject of researches[36].

In Uzbek literature and folklore studies, mythical narratives, mythological images and characters are studied from a literary and artistic point of view. In particular, I.Mannopov showed the peculiarities of Ahmad Yassavi's wisdom[37]. T.Rahmonov's research shows the relationship between mythological and artistic thinking, the fact that mythological thinking is the beginning of artistic thinking, and the unique aspects of myth and folklore. O.Kayumov's work illustrated the mythical image of Peri in Uzbek folklore, M.Ishmuratov researched the mythological layer in the Avesta[38].

Mythonyms and theonyms in Uzbek linguistics as a phenomenon of reflection of the spirit of the people in the mind and language have been researched by N.Ulukov, T.Yuldashev, M.Umarkho'jayev, M.Galiyeva, Sh.Sultonova, Sh.Makhmaraimova, Sh.Amonturdiyeva, Sh.Yusupova[39].

мировозрения. – Новосибирск, 2001; Якимов П.А. Религиозная лексика – церковня лексика – Бибилейская лексика: к вопросу о соотношении понятий // www.cyberleninka.ru; Матей И.К. Провославная лексика в современном русском языке и языковым сознании его носителей. Автореф.дисс.канд.наук. – Воронеж, 2012; Скляревская Г.Н. Словарь провославной церковной культуры. – М., 2007; Петухова М.Е. Функциональные особенности церковной лексики с предетным значением в русском языке. Автореф.дисс.канд.наук // www.dissrcatcom; Гольберг И.М. Религиозно-проповеднический стиль современного литературного языка. Моральные концепты // www.cyberleninka.ru; Крысин Л.П. Религиозно-проповеднический стиль и его место в функционально-стилистической парадигме в современного литературного языка. // политика. Стилистика. Язык и культура: Памяти Т.Г Винокур. – М., 1996.

[36]Суяргулов Н.А. Особенности языка и стиля башкирская перевода Корана. Автореф.дисс.....канд.филол.наук. – Уфа, 2004; Серикбаева А.С. Кораническая традиция в казахской литературе. Автореф.дисс.....канд.филол.наук. – М., 2001; Шаряфетдинов Р.Х. Трансформация коранического сюжета об Иосифе Прекрасном в поэме Кул Гали «Кысса-и Йусуф»: «Сказание об Йусуфе». Автореф.дисс.....канд.филол.наук. 2009 // www.cyberleninka.ru; Яхьяева З.Б. Религиозная лексика и фразеология кумыкского языка. Автореф.дисс.....канд.филол.наук // www.dissercat.com/content/religioznaya-leksika-i-frazeologiya-kumykskogo-yazyka; Хафизова З.Р., Абдуллина Г.Р. Религиозная и мифологическая лексика в башкирском языке:квопросу разграничения. Сборник международной научно-практической конференции «Современные проблемы тюркологии: язык – литература – культура», – М., 2016; Религия кочевников: тенгрианство. https://www.youtube.com/watch?v=XfIw7XbTmqE;Тенгрианство – древнее мировозрение тюрков. https://www.youtube.com/watch?v=zO-gRAfsoO8; "Учёный совет" (007) Тенгрианство; Суть Тенгрианства. https://www.youtube.com/watch?v=qBxp8bFCpag; Тенгрианство первоначальная религия тюрков и монголов. https://www.youtube.com/watch?v=ubEoFqEackE; Будущее тенгрианства уже началось. «Культпросвет»; Имамбек Е. Тенгрианство в современном мире. https://www.youtube.com/watch?v=0RKc0loIANE. Тенгри: второе пришествие//Азия. https://www.youtube.com/ watch?v=z5gVJmqAOtg.

[37]Маннопов И. Ўзбек мумтоз адабиётида ҳикматнавислик анъанаси ва тадрижи. Филол.фан.б.фалс.док. ...дисс.автореф. – Фарғона, 2019.

[38]Раҳмонов Т.А. Қадимги мифлар ўзбек фолклори эпик мотивларининг ўзаги сифатида. Филол.фан. номз. дисс…автореф. – Тошкент, 1996; Қаюмов О.С. Ўзбек фолклорида пари образи. Филол.фан.номз.дисс. ...автореф. – Тошкент, 1999; Ишмуратов М.Ж. Авестода мифологик қатлам. Филол.фан.номз.дисс...автореф. – Тошкент, 2001; Қобилов У. Масиҳ тимсолининг мумтоз адабиётдаги бадиий талқини (XII-XV асрлар). Филол.фан.номз...дисс.автореф. – Самарқанд, 2001; Тўйчиева Г.У. Ислом даври шеъриятида аруз тизими ва унинг эволюцион тараққиёти. Филол.фан.док...дисс.автореф. – Тошкент, 2018.

[39]Улуқов Н.М. Ўзбекча диний матлар экзотик лексикаси. Филол.фан.номз...дисс.автореф. – Тошкент, 1997; Улуқов Н.Экзотик лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021; Юлдашев Т.К. Навоий ва Бобурнинг ислом фарзларига бағишланган асарларида қўлланган шаръий атамаларнинг лисоний таҳлили. Филол.фан.номз...дисс.автореф. – Тошкент, 2003; Умархўжаев М. Диний атамалар ва иборалар. Оммабоп қисқача изоҳли луғат. – Тошкент, 2016; Султонова Ш. Муқаддас матнларда замон категориясининг лингвомаданий хусусиятлари. Филол.фан.б.фалс.док...дисс.автореф. – Фарғона, 2018; Галиева М. Дунёнинг лисоний тасвирида диний-мифологик тафаккурнинг акс этиши. Филол.фан.док.дисс...автореф. – Фарғона, 2019; Махмараимова Ш.Т. Оламнинг миллий лисоний тасвирида теоморфик метафоранинг когнитив аспекти. Филол.фан.б.фалс.док...дисс. – Қарши, 2018; Амонтурдиева Ш.Р. Ўзбек диний матнининг функционал-

As it can be seen from the above-mentioned studies, although certain works have been carried out in various aspects of linguistics and literary studies in the religious-mythological plan, the customary and figurative mytho-theonymic lexicon and their stylistics in the Uzbek language are a comprehensive research theme, which have not been studied yet. In the present work, we have tried to reveal this problem in as much detail as possible.

The connection of the dissertation topic with the research plans of the higher educational institution where the dissertation was performed. The dissertation research was carried out within the framework of the "Problems of Uzbek language lexicology" direction of the research plan of the Department of Linguistics of Fergana State University.

The aim of the research is to describe the customary and figurative theonyms in the Uzbek language, to define the thematic and lexical-semantic areas of the figurative theonyms, and to clarify their stylistic and poetic functions based on this.

Tasks of the research:

to clarify the level of activity of Uzbek and borrowed theonyms at the lexical level of the Uzbek language;

to reveal the characteristics of customary and figurative theonyms in speech styles and to prove that their use depends on the social environment and the existing speech situation;

to determine that customary theonyms are the product of religious-mythological thinking, and figurative theonyms are the product of artistic-aesthetic thinking, to reveal the descriptive statement and descriptive expression in the linguopoetics of figurative theonyms;

to illustrate the use of theonyms as a form of address, and in this case to indicate the expression of a subjective evaluation.

As an object of research, the "Ancient Wisdoms"[40] common to all Turkic peoples, the works of Yusuf Khos Hajib, Ahmed Yugnaki, and the works of Alisher Navoi, Lutfiy, Husayn Boykara, Babur, Munis, Ogakhi, Feruz, Uvaisi, Kamil, Mashrab, Muqimi, Mirkarim Asim, the customary and figurative theonyms used in the works of A.Oripov, Omon Matjon, Dushan Fayzi, O.Khoshimov, M.Muhammed Dost, M.Yusuf were taken. Also, the literary works of kin nations, which have the theonyms in common, in particular the works of Ch.Aytmatov and Yunus Oguz were referred.

The subject of the research consists of the linguopoetic properties of customary and figurative theonyms.

Research methods. Comparative-historical, comparative-typological, structural-stylistic, linguopoetic, descriptive, statistical and classification methods were used to elucidate the research topic.

The scientific novelty of the research is as follows:

it is defined that the assimilation of theonyms is related to the introduction of Islam, as a result of which the wide usage of the native theonyms decreases, the

стилистик таҳлили. Филол.фан.б.фалс.док...дисс.автореф. – Самарқанд, 2020; Ш.Юсупова. Диний матнларнинг лингвопрагматик тадқиқи. Филол.фан.б.фалс.док...дисс.автореф. – Фарғона, 2021.
[40]Қадимий ҳикматлар. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1986.

connection of theonyms adopted from the Persian language with Sufism literature, there is influence of fiction on the national language;

it is defined that the customary theonyms with their nominal linguistic meanings consist of the universal lexicon, which is used in both the popular language and the literary lexical layer used only in the literary language, while figurative theonyms are characterized that they are the language and speech units used in the language in the literary style, mainly classical poetry.

it is substantiated that the degree of usage of the theonyms belonging to the universal lexical layer in the speech of religious figures and the public and their non-differentiation is universal, this lexical layer is the most actively used lexicon in religious ceremonies, which performs an important poetic function in expressing the speaker's psyche;

it has been proved that figurative theonyms are based on artistic-aesthetic transfer as a form of address and subjective assessment expressed in it.

Practical results of the study:

it is based on the emergence of theonyms, the expansion of their fields of use and rituals in accordance with historical conditions, factors in the change of the level of use, the exchange of religious views, which are also reflected in the meaningful group of words expressing the concept of the Creator;

it is revealed that customary theonyms are the product of mythological, religious-mythological thinking, while figurative theonyms are the product of artistic-aesthetic thinking;

extended and unextended types of figurative theonyms are distinguished, the descriptive character of extended types and the expression of subjective assessment in them, emotional-expressive features are determined;

it is proven that the conclusions made during the research will be supplemented with new information for the fields of lexicology and lexicography, stylistics, literary studies and poetics, and will serve in the creation of syllabus, manuals and textbooks in these disciplines, and their further improvement.

The reliability of the research results is based on the precise definition of the problem, the justification of the conclusions drawn by methods such as description, classification, comparative-typological, contextual and functional analysis, the use of reliable sources and dictionaries, the introduction of theoretical ideas and conclusions into practice, the confirmation of the obtained results by authorized systems.

Scientific and practical significance of the research results.

The scientific and theoretical conclusions of the research results on the theonyms in the lexicon of the Uzbek language, their place in the lexicon of the language as a special lexical layer, their characteristic to speech styles and forms, stylistic and poetic functions can be used in the further development of the sciences of linguistics and stylistics. The ideas put forward in the research serve to improve research and scientific approaches in the fields of lexicology, lexicography and stylistics. These determine the scientific and practical significance of the research.

Implementation of the research results. The scientific results of the study of theonyms in the Uzbek language and their linguopoetics were used in the following projects:

the theoretical views on the customary theonyms with their nominal linguistic meanings consist of the universal lexicon, which is used in both the popular language and the literary lexical layer used only in the literary language, while figurative theonyms are characterized that they are the language and speech units used in the language in the literary style, mainly classical poetry have been used in the fundamental project OT-F-1-100 "Theoretical and practical improvement of socio-cultural activities of children with disabilities using the artistic and creative means", realized in 2017-2020, which was efficient in forming the spiritual and moral qualities of young disabled people in developing their artistic creativity, and increasing their aesthetic taste. (Reference 04/5506 of Fergana State University dated November 3, 2023). As a result, the spiritual and moral qualities and artistic creativity of young people with limited opportunities have increased;

the conclusions regarding the fact that figurative theonyms are based on artistic-aesthetic movement as a form of motivation-appeal and the expression of subjective evaluation in it, have been used in practical project №PZ-20170930223 "Improving the mechanism of increasing the social activity of young people in the development of a democratic and legal society" realized within the framework of the State scientific and technical programs for 2018-2020 (reference 04/5958 of Fergana State University dated October 17, 2024). As a result, the quality, content, effectiveness and popularity of the materials prepared within the framework of the project have been significantly increased due to the presentation of the materials in an understandable and memorable way;

the results on the degree of usage of the theonyms belonging to the universal lexical layer in the speech of religious figures and the public and their non-differentiation is universal, this lexical layer is the most actively used lexicon in religious ceremonies, which performs an important poetic function in expressing the speaker's psyche have been used in the fundamental project № OT-F-1-100 "Scientific and methodological foundations of improving the system of socio-cultural adaptation of children with disabilities" in order to form the spiritual and moral qualities of young people with disabilities, develop their artistic creativity, and improve their aesthetic taste (Reference 01 of the Fergana Regional Branch of the Republican Center for Social Adaptation of Children dated January 4, 2024). As a result, the humanitarian qualities, creativity, and aesthetic taste of young people with limited opportunities have increased.

Approbation of the research results. The scientific conclusions of the dissertation work were presented in the form of a lecture at 6 international and 2 national scientific-practical conferences.

Publication of research results. 18 scientific works on the topic of the dissertation, including 1 dictionary-information, 10 scientific publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, 4 of which were published in foreign journals .

Structure and scope of the study. The dissertation consists of an introduction, three main chapters, each of which consists of two chapters, conclusion and a list of references. The total volume is 158 pages.

THE MAIN CONTENT OF THE DISSERTATION

The first chapter of the study is called "**Theonyms in the Uzbek language and their nominative bases**", and its first part is called "**Description of theonyms in the Uzbek language**".

Theolinguistics as a term "was first brought into scientific life in 1981 by the Belgian linguist, the "father of theolinguistics" Jean-Pierre van Noppen" [41]. The terminological explanation of the word "theolinguistics" is given in D.Crystal's "Dictionary of Linguistics and Phonetics" [42] as "a term used for the science that studies the relationship between language and religious views and religious practice".

Theolinguistics has expanded and deepened due to the research conducted by European scientists in connection with the sciences of cultural studies, philosophy, sociology, and psychology. Nowadays the content of the world linguistics to study the relationship between language and religion has expanded even more. Scientists of the field confirm that within the framework of theological studies, research is being conducted in the following directions: "verbalization of religiously marked concepts; importance of texts in sacred books in terms of precedent and intertextuality; cognitive and linguocultural aspects of religiously marked linguistic units; functions of religious language in religious and secular society; communicative and discursive features of religious language; classification of religious texts according to genre and stylistic features; comparative study of religiously marked linguistic units; linguistic study of the times doctrines in the holy books; the influence of religious factors on written and oral speech; reflection of religious-mythological consciousness in various texts; functional-methodical analysis of the religious text and its linguo-pragmatic features, etc"[43].

In Uzbek linguistics, there are not many studies on theological linguistics. In particular, N.Ulukov, T.Yuldashev, M.Umarkhojayev, M.Galiyeva, Sh.Sultonova, Sh.Makhmaraimova, Sh.Amonturdiyeva, Sh.Yusupova conducted scientific research in this field[44].

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[41]Юсупова Ш. Диний матнларнинг лингвопрагматик хусусиятлари. Филол.фан.б.фалс.д-ри...дисс. – Фарғона, 2021. – Б. 17.

[42]Юсупова Ш. Диний матнларнинг лингвопрагматик хусусиятлари. Филол.фан.б.фалс.д-ри...дисс. – Фарғона, 2021. – Б. 17.

[43]Султонова Ш. Диний фразеологизмлар трансформацияси: семантик ва лингвомаданий аспектлар. Филол. фан.док...дисс.автореф. – Тошкент, 2022. – Б. 7-8.

[44]Улуқов Н. Экзотик лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021; Юлдашев Т.К. Навоий ва Бобурнинг ислом фарзларига бағишланган асарларида қўлланган шаърий атамаларнинг лисоний таҳлили. Филол.фан.номз...дисс.автореф. – Тошкент, 2003; Умархўжаев М. Диний атамалар ва иборалар. Оммабоп қисқача изоҳли луғат. – Тошкент: Адабиёт ва санъат нашриёти, 2016; Галиева М. Дунёнинг лисоний тасвирида диний-мифологик тафаккурнинг акс этиши. Филол.фан.док...дисс.автореф. – Фарғона, 2019; Султонова Ш. Диний фразеологизмлар трансформацияси: семантик ва лингвомаданий аспектлар. Филол.фан. д-ри...дисс. – Тошкент, 2022. Султонова Ш. Муқаддас китобларда замон категориясининг лингвомаданий хусусиятлари. Филол.фан.б.фалс.док...дисс.автореф. – Фарғона, 2018; Махмараимова Ш.Т. Оламнинг миллий лисоний тасвирида теоморфик метафоранинг когнитив аспекти. Филол.фан.б.фалс.д-ри...дисс. – Қарши, 2018;

In the work of N.Ulukov, the interpretation of the exotic lexicon in linguistics and translation studies, research and linguistic features of it used in religious texts were studied; Shariat terms in the poetry of Navoi and Babur by T.Yuldashev were researched; religious terms in the dictionary of M.Umarkhojayev were analyzed and interpreted; M.Galiyeva's research focuses on the religious image of the relationship between language and religion, the reflection of existence in the human mind and thinking, and the problems of the reflection of this image in language; in the researches of Sh.Sultanova, the category of time in religious texts, in later works the transformation of religious phraseology was analyzed in semantic and linguistic aspects; Sh.Makhmaraimova conducted scientific research on the study of theomorphic metaphors and created the "Brief conceptual dictionary of theomorphic metaphors of the Uzbek language"; Sh.Amonturdiyeva examined the phonetics, lexis, morphology and syntax of religious texts from a stylistic aspect; Sh.Yusupova conducted the research on methodological, functional and linguistic pragmatic features of religious texts.

U.Kabilov, Sultanmurad Olim, I.Mannopov, G.Toychiyeva have researched issues related to religious doctrines in various aspects in Uzbek literary studies[45].

In Uzbek linguistics, the basis of determining theonyms is shown in different ways. For example, N.Ulukov writes: "Professor E.Begmatov shows that special names given to religious concepts and ideas, holy shrines, as well as prophets and saints are theonyms. In the manual "Tables of the Uzbek language" it is indicated that the nouns assigned to divine powers are theonims. N.Khusanov shows that the names of the prophets are the main part of theonyms... In fact, the term theonym means "names of God". In our opinion, it is more correct to include nouns representing God and his attributes and angels in theonyms"[46].

In fact, the literal meaning of the term refers to the concept of "names of God". Agreeing with the opinion of N.Ulukov, it can be noted that defining theonyms limits and clearly expresses the meaning of the term: theonyms are nouns that express the names of the Creator and His attributes in a noun form. Customary theonyms belong to this sphere. There are also verbal theonyms that perform a poetic function, used individually in the sense of the Creator, and they form a group of figurative theonyms.

It is known that man lived in the conditions of the first primitive community by getting the natural food. The provider of human life is nature, it is the owner of everything taken separately in its bosom, that is, the Lord (Владыка)[47]. Therefore, it is worthy of worship, man considered himself a part of this Lord and developed

Амонтурдиева Ш.Р. Ўзбек диний матнининг функционал-стилистик таҳлили. Филол.фан.б.фалс.док...дисс. автореф. – Самарқанд, 2020; Юсупова Ш. Диний матнларнинг лингвопрагматик хусусиятлари. Филол.фан.б. фалс.док...дисс.автореф. – Фарғона, 2021.

[45]Қобилов у. Масиҳ тимсолининг мумтоз адабиётдаги бадиий талқини (XII-XV асрлар). Филол.фан.номз. ...дисс.автореф. – Самарқанд, 2001; Султонмурод Олим. Ишқ, ошиқ ва маъшуқ. – Тошкент: Фан, 1992; Маннопов И. Ҳикматнавислик анъанаси. – Тошент: Qaqnus media, 2019; Тўйчиева Г. Ислом даври шеъриятида аруз тизими ва унинг эволюцион тараққиёти. Филол.фан.док...дисс.автореф. Тошкент, 2018. – 75 б.

[46]Улуқов Н. Экзотик лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021. – Б. 79.

[47]Религия кочевников: тенгрианство. https://www.youtube.com/watch?v=XfIw7XbTmqE. (Дата обращения 2022, июнь).

together with his Lord[48]. Turks, at first, prayed to this Lord. While the word God is interpreted as a lexical unit, "Древнетюркский словарь" shows its meaning of heaven. Also, among the meanings of God, heavenly, divine, the meanings of governor (emir, sultan), master are also shown. But the fact that God dominates over the meanings of other heavenly names becomes more clear in the following comments: tangrichi (a person who believes in God) – a religious person, a priest, a worshiper; tangridaki – located in the sky, heavenly; tangridam – divine, divine knowledge, ruler from the people of God; tangrikan – divine; tangrikla – praying to God; tangrilik – acceptable to God; tangrilikdagi – located in the temple of God[49].

Tangri (God) is recorded as God by I.V.Stebleva. It seems that Tangri is a name that has its own epithets and functions - the Name of Creation. It can be concluded that belief in Tangri is not paganism. Based on this, D. Shokirjon comes to the conclusion that 'tangrichilik (trust in God) is not paganism" [50]. So, Tangri is a common Turkic theonym formed in ancient times.

It can be concluded from the materials we have studied that in the Uzbek language, theonyms belonging to the common Turkish lexicon such as *Ega, Tangri, Ko'k, Bir, Biru Bor, Bayat//Bayot, Ugan//Ugon* have been used since ancient times. In the Uzbek language, the pronouns "oz" and "u" do not name the Creator directly, but refer to the Creator.

In the second part of the chapter entitled **"Description and classification of the theonyms borrowed into the Uzbek language"** the borrowed theonyms are studied.

Due to the introduction of Islam to Central Asia, a number of theonyms from Arabic and Persian-Tajik were transferred to the Uzbek language. One of these is the customary theonyms, such as *Allah, Rab*. Religious literature and Islamic rituals played a major role in the assimilation of these words. As the most active theonyms in the language dictionary, the word Allah has been actively used both in spoken and in written speech. In A.Oripov's dramatic epic "The Road to Paradise" the most actively used appropriated theonym is Allah. It is used more than ten times throughout the epic.

The word "Haq" (Truth) is also borrowed from the Arabic language. Neither the "Annotated Dictionary of the Uzbek Language" nor the "Annotated Dictionary of the Language of Alisher Navoi's Works" show its theonymic meaning. In the following dictionary, the stable phrases "haq amri", "haq yo'li" are interpreted as "God's order", "the way of God". In the first explanation, the word "Haq" is replaced by the word "god", which means that it is understood that by "word of God" is fulfilled by God's permission. *Haq* is a usual or customary theonym.

The theonym Khaliq is used in written literature in two phonetic variants: Khaliq - Halloq.

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[48]Тенгрианство – древнее мировозрение тюрков. https://www.youtube.com/watch?v=zO-gRAfsoO8. (Дата обращения 2022, июнь).

[49]Древнетюркский словарь. – М.: Наука, 1969. – С. 544-545.

[50]Религия Тангрианстово – особенности и характеристики. https://www.youtube.com/watch?v=AaTAiKQ5cGE. (Дата обращения 2022, июнь)

– Lekin bunday manzarani his etgani choq,
Nogahoniy qo'rqinch bilan titrab ketardi.
Osiymanmi? Yaratding-ku meni ham, Xalloq,
Deya tunlar Tangriga jim sukut etardi.

A.Oripov

(But when it is felt such a scene,
It was trembling with sudden fear.
You created me too, Khalloq,
Saying this, the nights were silent to God.)

Illoh is a theonym borrowed from the Arabic language. It is used both in spoken language and in written speech.

Another theonym used historically in the Uzbek language is the word *kirdikor.* This word is explained in the two-volume "Annotated Dictionary of the Uzbek Language" as "bad, dirty deeds, behavior", and in the five-volume edition of the dictionary, which is considered the next edition, the meaning of Creator is also given[51]. In the "Annotated Dictionary of the Language of Alisher Navoi's Works" [52] it is explained as "Creator" and "God".

In classical poetry, the word "beniyaz" means the name of the Creator in a customary sense, expressing the concept of having no need for anything. As a theonym, this word is used in the language of the works of Alisher Navoi and Mashrab.

Qilmadim umrumda bir rakat namoz,
Sarbasar mahzi niyoz, ey Beniyoz.

Alisher Navoiy

(I have not prayed even once in my life, O Beniyaz.)
Mahv etibsan Mashrabo devonani, ey Beniyoz,
Bir pari tal'at, shakar guftordin ayrilmisham.

Mashrab

(You have destroyed crazy Mashrabo, O Beniyaz,
I was separated from my fairy)

The terms *Khudo, Parvardigor,* which are broadly used in the Uzbek language, were borrowed from the Persian-Tajik language in the process of cultural and educational relations. The contribution of literature has a great place in this. One of the factors of its broad use in both oral and written forms of speech is explained by the influence, role and place of literature.

The broad use of the theonym of *Khudo* in the Uzbek language and the fact that it is deeply assimilated among the people can be seen from the fact that the verbs to *want, hit, save, give, fear*, are added to this word and are also widely used.

As a widely used theonym, this word comes together with many other words and serves to define the meanings of these stable phrases. One of such stable phrases is formed when it is connected with the word "want". This phrase is widely used both in colloquial language and in the literary language.

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[51]Ўзбек тилининг изоҳли луғати. Икки томлик, I том. – М.: Рус тили, 1981. – Б. 387; Ўзбек тилининг изоҳли луғати. Беш жилдлик. II жилд. – Тошкент: O'zbekiston milliy ensiklopediyasi, 2020. – Б. 372.
[52]Алишер Навоий асарлари тилининг изоҳли луғати. Тўрт томлик. II том, – Тошкент: Фан, 1983. – Б. 117.

It is known that historicism looks at and evaluates each event from the perspective of the historical conditions in which it was created, the historical stages it passed through, and how it became. This also applies to theonims, theonimical concepts and words representing these concepts. Based on these principles: the words *Ega//Egam, Tangri* are historically used among these theonyms, while *Bayat//Bayot, Ugan//Ugon, Kirdigor* theonyms are not used in modern Uzbek language.

With the introduction of Islam to Central Asia, the use of theonyms borrowed from the Arabic and Persian-Tajik languages became to be widely used.

In the "Kutadgu Bilig" epic, words belonging to the theonymic field are used in two hundred and forty places. Two hundred and twenty one of them are theonyms specific to Turkic languages. This is 92.8% of all theonyms.

In the poems of the Haj Daftari series, theonyms are repeated in forty places. The names *Allah, Rabb, Haq, Khaliq* belonging to the Arabic language are repeated thirty one times. This is equal to 77.5%. The most repeated is *Allah.* Its use sixteen times – 40%; *Rab* seven times – 17.5%; Haq five times – 12%.

Uzbek theonyms are used five times – 12.5%, of which Ega twice – 5%; Tangri is mentioned three times – 7.5%.

Khudo, Parvardigor, belonging to the Persian-Tajik language, occurs twice – 10%.

It seems that theonyms borrowed from the Arabic language are frequently used in the poems of the "Haj Daftari" series.

In the second chapter, known as "**Semantic and structural description of speech theonims",** the first part, called **"Lexical meaning bases of speech theonyms", e**xplores the linguistic meaning bases of speech theonyms.

It is known that the concept lives in the word, and through the concept, the objects, signs and realities of existence in a broad sense are expressed. This is the nominal meaning of the word, which is stabilized in the national language and is uniformly used and understood by the speakers of this language. The subject, sign and actions expressed in the figurative concept are not directly reflected, but appear through the nominal meaning. A certain word category system, which is formed due to the individual use of words, also includes words expressing theonymic meaning. Such theonyms are theonyms that have not become a stable name for the national language and its speakers, that is, occasional theonyms. This type of theonyms "in addition to expressing the concept of the Creator, also expresses various great virtues and characteristics"[53].

The basis of a figurative meaning is nominal meaning. In order to express the theonymic meaning with the individual use of the word, there must be a lexical-semantic logical connection. Professor Sh.Iskandarova writes the following about this: "In the analysis of linguistic units belonging to the personal name group – P.N.G., it is possible to shift from the general to the specific or from the specific to the general. The first aims to break the whole into pieces, and the second aims to

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[53]Улуқов Н. Экзоти лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021. – Б. 107.

unite the pieces into the whole…" [54] . These principles can also be applied to figurative theonyms as speech phenomena. In this, of course, not uniformity, but generality is observed.

The words used as speech theonyms in Uzbek language are grouped as follows based on the thematic relationship: 1) words expressing the concept of place-space; 2) words expressing the concept of function-task; 3) words expressing the concept of ownership; 4) words expressing the inner world and external appearance of a person; 5) words expressing the meaning of closeness, intimacy, privacy; 6) words expressing the concept of beauty; 7) words expressing the concept of character; 8) words expressing the concept of skill.

In the Uzbek language, the words that occasionally express the concept of Creator are grouped lexically-semantically as follows: 1) words that express the concept of place-space; 2) words expressing the concept of function-task; 3) words expressing the concept of ownership; 4) words expressing the inner world and external appearance of a person; 5) words that express the meaning of closeness, intimacy, privacy; 6) words expressing the concept of beauty; 7) words expressing the concept of character; 8) words expressing the concept of skills; 9) words expressing the names of symbolic images and objects; 10) words expressing the names of plants; 11) mythonyms.

Lexical-semantic words with a certain meaning may belong to the same subject area or vice versa. For example, mythonyms form a specific lexical-semantic field, some of them fall into the field of words expressing beauty in the field of subjectivity, and do not form a separate field of subject matter. As a symbolic image, Laila is included into the field of representing beauty, but the crown, which is a symbolic object, does not a part of this field.

Occasional theonyms, regardless of their field, are necessarily personified, and in this respect they all unite in the "personality field", having different images of a person as a lover, companion. The words belonging to the first group in terms of content are words expressing the concepts of place-space: *Gar qoida ko'tarsayu, izn etsa osmon…(If it is possible, if the heaven permits)*(A.Oripov).

The second group includes words expressing the concept of function-task in the structure of theonymic meaning:

<div align="center">

*Tushubman yo'lungga tanho, o'zungsan menga **g'amxorim**,*
*Yiqilganda qo'lim tutgil, madad qilgil, **madadkorim**.*

Mashrab

*(I am alone on your way, you are the one who **cares** for me,*
*Hold my hand when I fall, help me, my **helper**).*
</div>

In the third group, the topicality is connected with the lexical-semantic concept of possessiveness. The creator is the owner of existence, being. For example:

<div align="center">

Lutfiyi miskinga bu hijron tuni
*Rahm qiling, garchiki **sultonisiz.***

Lutfiy
</div>

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[54]Искандарова Ш. Тил системасига майдон асосида ёндашув. – Тошкент: Фан, 2007. – Б. 105-106.

(Poor Lutfiyi, this is the night of Hijran
*Have mercy, although you are **her sultan**.)*

In the fourth group, lexical units representing the inner world of a person are used to express the concept of the Creator in a figurative sense. The Creator is present in everything, in every particle of this existence. It exists in a person, in his soul, in his spirit.

*Ey **jon**, sanga oningdek bir qul yana topilmas...*
Zinhor anga nazar qil – quldur sanga chu Bobur.
(O soul, you will never find another slave like him...
Look at him, Babur is your slave.)

The theonymic meaning is created on the basis of the words expressing the meaning of the fifth group of friendship, privacy and intimacy. Such words as *Habib, mahramijonan, rozdon, begim,* etc. are the speech theonyms.

*Gar kalomingni Masih anfosi dedim, ey **habib**,*
Ayb qilmaki, g'alat gohe tushar qur'on aro

<div align="right">Alisher Navoiy</div>

*(I called your words the epistle of the Messiah, my **love**.*
Don't blame me, the Quran comes down at odd times)

The sixth group includes words related to the attributes of the Creator. The possessor of all virtues, great and pleasant qualities, his qualities and the names based on these qualities are also beautiful. He is beloved, beautiful, the owner of beauty:

*Doimo ishqingda yig'larman sening, **ey nozanin**,*
Gar bugun kim yig'lar ersa, tongda xandon ayladi.

<div align="right">Mashrab</div>

(I will always cry in love with you, beauty,
Whoever cries today will laugh in the morning.)

Many speech theonyms were created through words expressing the inner world of a person. These are *dilbar, dildor, dilyokar, dilsiton, dilrabo(dear, darling)*, etc. Among them, the word *dilbar* is the most used as a colloquial theonym.

*Tarahhum qil, ayo **dilbar**, qulungga ko'p jafo qilma,*
O'zungga oshno qilding, g'aribu benavo bo'ldim.

<div align="right">Mashrab</div>

*(Have mercy, **darling**, do not punish your slave too much,*
You made me your friend, I became miserable.)

There are various images that are stabilized in the people's mind and thinking, and are understood by the speakers of the national language in the same way, and the concepts of beauty and ugliness are expressed. Yalmogiz has become a symbol of evil and ugliness. And Laili serves for the figurative expression of the concept of the Creator with the meaning of beauty.

*Har zamone **Laylidin** menga kitobatlar kelur,*
Senki Majnun bo'lmasang, bolu parimni kavlama.

<div align="right">Mashrab</div>

*(I always get messages from **Laylidin**.*
If you're not crazy, don't take my sweet fairy.)

Among the heavenly bodies, the moon is considered as a body that represents the concept of beauty. The moon, which represents beauty in the minds of the people, has become a symbolic image. This is the basic meaning for the Creator.

*Eyki, istarsen o'zungni fard ul **oy** ishqida,*
Avval oning g'ayri yodidin o'zungni ayla fard.

Alisher Navoiy

*(Hey, if you want to be alone in the love of the **moon**,*
First of all, think of yourself as an individual.)

In the language, the occasional expression of the Creator's name occupies a large area compared to the customary expression, and in this area, the expression of his name in connection with the concept of beauty is of great quantity.

In the seventh group, the category of words expressing the concept of character is widely used in the speech expression of the concept of creator. By means of such words, as a rule, properties, virtues and peculiarities that are opposite to each other are expressed. The following words are actively used in the speech expression of the creator's name:

1. Character of loyalty and disloyalty

*Ki sensiz naylayin ushbu jahonni, ey **vafodorim**,*
Azobi qabr – hijron dardidin albatta osondur.

Mashrab

(That I will leave this world without you, my faithful one,
The pain of the grave is certainly easier than the pain of parting.)

2. The words "kind" and "unkind"act as a verbal theonym.

*Tashnalab qoldim g'amingda **mehribonim**, qaydasan?*
Oh urub yig'lab yururman, jonajonim, qaydasan?

Mashrab

*(I feel lonely, **my dear**, where are you?*
Oh, I'm crying, my love, where are you?)

3. The word *Shoh (King).*

*Qiyo-qiyo boqishing jonim olur, ey **sho'x,***
Takalluming dog'i jismimga jon solur, ey sho'x.

Munis

(when you look at me, my soul is your care, oh,King,
The stain of the talk breathes life into my body, oh, King.)

4. At the core of the connoisseurship of wise debates there are knowledge, the state of being knowledgeable, logics of knowledge. These meanings also serve as the basic meaning for speech theonyms.

Kimdin o'rganding muncha jafoni,
*Ey **nuktadonim**, ishqingda o'ldim.*

Mashrab

(Who had endured such sufferings,
Oh my partner in debates, I died in love with you.)

5. Chastity represents character's purity, cleanliness, truthfulness, honesty and extreme distance from incitement and slander. These words have a basic meaning to express the concept of the Creator.

Pokbozam, *xoriji dunyoi ukbodin judo –*
Suratim garchi bashar keldi, malakdur siyratim.

<div align="right">Mashrab</div>

(My pure, leaving the foreign world -
Although my picture is finished, my pure.)

6. Giving joy is one of the attributes of the Creator.

Ey **safobaxsh**, *nafsi fir'avinimga bir shamshir ur,*
Toki hamrohi Muso bo'lsun meni bu xislatim.

<div align="right">Mashrab</div>

(Oh jovial, stick the sword into my pharaoh's eagerness,
May Moses be my companion.)

7. When expressing mental states such as complaints and reproaches against the Creator, many words such as slanderous, scheming, oppressor become proper nouns.

Qaydanam tuttim o'shal sho'xi **sitamgar** *etagin?*
Sitam etgancha ko'ngul ushladi dilbar etagin.

<div align="right">Uvaysiy</div>

(Where did I get the hem of that Oppressor kin?
While you oppressed my soul stuck to your hem)

8. In the term Rohatijan, the meaning of giving pleasure to the soul, as a basic meaning, represents the Creator and also represents the character.

Na qattiq kun edi, ey **rohati jon,**
Seningdek ofati jonga yo'luqtum.   .

<div align="right">Mashrab</div>

(It was a hard day, **O happy soul,**
I followed you to please myself.)

9. It is painful to reach the Creator, then He is called the oppressor.

Emdi, ey **zolim**, *qilursan kimga zulm,*
Munis o'ldi hajring ichra zor o'lub.

<div align="right">Munis</div>

(O oppressor, who do you oppress?
Munis died seeking for you.)

10. Talkhguftar acquires a theonymic meaning as the opposite of the words guharbor and la'li guharbor.

La'l ila gavharni ey daryovu kon, arz aylamang,
Kim alarda qadr yo'q ul **la'li guharbor** *ollida.*

<div align="right">Munis</div>

(Don't complain, oh river and mine of the pearl,
Those who do not have dignity are in the dark.)

11. Compassion is an eternal quality of the Creator, but it is called hard-hearted because it is not easy to achieve.

*Ey **ko'ngli qattiq**, rahm aylamaysan,*
Qilg'il nazzora bechoralarg'a.

<div align="right">Mashrab</div>

(O hard-hearted one, you have no mercy
Look at the poor people.)

12. The word "murderer" is also used to express reprimanding, blaming, and rebelling. Even in this case, separation from the Creator is not expressed in absolute terms.

*Yuzungni ko'rdim emdi ko'zlarimni bog'la, **ey qotil***
Ki, nogah bo'lmag'aylar o'zga yuzni ko'rgali moyil.

<div align="right">Alisher Navoiy</div>

(I saw your face, tie my eyes, murderer
The people suddenly tend to see a stranger's face.)

13. In the basis and essence of cruelty, together with "hardness of heart", the words expressing the concept of "tyranny" are referred to.

*Rahm ayla manga, ey, **bag'ri qattiq**,*
*Diydam to'la qon, ey sho'xi **zolim**.*

<div align="right">Muqimiy</div>

*(Have mercy on me, O **Cruel one**,*
*My soul is full of blood, you, **Tyrant**.)*

14. When describing the creator, the adjectives cunning and crafty are also used as proper nouns.

*Jahon **makkorasi** dilkashdur, ammo kimki aqd etsa,*
Ipak jon rishtasi yormoq, anga din naqdi kobindur.

<div align="right">Alisher Navoiy</div>

*(The **cunning** of the world is a heartbreaker, but whoever commits,*
If the silk bond of the soul is broken, then the essence of the religion is lost.)

Skill and artistry are qualities characteristic of the Creator. He created the existence and its parts skillfully, in balance, proportionally, as a "painter of eternity"[55].

***Azal naqqoshikim**, chekti yana oy naqshini go'yo,*
Qalam sof aylar erdi sizg'ali ul dilrabo naqshin.

<div align="right">Alisher Navoiy</div>

(I am a painter, and if drew the moon,
the pen can draw the beautiful pictures.)

In artistic discourse, the concept of the Creator is expressed by the words mashshota, sun', and qazo (dead), which are used with this word.

***Mashshotai qazo** bezamish xolu xating*
Beixtiyorliqda manga bormu ixtiyor?

<div align="right">Alisher Navoiy</div>

(You are decorated by the Dead
Is there a will in involuntarily?)

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[55]Алишер Навоий асарлари тилининг изоҳи луғати. Тўрт томлик. I том. – Тошкент: Фан, 1985. – Б. 55.

The Creator is also expressed in such compounds as *qazo artist*, *qazo farmer*, and *qazo narrod(artist of death, peasant of death)*.

> **Qazo musavviri** *go'yo hal etti la'liy rang,*
> *Labing aqiqini aylar mahalda rangomez.*

<div align="right">Alisher Navoiy</div>

> *(The artist of death used the purple color,*
> *by delusive speech, which comes from the mouth.)*

The thematic groupings listed and indicated also include words with many potentials of theonymic meaning. Such groupings are based on the basic meaning.

In the second part of the second chapter, known as "**Structural analysis of figurative theonyms",** the structure of figurative theonyms used in the Uzbek language is studied.

Bayat//Bayot, Ugan//Ugon, Tangri, as well as the borrowed Allah, Parvardigor, used in Uzbek, are structurally simple theonyms. Occasional theonyms are structurally divided into simple and complex types as figurative theonyms based on shift of meaning.

Not all verbal theonyms used in a figurative sense have the potential to become the basis of formation. They differ in this regard: words such as oy (moon), tabib (healer), hakim (ruler), habib (lover), sulton (king), ayyor (cunning), oshiq (belover), ma'shuq (beloved) are not the basis of word formation.

The words pari (Fairy), hur (beauty), and malak (beauty) are among the mythonyms that express the meaning of the creator, and as the basis of creation, they belong to the group of widely used theonyms.

> *Junun ichra majnun emas, ey pari,*
> *Yo'lingda bu oshufta xolingcha xo'b.*

<div align="right">Munis</div>

> *(The mad is not crazy, fairy.*
> *It is your state, don't be confused)*

> *Ul parivash ishqidin, nosiq, meni man' etmakim,*
> *Telbalik vaqtiyu oshiqlik zamonidur manga.*

<div align="right">Alisher Navoiy</div>

> *(This fairy is your beloved, don't disregard me,*
> *It's a time of madness and a time of love.)*

Pari as a proper simple noun in the first stanza. **Parivash**, used in the next stanza, is a simple derived word that expresses the concept of the Creator with the meanings of fairy-like.

It is the basis of creation of proper nouns with a symbolic meaning that are used as theonyms. **Layli** is one of those symbols.

> *Ayo laylivashim, bir g'amzayu noz birla o'ldurding,*
> *Firoqing dashtida Majnun ila hamxona yig'larman.*

<div align="right">Mashrab</div>

> *(Ayo Laylivasim, you killed me with a smile*
> *I cry together with Majnun sincerely parting.)*

The words ***barno, zebo, nozanin***, which are used as figurative-speech theonym with the meaning of beauty, do not have the potential to form the word. "***Mah***" can be used as the basis for the derivations in forming the words.

Yuz ochib kelgil, ey mahvash, quyosh yanglig' xirom aylab,
Boshimg'a soldi savdo firqating subhimni shom aylab.

Ogahiy

*(Come with your face open, ey, **beauty**,*
the sun moves around like moving around the sacred place,
It gives me the problem, turning my morning into evening.)

The combination of Mah and Liqo components also means the Creator with the meaning of expressing beauty.

*Sen yaqo chek otlanib, ag'yor ila, ey **mahliqo**,*
Men yiroqdin rashk ilgi birla yirtarmen yaqo.

Munis

(You, Beauty, ride and ride hard.
I am full of jealousy far from you.)

As ayyor, sho'x, makkor (sly) root morpheme expressing the meaning of character, do not serve as the basis for the creation of a new meaning. The word "merciful" is the main meaning component as a root morpheme.

Jonim ichra otashi mehring bo'lubdur shu'la zan,
Ko'rguzub bir mehr, ey nomehribon, kelmasmusen.

Munis

(It is your love that fills my soul,
You will not come, O unmerciful one.)

In the above-mentioned types of theonyms made from the combination of root and affixal morphemes, the root morpheme itself expresses the concept of the Creator.

In the next type of simple derived theonyms, the root morpheme is not used to express the theonymic concept alone. For example, the words *madad(help)* or nom (name) do not express the concept of the Creator. Madadkor - "he, who helps", nomdor - "he ho has a name" expresses the concept of the Creator.

The words sitam (anger), zulm (aggression), vafo(devotion), which express the concept of habit - character, are not used in the theonymic sense, but are used instead of the name of the Creator as derived words: ***Sitamgarni*** *oshno deb bo'lurmi* /Is it possible to call an angry person a friend (Uvaysiy); *Ki sensiz naylayin ushbu jahonni, ey **vafodorim**/What should I do in this world without you, my **devoted** (Mashrab).*

These are words made by affixation and used in speech theonymic sense.

Speech theonyms are also created by joining two independent words.

1. One of the components of a compound word is used separately to express the theonymic concept with a figurative meaning, the other is not used. For example, the word "*sarv*" *(cypress)* is used as a theonym in speech. Don't be shy, you cypress(Munis). But the second components of the compound words sarvqomat, sarvikad, sarvinoz are not used separately in the theonymic sense.

2. In the second type of speech theonyms formed in the form of a compound word, each component that makes up a compound word expresses a theonymic meaning separately.

Har dam meni kuydirguchi ul ishvanamodur,
Mavzun qadi shamshod,
Siymin zakaku lola ruhu mohliqodur,
*Chun **huri parizod**.*

<div align="right">Mashrab</div>

(He is always the one who makes me suffers,
As beautiful as the tulip, as beautiful fairy.)

3. In the next type of speech theonyms expressing the concept of the Creator in the combined word type, the words included in the combination are not used separately with theonymical meaning.

То истаб оғоз қилди ул қуёш сиймо манго
Тийра зиндин батардур бу ёруқ дунё манго.

<div align="right">Комил</div>

The third chapter of the study is titled "Linguopoetic description of theonyms", and its first part, named "Linguopoetics of customary theonyms", discusses the characteristics of customary theonyms in speech styles and poetic functions. When the theonyms of this category are classified on the basis of whether or not they are used by the general public, as a linguistic phenomenon, they are divided into two: theonyms belonging to the neutral lexical layer, theonyms belonging to the bookish lexical layer.

Theonyms belonging to the neutral lexical layer are theonyms that are used widely both in colloquial speech and in literary language. They can also be defined as an inter-stylistic lexical layer. Only one aspect distinguishes them from each other: theonyms belonging to the neutral lexical layer have their own synonyms, inter-stylistic lexicon does not have "stylistic synonyms"[56]. Because among theonyms such as Khudo, Allah, Parvardigor (Creator) there is no dominant word. Depending on the situation of the speaker in the speech situation, one of them is used. In the translation of the Koranic texts, the names of Tangri and Allah can be taken literally. For example, "Your Tangri is the only Tangri. He is the Most Merciful, the Most Merciful". [57]

"Tangri" theonym in the quoted verse is equal to "Allah". However, in the word combination "The book given by Allah" [58], even if it is possible to change the word Allah with the word Tangri according to the language rules, it is impossible due to the speech and logical-essential norms. Because the sacred book was given by Allah and it is fixed expression. Theonyms used in the Uzbek language, such as Egam, Tangri, Khudo, Allah, Parvardigor, belong to the universal or neutral lexical layer. When the literary language is divided according to the usual written-reading and oral-speech basis, the ideal language of sermon is considered an example of

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[56]Ҳожиев А. Тилшунослик терминларининг изоҳли луғати, – Тошкент: Ўзбекистон миллий энциклопедияси, 2002. – Б. 118.

[57]Қуръони карим. Алоуддин Мансур. Изоҳли таржима. – Тошкент: Шарқ, 1992. – Б. 19-20.

[58]Қуръони карим. Алоуддин Мансур. Изоҳли таржима. – Тошкент: Шарқ, 1992. – Б. 20.

literary-oral communication[59]. M.R.Galiyeva includes the term Allah, which is used in the Uzbek language, among other terms such as God, Gospod, Yahve, Zevs, Brahma, Ahura Mazda, in the scope of the universal religious lexicon[60].

Sh.Yusupova writes that "religious texts differ from other types of texts according to their stylistic features"[61]. The specific aspects of this distinction as a type of text are clearly defined by N.Ulukov: "... religious texts differ from other types of texts in terms of their linguistic nature, essence and content of official, artistic, scientific character and constitute a separate type of text"[62].

Theonyms can be used functionally as neutral words, as well as with an emotional-expressive connotation in their lexical meanings. But religion expresses a person's emotional relationship to the external forces that rule over him. The use of words expressing theonymic meaning with their nominal meanings in the context of a poetic text acquires intellectual importance in instilling divine concepts into the human mind and affects the human soul, acquires spiritual significance.

This kind of situation is observed in the speech of Tursunoy, one of the characters of the tragedy "Dead in early years" by Abdulla Badri. The theonym Khudo (*God)* occupies a central place in the depiction of the deep affective state of the hero's inner psychology.

– Oh, Xudo. Nimaga mani muncha badbaxt qilib yaratding? Nimaga mani tug'dirib, o'sdirding? Nimaga bu qaro kunlarni, bu balolarni ko'rgazasan? Bu kunlarni ko'rguzguncha, bu mehnatlarni va azoblarni, bu rasvoliklarni ko'rguzguncha ... ko'rgazmasang, nima bo'lardi? Maningdek tolesiz bandang hech bormi? Agar manim toleim shunday qaro bo'lib, qolgan umrim ham toleqarolik minan o'ta turgan bo'lsa, hozir jonimni ol! Jonimni olsang, yaxshiroqdur. Qayta jabr-jafolardan qutular edim. E, bor Xudoyo! Ol, jonimni ol!...

(–"Oh, God. Why did you make me so miserable? Why did you give birth to me and raise me? Why do you show these dark days, these troubles? What would happen if you had not shown these days, these labors and sufferings, these disgraces? Have you ever had a slave like me? If my destiny is so dark, and the rest of my life is full of misery, take my life now! It is better if you take my life. I would avoid further harm. Eh, existing God! Take my life!...)

In this poetic passage, the girl's emotional state or affective psychological state is expressed in her rebellion against God. God, the addressee, as the object of appeal, is the highest and the last of man's supplication, prayer, blame, and there is no one else after him and higher than him.

It is necessary to dwell on one more feature that needs to be analyzed in the poetics of customary theonyms. This is the definition of ways to strengthen the emotional expressiveness created in the content of sentences with theonyms. There are two ways to further increase emotional expressiveness using theonyms:

[59]Николаева Н.Г. Проблема "Церковно-религиозного" стиля в современном русском языке. Известие вузов. Северо-Кавказский регион. Общественные науки №6, – Казань. 2008. – С. 124

[60]М.Р.Галиева. Дунёнинг лисоний тасвирида диний-мифологик тафаккурнинг акс этиши. Филол.фан.док. ...дисс.автореф. – Фарғона, 2009. – Б. 19

[61]Юсупова Ш. Диний матнларнинг лингвопрагматик тадқиқи. Филол.фан.б.фалс.док...дисс.автореф. – Фарғона, 2021. – Б. 18.

[62]Улуқов Н. Экзотик лексика. – Тошкент: Усмон Носир медиа нашриёти, 2021. – Б. 23.

1) the method of using theonyms together with emotional exclamations. Emotional exclamations enhance emotions such as joy, sadness, longing, surprise, desire, fear, anger, hatred in terms of emotional expressiveness.

Yo rab, sengadur yuzum qaro gar oq qil,
Har nav' sening rizong erur andoq qil!

<div align="right">Bobur</div>

(Oh, Lord, curse me, a wretched creature,
Do whatever you like!)

2) the method of repeating theonyms. Repetition method of theonyms is very important in revealing the psychological state of a person with an artistic image.

Gunoh qilgan bo'lasam jazo qil, Tangrim,
Iymon sozga iymon ato qil, Tangrim,
O'zingdan inoyat tilarman, Olloh!
O'zingga ibodat qilarman, Olloh!

<div align="right">Dushan Fayziy</div>

(Punish me, O Lord, if I have sinned.
Add more faith to the word faith, God,
I am blessed by you, God!
I pray to you, God!)

It seems that the expression of the speech situation in the psychology of the character was revealed through the epiphoric repetition of theonyms at the end of each sentence. This is one of the important functional features of the poetics of theonyms.

Repeated theonyms perform tasks such as strengthening the meaning in speech, emphasizing emotional-expressive shades, and further increasing the poetic effect.

The second part of the third chapter, known as "Linguopoetics of figurative theonims", analyzes the linguopoetic function of these theonims.

The figurative theonymic lexical layer is words that express the concept of the Creator without losing their nominal meaning and on the basis of this nominal meaning. In this respect, the figurative theonym is considered a product of logical thinking. For example, according to the mythological interpretation, *hur* is "a beautiful girl in heaven". This feature is used to express the concept of the creator and to name him. The basis of interpretation is the concept of beauty. Figurative-metaphorical transfer is the most productive way in the creation of the figurative theonymic lexical layer. From this point of view, as a speech phenomenon, this lexicon is a product of artistic-aesthetic thinking.

"Language is a wider and more immeasurable phenomenon than grammar and philology. This is a poetic testament of the spirit and culture of the people, a typical representation of the ideas and images that were formed under their influence. If we want to get to the core of this ancient content, if we want to understand the thoughts of people who spoke this language in the past, in a certain sense, romantic and poetic approaches will be necessary ..."[63].

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[63]Неру Дж. Открытие Индии. – М.: изд.политической литературы, 1989. – С. 160-161.

Romantic visions, views of the fairy represented by poetic observations are connected to ancient mythological lines of thought. According to these views, it is imagined that fairies in the form of beautiful girls or women also live in water sources (rivers, kills, streams, lakes, wells) [64].

Mythonyms like *malak* used to express the concept of the Creator.

The names of all inanimate objects, which are used on the basis of figurative-metaphorical transfer to express the concept and name of the creator, are animated and personified in connection with the activity of artistic-aesthetic thinking. It follows that the style of artistic speech, in a broad sense, is the field of movement of figurative theonyms.

In the word used metaphorically, the object, in this case the Creator, is fully embodied. For example, the mythonym peri (fairy) represents the Creator as a whole, not through a part: *Iltifote qilmay o'tti ul pari javlon bo'lub./ Without a faivour the fairy became ... (*Mashrab)

The fact that the word flower represents both the whole and the part is expressed in the following stanza:

Ko'rmamish sendek jahonda hech bir gulzor gul
Kim, sanga bordur badan gul, jabha gul, ruxsor gul.

Komil Xorazmiy

(There is no flower in the world like you
your body is a flower,the face is a flower, the heart is a flower.)

The word sendek (like you) in the verse refers to the Creator. This becomes clear when the verses are converted into prose:

Ey gul, jahonda hech bir gulzor sendek gulni ko'rmabdi,
Chunki senda badan ham gul, jabha ham gul, ruxsor ham gul
(O flower, no flower garden in the world has seen a flower like you.
Because your body is a flower, your face is a flower, and your heart is a flower.)

These are the external qualities that distinguish the Flower of the Creator from the flower of the garden. In this place, the Flower fully represents the Creator.

In the poetics of theonyms, the address has a special place as a syntactic stylistic means, because a person refers to the Creator the most, and the object of appeal is expressed in the urge. The object of address is the addressee, therefore, in the appeal to him, the opinion expressed by the addressee, the message expressed, is asked to be heard, and attention is paid to it. When the theonyms become an impulse, the request is preserved, and relations such as request, begging, reproach, blame are also expressed, that is, the positive or negative attitude of the addressee towards the object of reference is shown. These points are proved in the dissertation work with the help of examples taken from poetic samples.

The figurative theonyms used in the function of address are used together with exclamations to further strengthen their meaning in terms of emotional expressiveness. When the exclamation "Ey" is used as an independent exclamation,

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[64]Мифологический словарь. – М.: СЭ, 1990. – С. 421; Қаюмов О.С. Ўзбек фолклорида пари образи. НДА. – Тошкент: 1999, – Б. 7-8.

the description of the image of the Creator through the theonymic exclamation, which explains this exclamation, is explained on the basis of examples.

The main point in the stylistic features of figurative theonyms is that the Creator is renamed, this naming is based on an artistic aesthetic transfer. Even when the Creator is named through descriptive expressions, He is described and defined by these names.

CONCLUSION

1. In the current Uzbek language, the original and borrowed customary theonyms, which are fixed in the people's mind and spirit, stabilized and have a universal character, are used. The introduction of all-Turkic theonyms into use practically coincides with the period of theism, and their genesis goes back to the knowledge and philosophy of the Turkic peoples about existence and nature.

2. The origin of the borrowed theonyms is connected with the introduction of Islam to the region. Historically, the use of the original theonyms was a priority, and later, due to the fact that religious rituals were conducted according to the rules of the newly introduced religion, according to Islamic principles, and under the influence of these actions, the use of the theonyms that had been borrowed increased, some native theonyms were out of use. Theonims borrowed from the Persian language are connected with literary-artistic relations, in particular, Sufism literature. The influence of fiction on the national language is also observed.

3. The concept of the creator is represented by customary meanings as well as figurative meanings. Figurative meaning expressing the concept of the Creator emerges on the basis of the nominal meaning of the word expressing this concept. The lexicon expressing the concept of the Creator with its figurative meaning is grouped on the basis of thematic and lexical-semantic factors.

4. Figurative meaning arises and is formed on the basis of artistic-aesthetic thinking and artistic-aesthetic transfer, which is a poetic transfer, and according to this transfer, the Creator is personified in the figurative word.

5. Structurally, the customary theonyms are divided into simple, figurative theonyms are divided into simple and complex types. Simple theonyms included in the row of figurative theonyms are simple-root (pari, hur), simple-derived (pari+vash, hur+vash); complex theonyms consist of two (malaksiyma, sarvqomad) and more than two (*ahvolimni qilgan parishon*, ey, *hisravi kishvari malohat* yoki *ey, la'li labing chashmai hayvoni malohat* – is a concretized expression of the exclamation "ey" as a form of address, and expresses the concept of the Creator).

6. The customary theonyms with their nominal linguistic meanings consist of a neutral lexicon, which is used in parallel in both the colloquial language and the literary language, and a literary lexical layer, which is used only in the literary language. Figurative theonyms are characteristic of the bookish style and are mainly used in the language of classical poetry.

7. The usage level of theonyms belonging to the neutral lexical layer in the speech of religious figures and the colloquial speech is common, and they are almost indistinguishable. This lexical layer is the lexicon that is most actively used

in religious ceremonies and performs an important poetic task in expressing the speaker's psyche.

8. A large part of the arsenal of figurative theonyms is made up of words which nominal meaning is the names of objects belonging to the world of flora and fauna. Regardless of the lexical field, words related to the concept of beauty are widely used as figurative theonyms. Because the Creator is imagined as a beautiful figure, both physically and spiritually. Artistic-aesthetic thinking depicts these features more decoratively.

9. The meaning expressed in figurative theonyms does not express the positive or negative relationship of the speaker to the Creator. For example, the author's (Komil) relationship with the Creator is expressed in the poems ... ***sarvigul rukhsora*** *bolmusham,* **....** ***kotili hunkhora*** *bolmus ham.* Also, in the methodology of figurative theonyms, as a syntactic-stylistic means, the address is of special importance, and the attitude of the speaker to the Creator is also expressed through the theonym, which acts as an address *...isarvisarafroz, niholi dilraboliqtur*, including the author (Lutfiy) has found a response to the object of reference.

10. When extended descriptive theonyms are used together, the meaning of emphasis and the emotional-affective connotation are further strengthened. In this quoted passage, figurative theonyms expressing the concept of the Creator are expressed in an organized manner: *Bihamdillohki, keldi **dilraboyim**, **Azizon, ko'zi cho'lpon, to'lun oyim.***

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ШАРАФУТДИНОВА НИЛУФАР ХУРСАНДОВНА

ТЕОНИМЫ В УЗБЕКСКОМ ЯЗЫКЕ И ИХ ЛИНГВОПОЭТИЧЕСКОЕ ИССЛЕДОВАНИЕ

10.00.01 – узбекский язык

АВТОРЕФЕРАТ

Диссертации доктора философии по филологическим наукам (PhD)

Фергана – 2024

Тема диссертации доктора философии (PhD) зарегистрирована Высшей аттестационной комиссией Республики Узбекистан за №B2024.2.PhD/Fil4795.

Диссертация выполнена в Ферганском государственном университете.

Автореферат диссертации на трёх языках (узбекском, английском, русском (резюме)) размещен на веб-странице Ферганского государственного университета (www.fdu.uz), и на информационно-образовательном портале «ZiyoNet» (www.ziyonet.uz).

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Защита диссертации состоится « _16_ » _11_ 2024 года в _11⁰⁰_ часов на заседании Научного совета DSc.03/30.12.2019.Fil.05.02 при Ферганском государственном университете. (Адрес: 100151, г. Фергана, ул. Б.Маргилони, 105. Тел.: (993873) 244-57-82; факс: (99873) 244-44-01; e-mail: info@fdu.uz).

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Автореферат диссертации разослан 2024 году « _29_ » _10_ .

(Протокол реестра номером _46_, от « _29_ » _10_ 2024 года)

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является описание узуальных и образных теонимов в узбекском языке, определение тематической и лексико-семантической сфер образных теонимов и выяснение на этой основе их стилистических и поэтических функций.

В качестве объекта исследования были взяты общие для всех тюркских народов «Древние мудрости», произведения Юсуфа Хос Хаджиба, Ахмеда Югнаки, а также произведения Алишера Навои, Лутфи, Хусайна Бойкара, Бабура, Муниса, Огахи, Феруза, Увайси, Камиля, Машраба, Мукими, Миркарима Асима, узуальные и образные теонимы, используемые в произведениях А.Орипова, Омона Матжона, Душана Файзи, У.Хошимова, М.Мухаммеда Доста, М.Юсуфа. Также были привлечены литературные произведения братских народов, в которых теонимы являются общими, в частности, произведения Ч.Айтматова и Юнуса Огуза.

Научная новизна диссертационного исследования:

определено, что ассимиляция теонимов связана с введением ислама, в результате чего уменьшается широкое использование исконных теонимов, связь теонимов, заимствованных из персидского языка, с литературой суфизма, наблюдается влияние художественной литературы на национальный язык;

определено, что узуальные теонимы с их номинальными языковыми значениями состоят из универсальной лексики, которая используется как в народном языке, так и в литературном стиле, а также только в литературном языке, в то время как образные теонимы характеризуются тем, что они являются языковыми и речевыми единицами, используемыми в литературном стиле, в основном в классической поэзии.

обосновано, что степень использования теонимов, относящихся к лексическому слою, в речи религиозных деятелей и общественности и их недифференцированность являются универсальными, этот лексический слой является наиболее широко используемой лексикой в религиозных обрядах, которая выполняет важную поэтическую функцию в выражении духовности говорящего;

доказано, что в основе образных теонимов лежит художественно-эстетический перенос как форма обращения и выраженной в ней субъективной оценки.

Внедрение результатов исследования: научные результаты исследования теонимов в узбекском языке и их лингвопоэтики были использованы в следующих проектах:

теоретические взгляды о том, что узуальные теонимы с их номинальными языковыми значениями состоят из универсальной лексики, которая используется как в народном языке, так и в литературном стиле, а также только в литературном языке, в то время как образные теонимы характеризуются тем, что они являются языковыми и речевыми единицами, используемыми в литературном стиле, в основном в классической поэзии

были использованы в фундаментальном проекте ОТ-Ф-1-100 «Теоретическое и практическое совершенствование социокультурной деятельности детей с ограниченными возможностями посредством художественно-творческих средств», реализованном в 2017-2020 годах, что способствовало формированию духовно-нравственных качеств молодых людей с ограниченными возможностями, развитию их художественного творчества, повышению эстетического чувства (справка 04/5506 Ферганского государственного университета от 3 ноября 2023 года). В результате возросли духовно-нравственные качества и художественное творчество молодежи с ограниченными возможностями;

выводы о том, что в основе образных теонимов лежит художественно-эстетическое движение как форма мотивационного обращения и выражения в нем субъективной оценки, использованы в практическом проекте №ПЗ-20170930223 «Совершенствование механизма повышения социальной активности молодежи в развитии демократического и правового общества», реализованного в рамках Государственной научно-технической программы за 2018-2020 годы (справка 04/5958 Ферганского государственного университета от 17 октября 2024 года). В результате качество, содержание, эффективность и популярность материалов, подготовленных в рамках проекта, были значительно повышены за счет подачи материалов в понятной и запоминающейся форме;

результаты о степени использования теонимов, относящихся к универсальному лексическому слою, в речи религиозных деятелей и общественности и их недифференцированность являются универсальными, этот лексический слой является наиболее широко используемой лексикой в религиозных обрядах, которая выполняет важную поэтическую функцию в выражении духовности говорящего были использованы в фундаментальном проекте № ОТ-Ф-1-100 «Научно-методические основы совершенствования системы социокультурной адаптации детей с ограниченными возможностями» в целях формирования духовно-нравственного качества молодых людей с ограниченными возможностями, развивать их художественное творчество, совершенствовать эстетическое чувство (справка № 01 от 4 января 2024 года Ферганского областного филиала Центра социальной адаптации детей республики). В результате возросли гуманитарные качества, креативность и эстетическое чувство молодежи с ограниченными возможностями.

Структура и объем исследования. Диссертация состоит из введения, трех основных глав, каждая из которых состоит из двух параграфов, заключения и списка использованной литературы, объем составляет 158 страниц.

E'LONQILINGANISHLARRO'YXATI
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