FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.10.05 RAQAMLI ILMIY KENGASH

FARG‘ONA DAVLAT UNIVERSITETI

XAYDAROV DOVRANJON TURG‘UNOVICH

ENAXON SIDDIQOVA SHE’RIYATINING LINGVOPOETIK TADQIQI

10.00.01 – O‘zbek tili

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

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida lingvopoetika, kognitiv tilshunoslik, pragmalingvistika, matn lingvistikasi va lingvokulturologiya yo‘nalishlarining rivojlanishi natijasida badiiy matnni muallif lisoniy shaxsi va individual poetik tafakkuri bilan uzviy bog‘liq holda tadqiq etish ustuvor ilmiy yo‘nalishlardan biriga aylandi. Zamonaviy tadqiqotlarda til birliklarining estetik, konnotativ va pragmatik imkoniyatlari, ularning badiiy mazmunni shakllantirishdagi o‘rni hamda individual uslubni yuzaga chiqarish mexanizmlari kompleks tahlil qilinmoqda. Bu boradagi ilmiy izlanishlar badiiy matnni lingvopoetik jihatdan tahlil qilishning metodologik asoslarini boyitishda hamda amaliy tadqiqotlar ko‘lamini kengaytirishda muhim ahamiyatga molik.

Dunyo tilshunosligida badiiy matnning lingvopoetik xususiyatlarini o‘rganishda fonetik, leksik, frazeologik, morfologik va sintaktik birliklarning poetik funksiyasi, presedent birliklar, poetonimlar, poetik konseptlar hamda muallif idiostilini tadqiq etishga alohida e’tibor qaratilmoqda. Individual uslubni antropotsentrik va kognitiv yondashuvlar asosida o‘rganish, til birliklarining milliy-madaniy mazmunni ifodalash imkoniyatlarini ochib berish hamda badiiy matnning estetik ta’sir mexanizmlarini aniqlashga doir tadqiqotlar izchil davom etmoqda. Mazkur yo‘nalishdagi ilmiy izlanishlar badiiy matn lingvopoetikasining nazariy asoslarini takomillashtirish hamda individual uslubni tadqiq etish metodologiyasini rivojlantirishda muhim ilmiy-nazariy ahamiyat kasb etadi.

O‘zbek tilshunosligida badiiy matn lingvopoetikasiga oid qator fundamental tadqiqotlar amalga oshirilgan bo‘lib, ularda til birliklarining poetik imkoniyatlari, individual uslub, badiiy obraz va estetik tafakkur masalalari turli aspektlarda yoritilgan. Xususan, mamlakatimiz mustaqillikka erishgandan buyon bu borada bir qancha islohotlar olib borilmoqda. Zero, Prezidentimiz Sh.M.Mirziyoyev ta’kidlaganlaridek, “Najot – ta’limda, najot – tarbiyada, najot – bilimda. Chunki barcha ezgu maqsadlarga bilim va tarbiya tufayli erishiladi”[1]. Shu o‘rinda ta’kidlash lozimki, mazkur sohada hali-hanuz o‘z yechimini kutayotgan bir talay masalalar mavjud. Biroq zamonaviy o‘zbek she’riyatining iste’dodli vakillaridan biri Enaxon Siddiqova ijodining lingvopoetik xususiyatlari, xususan, fonetik va leksik birliklarning poetik imkoniyatlari, presedent birliklar hamda poetonimlarning individual uslubni shakllantirishdagi o‘rni maxsus monografik tadqiqot obyekti sifatida kompleks o‘rganilmagan. Mazkur masalalarni lingvopoetik tamoyillar asosida tizimli tadqiq etish o‘zbek tilshunosligining muammolaridan biri bo‘lib, mavzuning ilmiy dolzarbligi va amaliy ahamiyatini belgilaydi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-

[1]O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlis va O‘zbekiston xalqiga Murojaatnomasi // “Xalq so‘zi”gazetasi, 2025-yil 27-dekabr (2026-yil rejalariga bag‘ishlangan ma’ruza). Boshqa manba sifatida:UzA – O‘zbekiston milliy axborot agentligi rasmiy veb sayti (Murojaat sanasi: 26.12.2025).

tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyoti strategiyasi to‘g‘risida”, 2026-yil 10-apreldagi PF-58-son “Oliy ta’lim, fan va innovatsiyalar tizimini takomillashtirishning qo‘shimcha chora-tadbirlari to‘g‘risida”gi farmonlari; 2019-yil 4-oktabrdagi PQ-4479-son “O‘zbekiston Respublikasining “Davlat tili haqida”gi Qonuni qabul qilinganligining 30 yilligini keng nishonlash to‘g‘risida”gi Qarori, O‘zbekiston Respublikasi Prezidentining 2022-yil 20-dekabrdagi Oliy Majlisga Murojaatnomasi hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan ustuvor vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Poetik mahorat, she’riy nutqning jozibadorligini ta’minlovchi intralingvistik va ekstralingvistik omillar, til birliklarining lingvopoetik imkoniyatlarini teran tahlil qilish muammosi azaldan tadqiqotchilarning diqqat markazida bo‘lib kelgan. Fanlar kesimida antropotsentrik tamoyillar talqini lingvopoetik tahlil doirasini ham kengaytirib yubordi: til → ijodkor → asar → adresat munosabatining lingvopoetik tabiatini o‘rganish jarayonida lingvopoetika yo‘nalishi lingvopragmatika, lingvokulturologiya, kognitiv lingvistika kabi yondosh sohalar bilan hamkorlik qila boshladi.

Jahon tilshunosligida Aristotel, G.E.Lessing, S.Saporta, E.Koseriu[2] kabi olimlarning ilmiy izlanishlarida poetik til, matn strukturasi va lisoniy birliklarning estetik imkoniyatlariga doir dastlabki nazariy va metodologik qarashlar o‘z ifodasini topgan.

Rus tilshunosligada R.Jakobson, Y.M.Lotman, I.R.Galperin, M.V.Vinogradov, G.O.Vinokur, L.V.Sherba, V.M.Jirmunskiy, A.A.Potebnya, B.Larin, M.M.Baxtin, M.P.Brandes, M.I.Kojina, B.H.Teliya[3] kabi tilshunos va adabiyotshunos olimlarning tadqiqotlarida lingvopoetikaning nazariy-metodologik asoslari, badiiy matn semantikasi va uslubiyat masalalari atroflicha o‘rganilgan.

O‘zbek tilshunosligida lingvopoetika masalalari A.Shomaksudov, A.Axmedov, X.Abdurahmonov, B.Yo‘ldoshev, Z.Xamidov, B.Umurqulov, A.Shomaqsudov, B.Bafoyev, X.Shamsiddinov G‘.Abduraxmonov, A.Rustamov,

[2] Aristotle. Poetics. Translated by S. Halliwell. – Cambridge, MA: Harvard University Press, 1995. – P. 27-33; Лессинг Г.Э. Лаокоон, или о границах живописи и поэзии / Под ред. Г.М. Фридленера. – М.: Государственное издательство художественной литературы, 1957. – 520 с. Sapporta S. The Application of Linguistics to the Study of Poetic Language // Style in Language / Ed. by T.A. Sebeok. – Cambridge, Mass.: MIT Press, 1960. – P.82-92. Coseriu E. Thesen zum Thema “Sprache und Dichtung” // Beitrage zur Textlinguistik / Hrsg. Von W.D.Stempel. – Munchen: Fink, 1971. – S.43-47.

[3] Jakobson, R. Linguistics and Poetics // Style in Language. Ed. by Thomas A. Sebeok. – Cambridge, Mass.: MIT Press, 1960. – P. 350–377; Виноградов В. В. О языке художественной литературы. – М.: Гослитиздат, 1959. – С. 21-25; Лотман Ю. М. Структура художественного текста. – М.: Искусство, 1970. – С. 384; Виноградов В. О языке художественной литературы. – М.: Высшая школа, 1971. – С. 240; Galperin I. R. Text as an Object of Linguistic Study. – М.: Nauka, 1981. – P. 139; Телия В. Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. – М.: Школа Языки русской культуры, 1996. – С. 288.

X.Usmanov, B.O‘rinboyev, R.Qo‘ng‘urov, J.Lapasov, A.Mamajonov, M.Rustamov, S.Karimov, G.Bakiyeva, A.Boboniyozov, G.Keldiyorova, R.Normurodov, B.Sarimsoqov, M.Tojiboyev, S.Boymirzayeva, M.Yaqubbekova, M.Qosimova, M.Abdupattoyev, L.Djalalova, D.Shadiyeva, A.Haydarov, B.O‘rinboyev, M.Yuldashev, A.Xasanov, M.Xalilova, S.Normamatov, D.Andaniyazova, G.Jumanazarova, Sh.Toshxo‘jayeva, D.Jamoliddinova, O.Tursunova, A.Hamidov, B.Umurqulov, D.Nazarova, T.Butunbayeva, Sh.Yusupova, A.Saminov, N.Axmadjonov, D.Qo‘ldasheva, H.Rahmonov, N.Ortiqova, M.Shukurova, S.Habibullayeva, G.Zaynutdinova va boshqa ko‘plab olimlarning tadqiqotlarida lingvopoetikaning nazariy masalalari tadqiq qilingan. Shuningdek, G.Muhammadjonova, S.Umirova, A.Shofqorov, D.Shadiyeva, G.Keldiyorova, S.Maksumova kabi tadqiqotchilarning[4] she’riy asarlar poetikasi borasidagi izlanishlari diqqatga sazovor.

[4] Шомаксудов А. Язык сатири Мукими (Лексика и фразеология). – Тошкент, 1956; Ахмедов А. Лексика поэзии Фурката. – Тошкент, 1960. – 125 с; Абдураҳмонов Х. Особенности синтаксиса узбекского устного народного творчества: Автореф. дисс. ... док. филол. наук. – Тошкент, 1977; Йўлдошев Б. Бадиий нутқ стилистикаси. – Самарқанд, 1982; Хамидов З. Лексико-семантическое и лингвопоэтическое исследование языка “Лисан ат-тайр” Алишера Навои. – Тошкент, 1982; Умуркулов Б. Лексические особенности современной поэтической речи: Автореф. дис. ... канд. филол. наук. – Тошкент, 1983; Шомақсудов А., Расулов И., Қўнғуров Р., Рустамов Ҳ. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983; Бафоев Б. Навоий асарлари лексикаси. – Тошкент: Фан, 1983; Шамсиддинов Х. Термины в художественной речи: Автореф. дисс. ... канд. филол. наук. – Тошкент, 1984; Абдурахмонов Ғ., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент: Фан, 1984; Усманов Х. Лингвостилистические особенности языка Лютфи. – Тошкент, 1986; Ўринбоев Б., Қўнғуров Р., Лапасов Ж. Бадиий текстнинг лингвистик таҳлили. – Тошкент, 1990; Мамажонов А. Қўшма гап стилистикаси. – Тошкент: Фан, 1990; Мамажанов А. Стилистические особенности сложных предложений современного узбекского литературного языка: Автореф. дисс. ... д-ра филол. наук. – Тошкент, 1991; Рустамов М. Гадоий девони тилининг лексикаси. – Тошкент, 1992; Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фан. док ... дисс. – Тошкент, 1993; Бакиева Г. Лингвистические основы анализа художественного текста: Автореф. дисс. ... д-ра. филол. наук. – Тошкент, 1993; Бобониёзов А. Й. Абдулла Қодирийнинг “Ўтган кунлар” романида тасвирий воситалар ва тил бадийяти: Автореф. дисс. ... канд. филол. наук. – Тошкент, 1995; Дониёров Х., Йўлдошев Б. Адабий тил ва бадиий стиль. – Тошкент: Фан, 1998; Келдиёрова Г. Ўзбек бадиий нутқида антитеза (Э. Воҳидов шеърияти мисолида) // Автореф. дисс. ... канд. филол. наук. – Тошкент, 2000; Нормуродов Р.У. Шукур Холмирзаев асарларининг тил хусусиятлари // Автореф. дис. ... канд. филол. наук. – Тошкент, 2000; Б.Саримсоқов. Бадиийлик асослари ва мезонлари. – Тошкент, 2004; Тожибоев М. Муҳаммад Шайбоний девони тилининг лексик-семантик хусусиятлари. – Тошкент, 2004; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Автореф. дисс. ... канд. филол. наук. – Тошкент, 2004; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Автореф. дисс. ... канд. филол. наук. – Самарқанд, 2004; Яқуббекова М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари. – Тошкент, 2005; Қурбонов Т. Тарихий бадиий асар ва давр тили масалалари. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари: Автореф. дисс. ... канд. филол. наук. – Тошкент, 2007; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари (Тоғай Мурод асарлари асосида): Филол. фан. номз. … дисс. автореф. – Тошкент, 2007. – Б. 3–4; Джалалова Л. Абдулла Қодирийнинг “Ўткан кунлар” романининг лингвистик тадқиқи: Филол. фан. номз. … дисс. автореф. – Тошкент, 2007; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси. – Тошкент, 2007; Ҳайдаров А. Бадиий тасвирнинг фоностилистик воситалари: Филол. фан. номз. … дисс. автореф. – Тошкент, 2008. – Б. 22; Ўринбоев Б. Ғафур Ғулом асарларининг лингвопоэтикаси. – Тошкент, 2008; Тўланова Н. Тўқсонинчи йиллар ўзбек шеърияти тилидаги бадиий санъатларнинг лисоний-услубий таҳлили: Филол. фан. номз. … дисс. автореф. – Тошкент, 2008; Йўлдашев М. Бадиий матннинг лингвопоэтик тадқиқи. – Тошкент, 2009; Юлдашев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри. …дисс. автореф. – Тошкент, 2009; Хасанов А. Абдулла Қаҳҳор ҳикоялари тилининг бадиийтини таъминловчи лексик-стилистик воситалар: Филол. фан. номз. … дисс. автореф. – Тошкент, 2010; Халилова М. Ўзбек тили стилистикаси асослари. – Фарғона: Фарғона нашриёти, 2011; Нормаматов С. Абдулла Авлоний шеърияти лексикасининг маъновий-услубий хусусиятлари: Филол. фан. номз. …дисс. автореф. – Тошкент, 2011; Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси. – Тошкент, 2017; Жуманазарова Г. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил): Филол. фан. д-ри. … дисс. автореф. – Тошкент, 2017;

Enaxon Siddiqova she’riyatining lingvopoetik xususiyatlari, shoiraning so‘zdan foydalanish mahorati borasida ham ilmiy ishlar qilinmagan.

Enaxon Siddiqova ijodini chuqurroq o‘rganish, uning o‘ziga xos individual mahoratini ochib berish mazkur mavzuni monografik planda maxsus o‘rganishni taqozo qiladi. Shu nuqtayi nazardan, Enaxon Siddiqova she’riyatining lingvopoetik xususiyatlarini tilshunoslik nuqtayi nazaridan tadqiqot obyekti sifatida belgilanishi tanlangan mavzuning dolzarbligini ko‘rsatadi.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasi yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Farg‘ona davlat universiteti “O‘zbek tilshunosligining dolzarb muammolari” mavzusidagi ilmiy tadqiqot yo‘nalishi rejalariga asosan bajarilgan.

Tadqiqot maqsadi Enaxon Siddiqovaning tildan foydalanish mahoratini belgilashda she’riyat badiiyatini ta’minlovchi fonetik, leksik-semantik, sintaktik-stilistik vositalarni tahlil qilish va shoir ijodining lingvopoetik o‘ziga xosligini asoslashdan iborat.

Tadqiqot vazifalari:

badiiy asar tilining o‘zbek tilshunosligi va adabiyotshunosligidagi o‘rganilish holatini baholagan holda ularni lingvopoetik tadqiqot doirasida umumlashtirish;

mustaqillik davri she’riyatining o‘zbek tilshunosligida o‘rganilish darajasini belgilash, uning bugungi kundagi dolzarb ahamiyatini ko‘rsatib berish va shoiraning so‘z tanlash, badiiy tasvir vositalarini qo‘llashdagi o‘ziga xoslikning lingvistik va badiiy-estetik asoslarini ochib berish;

Enaxon Siddiqova she’riyati tilining badiiyatini ta’minlovchi fonetik, leksik-semantik va sintaktik-stilistik vositalarni lingvopoetik nuqtayi nazardan o‘rganish;

shoira she’riyatida qo‘llangan metaforik leksemalarning konnotativ-estetik vazifasini aniqlash, turg‘un birikmalarning poetik ko‘lami va sintaktik figuralarning lingvopoetik imkoniyatlaridan foydalanishdagi individual uslubiy mahoratini ochib berish, shu bilan birga, Enaxon Siddiqovaning lingvopoetik

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Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. номз. … дисс. автореф. – Тошкент, 2017; Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Филол. фан. б. фалс. д-ри. … дисс. автореф. – Фарғона, 2019. – Б. 130; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: Филол. фан. номз … дисс. автореф. – Қарши, 2020; Б. Умуркулов Ўзбек бадиий насрининг лингво-услубий шаклланиш асослари: Филол. фан. док. … дисс. (DSc) – Тошкент, 2020; Жамолиддинова Д. Бадиий матнда терминларнинг лингвопоэтик ва лингвокультурологик хусусиятлари. – Тошкент, 2021; Абдупаттоев М. Идиостиль – муаллифнинг окказионал ўзига хослиги // Истиқлол даври ўзбек тилшунослиги, адабиётшунослиги ва фольклоршунослигининг долзарб масалалари. Республика илмий-назарий анжумани материаллари. – Тошкент, 2021. – Б. 113-117; Назарова Д.И. Жамол Камол шеърияти поэтикаси: Филол. фан. б. фалс. док. (PhD)… дисс. автореф. – Бухоро, 2021; Бутунбаева Т.А. Замонавий назмий дискурсда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўктам ва Минҳожиддин Мирзо шеърияти мисолида): Филол. фан. б. фалс. док. … дисс. – Самарқанд, 2021; Юсупова Ш.Т.Диний матнларнинг лингвопрагматик тадқиқи: Филол. фан. (PhD) .... дисс. автореф. – Фарғона, 2021; Саминов А.И. Оксюморон – бадиий нутқда лингвопоэтик восита сифатида: Филол. фан. б. фалс. док. … дисс. – Фарғона, 2022; Axmadjonov N. Badiiy uslubda qo‘llangan presedent nomlarning lingvopoetik tadqiqi: Filol. fan. b. fals. dok. (PhD) … diss. – Farg‘ona, 2022; Muminov S., Gopirova X. Rauf Parfi she’riyatining lingvopoetik xususiyatlari. – Farg‘ona, 2023; Qo‘ldasheva D. Furqat g‘azallarining lingvopoetik tadqiqi: Filol. fan. b. fals. d-ri (PhD)…diss. avtoref. – Farg‘ona, 2023; Rahmonov H. Omon Matjon she’riy matnlarining assotsiativ strukturasi: Filol. fan. b. fals. d-ri … diss. – Qo‘qon, 2023; Ortiqova N. Anvar Obidjon she’riyatining fonoleksopoetik xususiyatlari: Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Farg‘ona, 2024; Shukurova M.X. Mustaqillik o‘zbek she’riyatida ayol konsepti (O.Hojiyeva va E.Siddiqova asarlari misolida): Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Toshkent, 2024; Habibullayeva S. Isajon Sulton hikoyalarining lingvopoetik tadqiqi: Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Farg‘ona, 2024; Zaynutdinova G. Shuhrat Orif ijodida lisoniy birliklarning poetik aktuallashuvi: Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Farg‘ona, 2026.

mahoratini zamondosh ijodkorlar uslubi bilan qiyosiy tadqiq qilish orqali baholashdan iborat.

Tadqiqot obyekti sifatida Enaxon Siddiqovaning “Qorakoʻz turnalar” (1993), “Koʻnglim ufqlari” (2003), “Soʻz ustidagi dunyo” (2009), “E’zozli ayollar” (2015), “Ona haqida qoʻshiq” (2015), “Haq qadahi” (2020) “Barxanlarda ungan gul” (2021) “Sizni dedim” (2004) kabi she’riy toʻplamlari olindi.

Tadqiqot predmeti Enaxon Siddiqovaning she’r va dostonlarida umumiy lingvopoetik qonuniyatlarning xususiy voqelanish tabiati va fonetik, leksik-semantik, sintaktik-stilistik vositalarning lingvopoetik xususiyatlarini oʻrganishdan iborat.

Tadqiqot usullari. Tadqiqot jarayonida semantik-stilistik, komponent tahlil, tavsiflash, qiyoslash, lingvopoetik va pragmalingvistik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilar bilan belgilanadi:

jahon va oʻzbek tilshunosligida badiiy matnni lingvopoetik hamda lingvostilistik yoʻnalishda tadqiq etishning nazariy-metodologik asoslari umumlashtirilib, Enaxon Siddiqova she’riyatida lisoniy vositalar – fonetik (alliteratsiya, assonans), leksik (metafora, metonimiya, sinekdoxa, kinoya, ramz, ibora, maqol, matal) va sintaktik (epitet, oʻxshatish, apostrofa, takror, oksyumoron, antiteza) birliklarning soʻz semantikasidagi nozik qochirimlarni xilma-xil okkazional ifodalarda aks ettirishdagi lingvostilistik roli asoslangan;

badiiy matnda okkazional oʻxshatishlarning hosil boʻlishi va ularning estetik mohiyatini belgilashda shoira mahorati tadqiq etilib, an’anaviy aniq narsa-buyum va predmetli etalonlar oʻrniga insonning ruhiy-psixologik holati, tabiat hodisalari hamda tashqi voqelikni etalon sifatida qoʻllash orqali lisoniy birliklarning badiiy-poetik vazifasi isbotlangan;

shoira she’riyatining leksik-stilistik xususiyatlarini yoritishda turgʻun birikmalarning poetik koʻlami hamda presedentlik imkoniyatlaridan samarali foydalanishdagi individual-uslubiy mahorati va novatorligi she’riy misollar asosida yoritib berilgan;

Enaxon Siddiqova she’riyatida badiiy tasvir va ifoda vositalarining qorishiq (kompleks) qoʻllanishi, ya’ni fonopoetik (alliteratsiya va anafora) va troplarning (metafora, metonimiya va ramz) bir strukturaviy oʻrinda uygʻunlashuvi poetik nutq ekspressivligini oshiruvchi yetakchi omil sifatida aniqlangan hamda shoiraning lingvopoetik mahorati ilmiy dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Enaxon Siddiqovaning oʻzbek she’riyati rivojidagi hissasi, asarlarining lingvopoetik xususiyatlarini tadqiq etish boʻyicha toʻplangan materiallar, tadqiqot natijasida chiqarilgan xulosa va umumlashmalar oʻzbek tilshunosligi, xususan, hozirgi oʻzbek tili, oʻzbek tili stilistikasi, lingvopoetika, lingvokulturologiya va sotsiolingvistika fanlarini oʻqitishda amaliy jihatdan yordam berishi asoslab berilgan;

Tadqiqot natijalari yuzasidan olingan ilmiy xulosalar, amaliy natijalar nafaqat ta’limning barcha boʻgʻinlarida til oʻqitishni yanada takomillashtirishi, lingvopoetika istiqbolini belgilashi va bu borada yaratiladigan monografiyalar, darslik va oʻquv qoʻllanmalarning mukammallashuviga xizmat qilishi asoslangan;

til taraqqiyoti davomida muayyan ijodkorlar asarlarining katta ahamiyat kasb etishi o‘zbek tilshunosligi uchun muhim ilmiy-nazariy ma’lumotlar berishi va yangi nazariy va amaliy kurslarning tashkil etilishida muhim manba bo‘la olishi asoslangan.

Tadqiqot natijalarining ishonchliligi hal qilinayotgan masalalarning aniqligi va dolzarbligi, tadqiqotning ilmiy bazasi, lingvistik metodlarning tadqiqot maqsadiga mosligi va to‘g‘ri qo‘llanganligi, nazariy ma’lumotlarning ilmiy manbalarga izchil asoslanganligi, foydalanilgan badiiy manbalarning tadqiqot predmetiga muvofiqligi, g‘oyalarning sintaktik qonuniyatlarga mosligi, muammoni tadqiq qilishda ilmiy-nazariy manbalarga tayanilganligi, shuningdek, erishilgan ilmiy natijalarning amaliyotga tatbiq etilganligi, tadqiqot jarayonida olib borilgan tahlillarning dissertatsiya nazariy asoslariga mosligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati lingvopoetika, individual uslub nazariyasi hamda badiiy matn tilshunosligiga oid ilmiy qarashlarning Enaxon Siddiqova she’riyati misolida yangi lingvistik dalillar bilan boyitilganligi, shuningdek, fonetik va leksik birliklar, presedent birliklar hamda antropotsentrik poetonimlarning lingvopoetik imkoniyatlari tizimli ravishda ilmiy-nazariy jihatdan yoritilganligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, undan lingvopoetika**,** matn tilshunosligi**,** stilistika**,** hozirgi o‘zbek adabiy tili**,** lingvokulturologiya**,** kognitiv tilshunoslik**,** badiiy matn tahlili hamda individual uslub nazariyasi fanlari bo‘yicha ma’ruza va amaliy mashg‘ulotlarni tashkil etishda, maxsus kurslar ishlab chiqishda, magistrlik va doktorlik tadqiqotlarini amalga oshirishda, shuningdek, darslik, o‘quv qo‘llanma, monografiya va ilmiy-uslubiy adabiyotlarni tayyorlashda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Enaxon Siddiqova she’riyatining lingvopoetik xususiyatlari jihatdan amalga oshirilgan tadqiqi asosida:

jahon va o‘zbek tilshunosligida badiiy matnni lingvopoetik hamda lingvostilistik yo‘nalishda tadqiq etishning nazariy-metodologik asoslari umumlashtirilganligi, Enaxon Siddiqova she’riyatida lisoniy vositalar – fonetik (alliteratsiya, assonans), leksik (metafora, metonimiya, sinekdoxa, kinoya, ramz, ibora, maqol, matal) va sintaktik (epitet, o‘xshatish, apostrofa, takror, oksyumoron, antiteza) birliklarning so‘z semantikasidagi nozik qochirimlarni xilma-xil okkazional ifodalarda aks ettirishdagi lingvostilistik roli asoslab berilganligiga oid xulosalardan 2022-2023-yillarda Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi Davlat tilida ish yuritish asoslarini o‘qitish va malaka oshirish markazida bajarilgan II-4721101717-raqamli “Xizmat ko‘rsatish obyektlari milliy nomlari interaktiv elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi davlat tilida ish yuritish asoslarini o‘qitish va malaka oshirish markazining 2026-yil 26-iyundagi 01-505-son ma’lumotnomasi);

shoira she’riyatining leksik-stilistik xususiyatlarini yoritishda turg‘un birikmalarning poetik ko‘lami hamda presedentlik usulining imkoniyatlaridan samarali foydalanishdagi individual-uslubiy mahorati va novatorligi faktik materiallar hamda boy matniy misollar asosida yoritib berilganligi haqidagi ilmiy

xulosalardan 2025-2026-yillarda O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanalining “Bedorlik”, “Ijod zavqi”, “Ta’lim va taraqqiyot”, “Millat va ma’naviyat” teleko‘rsatuvlari ssenariysini yozishda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” davlat muassasasining 2025-yil 11-apreldagi 26-36-1050-son ma’lumotnomasi). Natijada teleko‘rsatuvlar uchun tayyorlangan materiallarning mazmuni takomillashgan va eshittirishlarda taqdim etilgan mazkur ilmiy natijalar tinglovchilarning til sathiga xos tushunchalarini oshirishda muhim ahamiyat kasb etgan;

Enaxon Siddiqova she’riyatida badiiy tasvir va ifoda vositalarining qorishiq (kompleks) qo‘llanishi, ya’ni fonopoetik va troplarning (alliteratsiya, anafora va metafora) bir strukturaviy o‘rinda uyg‘unlashuvi poetik nutq ekspressivligini oshiruvchi yetakchi omil sifatida aniqlangan hamda shoiraning lingvopoetik mahorati va uslubiy takomili tahlil etish orqali ilmiy dalillanganligi bo‘yicha ilgari surilgan ilmiy xulosalardan 2022-2023-yillarda Farg‘ona davlat universitetida bajarilgan AL-FDU2022307-010 raqamli “Lingvistik tahrir va tarjimashunoslik” ilmiy-tadqiqot markazida “Antiplagiat” dasturini amaliyotga joriy etishda foydalanilgan. (Farg‘ona davlat universitetining 2026-yil 3-iyuldagi 04/7780-son ma’lumotnomasi). Natijada yondashuvlar loyiha ishtirokchilarining amaliy mashg‘ulotlarida lingvistik tahlil metodlarini o‘rgatish uchun asos bo‘lgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta xalqaro va 4 ta respublika ilmiy-amaliy anjumanlarida ma’ruza shaklida bayon qilingan hamda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi bo‘yicha jami 12 ta ilmiy ish chop etilgan, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, ulardan 3 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan. Dissertatsiyaning umumiy hajmi 154 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, o‘rganilganlik darajasi yoritilgan; tadqiqotning maqsadi, vazifalari, obyekti va predmeti aniqlangan; ishning fan va texnologiyalarni rivojlantirishning muhim yo‘nalishlariga mosligi ko‘rsatilgan hamda tadqiqotning ilmiy yangiligi, amaliy natijalari, natijalarning ishonchliligi, nazariy va amaliy ahamiyati, natijalarning amaliyotga joriy etilishi, nashr etilgan ishlar va dissertatsiya tuzilishi to‘g‘risidagi ma’lumotlar o‘rin olgan.

Dissertatsiyaning **“Zamonaviy tilshunoslikda lingvopoetik tadqiqotlarning ilmiy-nazariy asoslari”** deb nomlangan birinchi bobida Lingvopoetika va individual uslub tushunchalari, ularning lingvistik talqini hamda lingvopoetika va individual uslubning jahon va o‘zbek tilshunosligida o‘rganilish masalalari izchil yoritiladi. Xususan, *“Lingvopoetikaning jahon va o‘zbek tilshunosligida o‘rganilishi”* deb nomlangan birinchi faslda lingvopoetikaning nazariy asoslari, uning jahon va o‘zbek tilshunosligida shakllanish hamda rivojlanish bosqichlari

yoritiladi. Shuningdek, badiiy matnning lingvopoetik xususiyatlari, til birliklarining estetik funksiyasi, obraz yaratishdagi o‘rni hamda muallif individual uslubining lisoniy ifoda vositalari zamonaviy ilmiy yondashuvlar asosida tahlil qilinadi.

Lingvopoetikaning nazariy ildizlari qadimgi yunon poetikasiga, xususan, Aristotelning “Poetika” asarida ilgari surilgan poetik nutq, metafora va til vositalarining estetik funksiyasiga oid qarashlarga borib taqaladi[5]. Mazkur g‘oyalar keyinchalik poetika, ritorika va stilistika rivojiga metodologik asos bo‘lib xizmat qilgan hamda Uyg‘onish, klassitsizm va romantizm davrlarida badiiy tilning estetik imkoniyatlarini talqin etish orqali yanada boyitilgan[6].

XIX asr oxiri va XX asr boshlarida struktural tilshunoslik hamda rus formal maktabi vakillari badiiy matnni uning ichki tuzilishi va poetik xususiyatlari asosida tahlil qilish zarurligini asoslab, lingvopoetikaning mustaqil ilmiy yo‘nalish sifatida shakllanishiga muhim hissa qo‘shdilar. Xususan, V.B.Shklovskiy badiiylikning asosini til vositalarining estetik tashkil etilishi bilan bog‘lab, begonalashtirish nazariyasi orqali poetik birliklarning badiiy idrokni faollashtirishdagi o‘rnini ilmiy jihatdan izohladi[7], B.M.Eyxenbaum esa badiiy matnning estetik qimmati uning ichki lisoniy-kompozitsion tuzilishi, uslubiy yaxlitligi va poetik vositalar uyg‘unligi bilan belgilanishini asoslab, lingvopoetik tahlilning nazariy tamoyillarini yanada takomillashtirdi[8].

Praga lingvistik maktabi namoyandalari Rus formalizmi g‘oyalarini rivojlantirib, lingvopoetikaning funksional-estetik asoslarini boyitdilar. Xususan, J.Mukarovskiy badiiy tilning estetik funksiyasini uning yetakchi belgisi deb bilib, lisoniy birliklarning kommunikativ va estetik imkoniyatlarini asosladi[9]. R.Yakobson poetik funksiyani muloqot jarayonining muhim tarkibiy qismi sifatida izohlab, badiiy nutqni lingvistik tahlil etish mezonlarini kengaytirdi[10]. Y.Lotman badiiy matnni ko‘p qatlamli semiotik tizim deb baholab, uning semantik va madaniy-strukturaviy mohiyatini ko‘rsatib berdi[11]. V.Vinogradov esa muallifning tildan foydalanish mahorati hamda individual uslubini lingvopoetik tahlilning tayanch mezoni sifatida e’tirof etdi[12]. Ushbu nazariy qarashlar badiiy matnni lingvoestetik va semiotik jihatdan kompleks tadqiq etishning metodologik poydevorini shakllantirdi.

Zamonaviy lingvopoetik tadqiqotlarda badiiy matn fonetik, leksik, frazeologik, morfologik va sintaktik birliklarning poetik funksiyasi, trop va stilistik vositalarning estetik imkoniyatlari, shuningdek, muallif individual uslubi hamda poetik konseptlarning o‘zaro uyg‘unligi asosida tahlil qilinadi[13]. Mazkur

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yondashuv lingvopoetikani badiiy matnning lisoniy-estetik tabiatini kompleks yoritishga xizmat qiluvchi integrativ ilmiy yo‘nalish sifatida e’tirof etadi.

O‘zbek tilshunosligida lingvopoetika stilistika va badiiy nutq tadqiqotlari negizida shakllanib, antropotsentrik paradigma, matn tilshunosligi hamda kognitiv yondashuvlar ta’sirida mustaqil yo‘nalishga aylandi. Bu jarayonda B.Yo‘ldoshev, B.Umurqulov, A.Shomaqsudov, I.Rasulov, R.Qo‘ng‘urov, H.Rustamov, H.Shamsiddinov, J.Lapasov va M.Yo‘ldoshev tadqiqotlari sohaga oid nazariy-metodologik zamin yaratdi. Ayniqsa, M.Yo‘ldoshevning badiiy matn lingvopoetik tahliliga bag‘ishlangan izlanishlari matnni yaxlit tizim sifatida talqin etib, ushbu tahlilning tayanch tamoyil hamda metodlarini ilmiy asoslab berdi[14].

O‘zbek tilshunosligida lingvopoetik izlanishlar folklor, nasr va she’riyat matnlarining lisoniy-estetik tabiatini kompleks o‘rganish yo‘nalishida rivojlandi. Xususan, folklor lingvopoetikasida X.Abdurahmonov, M.Yaqubbekova va G.Jumanazarova xalq og‘zaki ijodi poetikasi hamda milliy konseptlarini yoritgan bo‘lsalar[15], nasr tahlilida Y.Solijonov, B.Umurqulov, S.Boymirzayeva, M.Qosimova hamda L.Jalalova muallif uslubi va badiiy mazmun mexanizmlarini asosladilar[16]. She’riyat lingvopoetikasi esa X.Egamov, B.Umurqulov, I.Mirzayev,

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[16] Солижонов Й. XX асрнинг 80-90 йиллари ўзбек насрида бадиий нутқ поэтикаси. – Тошкент, 2003; Умуркулов Б. Ўзбек бадиий насрининг лингво-услубий шаклланиш асослари: Филол. фан. д-ри. (DSc) … дисс. – Тошкент, 2020; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Самарқанд, 2004; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007; Джалалова Л. Абдулла Қодирийнинг “Ўткан кунлар” романининг лингвистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007.

G.Muhammadjonova, N.To‘lanova, G.Rixsiyeva, H.Ahmedov va D.Shadiyeva izlanishlari negizida fonetik, leksik, sintaktik va konseptual yo‘nalishlar bilan boyib, poetik tafakkurning nazariy-metodologik zaminini mustahkamladi[17]. Mazkur tadqiqotlar milliy lingvopoetikaning yaxlit ilmiy soha sifatida shakllanishida tayanch o‘rin tutadi.

O‘zbek tilshunosligida lingvopoetik tadqiqotlarning muhim yo‘nalishlaridan biri ijodkor individual uslubi va badiiy til mahoratini o‘rganishga qaratilgan bo‘lib, bu borada Hamza, Oybek, G‘afur G‘ulom, Abdulla Qodiriy, Said Ahmad, Shuhrat kabi adiblar ijodi A.Shomaqsudov, Sh.Shobdurahmonov, I.Qo‘chqortoyev, M.Sultonova va boshqa olimlar tomonidan tadqiq etildi[18]. Keyingi bosqichda A.Boboniyozov, R.Normurodov, S.Boymirzayeva, M.Qosimova, L.Jalalova, A.Xasanov, S.Normamatov va Sh.Toshxo‘jayeva izlanishlarida individual uslub antropotsentrik, kognitiv va pragmalingvistik yondashuvlar asosida yanada chuqur tahlil qilindi[19]. Biroq mavjud tadqiqotlar asosan alohida ijodkorlar yoki ayrim lingvopoetik vositalarga bag‘ishlangan bo‘lib, Enaxon Siddiqova she’riyatining lingvopoetik xususiyatlari kompleks tarzda maxsus tadqiq etilmagan. Mazkur holat shoiraning individual uslubi, poetik tafakkuri, obrazlar tizimi hamda til birliklarining estetik va pragmatik imkoniyatlarini zamonaviy lingvopoetik yondashuvlar asosida tadqiq etish zaruratini belgilaydi.

Ikkinchi fasl *“Individual uslub nazariyasining shakllanishi va rivojlanishi”* deb nomlanib, bu faslda individual uslub tushunchasining nazariy asoslari, uning

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[18] Шомақсудов А. Ўзбек адабий тилининг ривожланишида Ҳамза ижодининг аҳамияти // Шарқ юлдузи, – Тошкент, 1954. №3; Шобдураҳмонов Ш. Ойбек романларининг тили ва стили // Шарқ юлдузи, – Тошкент, 1955. №10; Тўрабекова С. Ғафур Ғулом поэмаларининг тили ва стили ҳақида: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1961; Чориев Б. Ғафур Ғулом поэзияси лексикасининг айрим масалалари: Филол. фан. номз. ... дисс. – Тошкент, 1972; Самадов Қ. Ойбек – сўз санъаткори. – Тошкент, 1965; Самадов Қ. Ойбек тил маҳоратининг баъзи масалалари. – Тошкент, 1967; Қўчқортоев И. Бадиий сўз устаси. – Тошкент, 1967; Султонова М. Абдулла Қаҳҳор услуби. – Тошкент,1967; Ёриев Б. Язык поэзии М.Шайхзаде: Автореф. дисс. ... канд. филол. наук. – Тошкент, 1979; Махматмуродов Ш. Язык “Дивана” Хамза Хакимзаде Ниязи: Дисс ... канд. филол. наук. – Тошкент, 1981; Насриддинов Ф. Адибнинг йўли. Абдулла Қодирий маҳорати. – Тошкент, 1971; Ойбекнинг тил маҳорати. – Тошкент, 1981; Юлдашев Б. Язык и стиль произведений Саида Ахмада. – Тошкент, 1979; Турдиалиев Б. Ҳамза ва ўзбек адабий тили. – Тошкент: Фан, 1981; Алиев А.Ю. Абдулла Қодирий “Обид кетмон” қиссасининг баъзи тил хусусиятлари // Ўзбек тилшунослигининг актуал масалалари. – Тошкент, 1985; Тўйчиев М. Шуҳрат прозасининг тили. – Тошкент, 1986, Чориев Б. Ғафур Ғулом шеърияти тили. – Тошкент, 1990.

[19] Бобониёзов А.Й. Абдулла Қодирийнинг “Ўтган кунлар” романида тасвирий воситалар ва тил бадийяти: Филол. фан. номз. … дисс. автореф. – Тошкент, 1995; Р.У.Нормуродов Шукур Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз. … дисс. автореф. – Тошкент, 2000; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Самарқанд, 2004; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007; Джалалова Л. Абдулла Қодирийнинг “Ўткан кунлар” романининг лингвистик тадқиқи: Филол. фан. номз... дисс. автореф. – Тошкент, 2007; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси. – Тошкент, 2007; Б.Ўринбоев. Ғафур Ғулом асарларининг лингвопоэтикаси. – Тошкент, 2008; Хасанов А. Абдулла Қаҳҳор ҳикоялари тилининг бадиийтини таъминловчи лексик-стилистик воситалар: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2010; Нормаматов С. Абдулла Авлоний шеърияти лексикасининг маъновий-услубий хусусиятлари: Филол. фан. номз... дисс. автореф. – Тошкент, 2011; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2017.

jahon va o‘zbek tilshunosligida shakllanish hamda rivojlanish bosqichlari yoritilgan. Shuningdek, individual uslubning lingvistik mohiyati, muallif lisoniy shaxsining namoyon bo‘lish xususiyatlari, til birliklarining uslubiy-estetik funksiyasi hamda ijodkorning badiiy tafakkurini ifodalovchi lisoniy vositalar zamonaviy lingvopoetik yondashuvlar asosida tahlil qilinadi.

Tilshunoslikda individual uslub badiiy matn lingvistik tahlilining asosiy nazariy mezoni sifatida e’tirof etilib, u muallifning til birliklarini tanlash, ularni badiiy-estetik maqsadga muvofiq qo‘llash hamda o‘ziga xos poetik tizim yaratish mahoratini ifodalaydi[20].

V.V.Vinogradov individual uslubni muallifning estetik konsepsiyasi va badiiy tafakkurini ifodalovchi yaxlit semiotik tizim deb baholagan bo‘lsa[21], A.M.Peshkovskiy uni chuqurlashtirilgan uslubiy tahlil asosida o‘rganish zarurligini ta’kidlab, individual uslubni matnning lingvopoetik mohiyatini ochib beruvchi asosiy omillardan biri sifatida e’tirof etadi[22].

Individual uslub stilistika, matn tilshunosligi va lingvopoetikaning muhim tadqiqot yo‘nalishlaridan biri bo‘lib, muallifning lisoniy shaxsi, badiiy tafakkuri va estetik mahoratini yoritishda asosiy nazariy mezon hisoblanadi. Zamonaviy tilshunoslikda u til birliklarining uslubiy xususiyatlari yig‘indisi sifatida emas, balki muallifning kommunikativ, kognitiv va lingvomadaniy xususiyatlarini aks ettiruvchi murakkab tizim sifatida talqin etilmoqda. Mazkur nazariyaning ilmiy asoslari XIX–XX asrlarda shakllangan bo‘lsa-da, uning dastlabki nazariy manbalari antik davr notiqlik va poetika ta'limotlariga borib taqaladi.

Individual uslub nazariyasining shakllanishida antik davr mutafakkirlari muhim o‘rin tutadi. Sitseron uslubni notiqning shaxsiy mahorati va nutqiy individualligi bilan bog‘lab talqin etgan bo‘lsa[23], Kvintilian uni notiqning bilim darajasi, axloqiy kamoloti va nutq madaniyatining mahsuli sifatida izohlaydi[24]. XIX asrda V.fon Gumboldt tilning ijodiy tabiati va shaxs bilan uzviy bog‘liqligini asoslab, individual uslub nazariyasining falsafiy poydevorini yaratdi, F.de Sossyur esa til va nutqni farqlash orqali individual uslubni muallif nutqiy faoliyatining mahsuli sifatida talqin etish uchun metodologik asos yaratdi[25]. Ushbu g‘oyalar Sh.Balli tomonidan tilning ekspressiv-uslubiy imkoniyatlari haqidagi ta’limot bilan boyitilib, uslub muallifning til birliklarini individual tanlashi va estetik maqsadga muvofiq qo‘llashi natijasi ekanligi ilmiy asoslandi[26].

XX asrda individual uslub nazariyasi L.Shpitser, V.Vinogradov, R.Yakobson va Y.Lotman tadqiqotlari asosida yangi bosqichga ko‘tarildi. L.Shpitser badiiy matnni muallifning estetik va lisoniy individualligini aks ettiruvchi yaxlit tizim

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[20] Виноградов В. В. О теории художественной речи. – М.: Наука, 1971. – С.105.

[21]Виноградов В. В. О теории художественной речи. – М.: Наука, 1971. – С.211.

[22] Пешковский А. Вопросы методики родного языка лингвистики и стилистики. – М.; Л.: Госиздат, 1930. – С. 58.

[23] Cicero M.T. De Oratore. Vol. I-II. Translated by E. W. Sutton, H. Rackham. – Cambridge, MA: Harvard University Press, 1942.

[24] Quintilian. The Orator's Education (Institutio Oratoria*).* Translated by H. E. Butler. In 5 vols. – Cambridge, MA: Harvard University Press, 2001-2002. (Loeb Classical Library).

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[26] Балли Ш. Французская стилистика. – М.: Издательство иностранной литературы, 1961. – С. 394.

sifatida talqin etib, filologik doira metodini ishlab chiqdi[27]. Keyingi davrda individual uslub lingvopoetika, matn lingvistikasi va lisoniy shaxs nazariyasi bilan integratsiyada rivojlanib, Y.N.Karaulov uni muallifning lisoniy shaxsining ifodasi[28], I.R.Galperin esa badiiy matnning leksik, grammatik va pragmatik qatlamlari uyg‘unligida namoyon bo‘ladigan yaxlit uslubiy tizim sifatida izohladi[29]. Natijada individual uslub zamonaviy tilshunoslikda muallifning badiiy tafakkuri, kommunikativ strategiyasi va estetik konsepsiyasini ifodalovchi asosiy lingvopoetik kategoriya sifatida e'tirof etildi.

XX asr oxiri va XXI asr boshlarida individual uslubni lingvopoetik yondashuv asosida tadqiq etish yangi bosqichga ko‘tarildi. B.Yo‘ldoshev individual uslubni badiiy matnning barcha lisoniy qatlamlari uyg‘unligida shakllanuvchi estetik tizim sifatida talqin etgan bo‘lsa[30], O‘.Nosirov muallif obrazi va individual uslubning uzviy bog‘liqligini asoslab berdi[31], S.Karimov esa grammatik vositalarning idiostilni shakllantirishdagi funksional imkoniyatlarini yoritdi[32]. Bugungi kunda individual uslub antropotsentrik, lingvopoetik, kognitiv va pragmalingvistik yondashuvlar asosida muallifning lisoniy shaxsi, poetik tafakkuri va estetik dunyoqarashining ifodasi sifatida talqin qilinmoqda. Mazkur ilmiy qarashlar individual uslubni ijodkor poetik individualligining muhim lingvopoetik kategoriyasi sifatida baholash uchun mustahkam nazariy-metodologik asos yaratadi[33].

Tadqiqotning **“Enaxon Siddiqova she’riyati individualligini ta’minlovchi lisoniy vositalar”** nomli ikkinchi bobining *“Enaxon Siddiqova she’rlaridagi fonetik vositalarning poetik imkoniyatlari”* deb nomlangan faslida fonetik vositalarning badiiy matn estetikasi va poetik mazmunni shakllantirishdagi o‘rni lingvopoetik nuqtayi nazardan yoritiladi. Unda fonopoetikaning nazariy asoslari, tovush takrori, alliteratsiya, assonans, ritm, ohang va intonatsiya kabi fonetik birliklarning badiiy-estetik funksiyalari tahlil qilinib, Enaxon Siddiqova she’riyatida ushbu vositalarning obrazlilikni kuchaytirish, emotsional-ekspressiv ta’sirni oshirish hamda individual poetik uslubni namoyon etishdagi o‘rni ilmiy asosda ochib beriladi.

Lingvopoetikada fonetik vositalar matnning estetik-emotsional quvvatini ta’minlovchi yetakchi lisoniy omil sanaladi. Zotan, muallifning individual uslubiy o‘ziga xosligi tovush va so‘z birliklarini muayyan estetik maqsadga muvofiq saralash ko‘nikmasida namoyon bo‘ladi[34]. M.P.Brandes tilning ekspressiv imkoniyatlarini uning ijodiy tabiati bilan bog‘lab, yangicha uslubiy ma’no va jilvalar lisoniy birliklarning an’anaviy me’yordan chekinishi asosida shakllanishini

[27] Spitzer L. Linguistics and Literary History: Essays in Stylistics. – Princeton: Princeton University Press, 1948. – P. 466.

[28] Караулов Ю. Н. Русский язык и языковая личность. – М.: Наука, 1987. – С. 263.

[29] Гальперин И. Р. Текст как объект лингвистического исследования. – М.: Наука, 1981. – С. 139.

[30] Yo‘ldoshev B. Badiiy matnning lingvopoetik tadqiqi. – Toshkent: Fan, 2008.

[31] Nosirov O‘. Ijodkor shaxs, badiiy uslub, avtor obrazi. – Toshkent: Fan, 1981.

[32] Karimov S. O‘zbek tilining grammatik stilistikasi masalalari. – Samarqand: SamDU nashri, 1995.

[33] Абдупаттоев М. Идиостиль – муаллифнинг окказионал ўзига хослиги // “Истиқлол даври ўзбек тилшунослиги, адабиётшунослиги ва фольклоршунослигининг долзарб масалалари”. Республика илмий-назарий анжумани материаллари. – Тошкент, 2021. – Б. 117.

[34] Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари (Тоғай Мурод асарлари асосида): Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – Б. 3-4.

ko‘rsatadi[35]. Binobarin, poetik matnda fonetik vositalar shunchaki ohangdorlik hosil qilmay, poetik g‘oyani teranlashtirish va obrazlilikni oshirishga xizmat qiladi. E.Qilichev fonetik birliklar va ularning estetik vazifasini fonostilistikaning tayanch obyekti deb biladi[36], M.Qosimova esa tovushlar takrori hamda fonografik usullar badiiy nutq ekspressivligini oshirishini ta’kidlaydi[37]. Shu nuqtayi nazardan, Enaxon Siddiqova poeziyasida alliteratsiya, assonans va geminatsiya kabi fonopoetik hodisalar musiqiylik, ritmik yaxlitlik va poetik obrazlar ta’sirchanligini yuzaga keltiruvchi lingvopoetik mexanizm sifatida namoyon bo‘ladi.

Assonans (lot. *assonare* – “uyg‘un jaranglash”, fr. *assonance* – “ohangdoshlik”) she’riy nutqda bir xil yoki o‘xshash unli tovushlarning takrorlanishiga asoslangan fonopoetik vosita bo‘lib, matnning musiqiyligi, ohangdorligi va emotsional-ekspressivligini kuchaytirishga xizmat qiladi[38]. Ushbu fonetik usul misralarning intonatsion yaxlitligini ta’minlab, poetik mazmunning ta’sirchanligini oshiradi. T.A.Butunbayeva ham assonansni she’riy nutqda ohangdoshlikni yuzaga keltiruvchi hamda badiiy ifodaning estetik ta’sirini kuchaytiruvchi muhim stilistik vositalardan biri sifatida baholaydi[39].

Quyidagi she’riy parchada *“o”* unlisining takror qo‘llanishi assonansni yuzaga keltirib, matnning musiqiyligi, ritmik yaxlitligi va emotsional ta’sirchanligini kuchaytiradi:

Bu yurtning sarhadlarin fidolar asrab turar,
Oriyat qo‘rg‘onlarin adolar asrab turar,
Ozodlik muzofotin, istiqlol saodatin
Yaxshilar qilgan ezgu duolar asrab turar. (“Asrab turar”)

Misralarda *“o”* unlisining *fidolar, oriyat, qo‘rg‘onlarin, adolar, ozodlik, muzofotin, istiqlol, saodatin, duolar* leksemalari tarkibida muntazam takrorlanishi she’rning fonik uyg‘unligini ta’minlab, tantanavor ohangni yuzaga keltiradi. Mazkur fonopoetik usul Vatan, ozodlik va oriyat kabi tayanch konseptlarning semantik salmog‘ini kuchaytirish bilan birga, she’rning ko‘tarinki ruhini va poetik ta’sirchanligini oshirishga xizmat qiladi.

J.Lapasov alliteratsiyani badiiy nutqning ohangdorligini kuchaytiruvchi fonetik takror vositasi sifatida talqin etadi[40], S.Umirova esa uni poetik mazmunni ta’kidlash, tayanch obrazlarni ajratib ko‘rsatish va ifodaning emotsional-ekspressiv ta’sirini kuchaytirishga xizmat qiluvchi muhim fonopoetik vosita sifatida baholaydi[41]. Mazkur nazariy qarashlar Enaxon Siddiqova she’riyatida ham o‘z tasdig‘ini topadi. Shoira undosh tovushlarning maqsadli takrori orqali she’rning ichki musiqiyligi va ritmik yaxlitligini ta’minlash bilan birga, poetik fikrning ta’sirchanligini oshiradi, semantik markazni tashkil etuvchi obraz va tushunchalarni alohida urg‘ulaydi.

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[35] Брандес М.П. Стилистика текста. Теоретический курс. – М.: Прогресс-Традиция, 2004. – С. 296.

[36] Қиличев Э. Ўзбек тилининг практик стилистикаси. – Тошкент: Ўқитувчи, 1985. – Б. 88.

[37] Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари (Тоғай Мурод асарлари асосида) // Филол. фан. номз. ... дисс. автореф. – Toshkent, 2007. – Б. 32.

[38] Йўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – Б. 46.

[39] Бутунбаева Т.А. Замонавий назмий дискурсда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўктам ва Минҳожиддин Мирзо шеърияти мисолида): Филол. фан. б. фалс. док. (PhD) ... дисс. – Самарқанд, 2021. – Б. 15.

[40] Лапасов Ж. Бадиий матн ва лисоний таҳлил. – Тошкент: Ўқитувчи, 1995. – Б. 39.

[41] Умирова С. Ўзбек шеъриятида лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърияти мисолида): Филол. фан. фалс. докт. (PhD) ... дисс. – Самарқанд, 2019. – Б. 49.

Fonetik variantlarning lingvopoetik imkoniyatlari badiiy matnda xalqona ruh, milliy kolorit va emotsional ta’sirchanlikni kuchaytirishda muhim ahamiyat kasb etadi. Enaxon Siddiqova she’riyatida shevaga xos fonetik shakllarning qo‘llanishi muallif individual uslubining o‘ziga xos belgilaridan biri sifatida namoyon bo‘ladi:

Ayol…
Qaro ko‘zlarida kangulning qatli
Sohir sukunatni to‘kib yuborar.
G‘amning girdobida umidi yorti
Tunning farog‘atin so‘kib yuborar. (“Qishloq ayoli”)

Mazkur parchada *kangul* leksemasining adabiy tildagi *ko‘ngil* so‘zining shevaga xos fonetik varianti sifatida qo‘llanishi qahramon nutqining tabiiyligini ta’minlash bilan birga, *qaro – kangul – qatli* birliklari orasida fonik uyg‘unlikni yuzaga keltirib, she’rning ohangdorligi va estetik ta’sirchanligini kuchaytiradi. Shu bilan birga, *kangulning qatli* metaforik birikmasi ayolning iztirobli ruhiy holatini ta’sirchan ifodalab, fonetik vositaning poetik mazmunni chuqurlashtirish va obrazning emotsional yukini oshirishdagi lingvopoetik funksiyasini yaqqol namoyon etadi.

She’riy matnda fonetik birliklar poetik konnotatsiyani yuzaga chiqaruvchi muhim lingvopoetik vositalardan biri hisoblanadi. Unli va undosh tovushlarning takroriy qo‘llanishi, bo‘g‘in va ohang uyg‘unligi badiiy nutqning musiqiyligi, emotsional-ekspressivligi hamda estetik ta’sirchanligini kuchaytiradi. A.Nurmonov fonetik birliklarning badiiy-estetik vazifasini lingvopoetikaning muhim tadqiqot obyektlaridan biri sifatida baholasa[42], N.Mahmudov konnotativ ma’no tilning ifoda imkoniyatlarini belgilovchi asosiy omillardan biri ekanligini ta’kidlaydi[43]. Shu nuqtayi nazardan Enaxon Siddiqova she’riyatida fonetik vositalar poetik konnotatsiyani shakllantirib, muallif individual uslubining muhim belgilaridan biri sifatida namoyon bo‘ladi.

Shoira she’rlarida fonopoetik vositalar turli ko‘rinishlarda voqelanadi. Jumladan, *-a* va *-o* yuklamalarining takroriy qo‘llanishi lirik kechinmalarning emotsional-ekspressivligini kuchaytirsa, alliteratsiya orqali *“b”*, *“s”*, *“t”*, *“d”*, *“sh”*, *“r”* hamda artikulyatsion jihatdan yaqin *q – g‘* kabi undoshlarning uyg‘un takrori poetik mazmunni fonik jihatdan ta’kidlaydi. Bunday fonetik takrorlar she’rning ichki ritmi va musiqiyligini ta’minlash bilan birga, tayanch obraz va konseptlarni semantik jihatdan aktuallashtirib, muallifning poetik niyati hamda individual uslubini yorqin namoyon etuvchi samarali lingvopoetik vosita vazifasini bajaradi.

Ikkinchi bobning *“Shoira she’rlaridagi okkazional leksik birliklarning lingvopoetikasi”* deb nomlangan faslida shoiraning individual uslubini shakllantiruvchi leksik vositalarning lingvopoetik imkoniyatlari tahlil qilinadi. Unda leksik birliklarning poetik konnotatsiyasi, semantik transformatsiyasi, metaforik va ramziy qo‘llanishi, sinonimik, antonimik hamda okkazional birliklarning badiiy-estetik vazifalari yoritilib, ularning poetik obraz yaratish, muallif konsepsiyasini ifodalash va she’riy matnning emotsional-ekspressiv ta’sirini kuchaytirishdagi o‘rni Enaxon Siddiqova she’riyati misolida ilmiy asosda ochib beriladi.

[42] Нурмонов А., Йўлдошев Б. Тилшунослик ва табиий фанлар. – Тошкент: Шарқ, 2002.
[43] Маҳмудов Н. Тил сиёсати ва сиёсат тили // Ўзбек тили ва адабиёти. – Тошкент, 2016. – № 4. – Б.27.

Lingvopoetik tadqiqotlarda leksik birliklarning badiiy-estetik imkoniyatlarini o‘rganish muhim metodologik yo‘nalishlardan biri hisoblanadi. Chunki badiiy matnda leksik vositalar nominativ vazifadan tashqari estetik, ekspressiv va konnotativ funksiyalarni ham bajaradi. O‘zbek tilshunosligida dastlab stilistik yo‘nalishda olib borilgan tadqiqotlarda badiiy uslubga xos leksik vositalar tahlil qilingan bo‘lsa, keyinchalik lingvopoetik yondashuv asosida ularning obraz yaratish, poetik mazmunni chuqurlashtirish va individual uslubni shakllantirishdagi o‘rni alohida tadqiq etila boshlandi. Natijada leksik birliklar muallif poetik tafakkurini ifodalovchi muhim lingvopoetik vosita sifatida talqin qilinmoqda. Enaxon Siddiqova she’riyatida ham so‘zlarning semantik imkoniyatlari ijodiy kengaytirilib, ular poetik konnotatsiyani yuzaga keltiruvchi asosiy lisoniy birliklardan biriga aylangan.

Shoira ijodida ko‘chma ma’noli birliklar poetik obraz va falsafiy mazmunni shakllantirishda faol ishtirok etadi. So‘zlarning semantik transformatsiyasi natijasida oddiy leksik birliklar chuqur estetik mazmun kasb etadi. Masalan:

Ortimizdan balki osmon uv tortar,
Duv-duv to‘kilgaymiz... Biz turnaqator –
Balki Haq yodidan o‘chmasmiz, balki
Muhabbat yodidan o‘chib ketar qush. (“Ketar qush”)

Mazkur parchada “*o‘chmoq”* leksemasi lug‘aviy ma’nodan chekinib, “xotiradan chiqmoq”, “ma’naviy izsiz qolmoq” mazmunini ifodalagan. “Haq yodidan o‘chmaslik” va “muhabbat yodidan o‘chish” qarama-qarshiligi orqali ilohiy va insoniy qadriyatlar poetik-falsafiy talqin qilinib, lirik qahramonning ruhiy kechinmalari hamda matnning konnotativ mazmuni kuchaytirilgan.

Enaxon Siddiqova individual uslubining muhim belgilaridan biri so‘zlarga okkazional poetik ma’no yuklay olish mahoratidir. Shoira mavjud leksik birliklarning semantik imkoniyatlarini kengaytirish orqali yangi badiiy mazmun hosil qiladi:

Aylanadi charxi kajraftor, Aylanadi misli charxpalak.
Shu tuproqqa ko‘milib ming bor, Million bora ko‘karar yurak. (“Bir kun”)

Ushbu misolda *ko‘karmoq* fe’li biologik jarayonni emas, balki ma’naviy tiklanish, ezgulikning davomiyligi va ruhiy boqiylikni anglatuvchi individual poetik ma’noda qo‘llangan. Natijada “yurak” obrazi insonning ruhiy olami va ma’naviy merosini ifodalovchi ramziy birlikka aylangan hamda poetik konnotatsiya sezilarli darajada kuchaygan.

Shoira leksik qatlamni boyitishda metafora, epitet, arxaik birliklar, poetik variantlar, sinonim, antonim va omonimlarning uslubiy imkoniyatlaridan ham izchil foydalanadi. Ayniqsa, sinonimik vositalar ma’no nozikliklarini aniqlashtirsa, antonimik qarama-qarshiliklar poetik antitezani hosil qilib, falsafiy mushohadalarni chuqurlashtiradi.

Mazkur bobning *“Enaxon Siddiqova she’riyatida presedent birliklar va poetonimlarning lingvopoetik xususiyatlari”* deb nomlangan uchinchi faslida presedent birliklar hamda poetonimlarning lingvopoetik imkoniyatlari tahlil qilinadi. Unda presedent birliklar tarixiy, diniy, folklor va transformatsiyalangan turlarga tasniflanib, ularning poetik konnotatsiyani shakllantirish hamda milliy-madaniy mazmunni ifodalashdagi o‘rni yoritiladi.

Enaxon Siddiqova she’riyatida presedent birliklar hamda antropotsentrik poetonimlar shoiraning individual tafakkuri va milliy-madaniy xotirasini aks ettiruvchi tayanch lingvopoetik vositadir. Tarixiy, diniy, folklorik hamda adabiy nomlar yangi poetik kontekstda qayta talqin etilib, nominativ vazifadan tashqari teran assotsiativ-konnotativ sematika va yuqori badiiy-estetik ta’sirchanlik kashf etadi.

Tahlillar asosida Enaxon Siddiqova she'riyatida uchraydigan presedent birliklar *to‘rt guruh*ga ajratildi:

- *tarixiy presedent birliklar;*
- *diniy-irfoniy presedent birliklar;*
- *folklor presedent birliklar;*
- *transformatsiyalangan presedent birliklar.*

Tarixiy presedent birliklar milliy tarix, davlatchilik va ma'rifat g‘oyalarini ifodalashda muhim lingvopoetik vazifa bajaradi. Masalan:

Temur tig‘i yetmagan joyni, Navoiyning qalami oldi. (“Vatan”)

Mazkur misrada *Temur* va *Navoiy* nomlari tarixiy presedent birlik sifatida qo‘llanib, jismoniy qudrat hamda ma'naviy salohiyatning o‘zaro uyg‘unligini ifodalaydi. Shoira tarixiy shaxslarni oddiy tarixiy obraz sifatida emas, balki milliy tafakkur va ma'naviy taraqqiyot timsoli sifatida poetiklashtiradi.

Diniy-irfoniy presedent birliklar tasavvuf falsafasi, ilohiy ishq va komillik g‘oyalarini ifodalashga xizmat qiladi. Xususan:

Yo Mansurman, doringga keldim,
Ishq shahrida boringga keldim. (“Men o‘sha”)

Bu misralarda *Mansur Halloj* obrazi ilohiy ishq va Haq yo‘lidagi fidoyilik timsoli sifatida poetik konnotatsiya hosil qiladi. Tadqiqot natijalari shuni ko‘rsatdiki, *Mansur, Yassaviy, Xizr, Odam Ato, Momo Havo* kabi diniy-irfoniy birliklar lirik qahramonning ruhiy olamini ochish hamda falsafiy mazmunni chuqurlashtirish vazifasini bajaradi.

Folklor presedent birliklari milliy qadriyatlar va xalqona poetik tafakkurni ifodalashda faol qo‘llangan. Jumladan:

Qirq kokili yoyilgan ul Barchinoy qayda,
Alpomishning sadosi yo‘q daryo yo hayda. (“Qizlarimizga”)

Bu yerda *Barchin, Alpomish* va Gulpariy obrazlari xalq og‘zaki ijodi bilan bog‘liq assotsiativ maydonni faollashtirib, milliy ruh, sadoqat va qahramonlik g‘oyalarini poetiklashtiradi.

Shoira ijodida *transformatsiyalangan presedent birliklar* ham alohida o‘rin egallaydi. Bunda klassik adabiyot yoki tasavvufga mansub obrazlar yangi poetik mazmun kasb etadi. Masalan:

Aylanadi charxi kajraftor, Aylanadi misli charxpalak. (“Bir kun”)

An'anaviy mumtoz she'riyatda salbiy mazmunda qo‘llangan *charxi kajraftor* obrazi Enaxon Siddiqova poetikasida hayotning uzluksiz harakati, yangilanish va umid ramzi sifatida qayta talqin etilgan. Bu esa shoiraning individual poetik tafakkuri va obraz yaratish mahoratini namoyon etadi.

Onagul taxallusi shoiraning individual poetik obrazini shakllantiruvchi muhim poetonim sifatida namoyon bo‘ladi:

Azal sarkotibi yorliq ato etmish Onagulga,
Ming shukrki, dilbandingman manam, Farg‘ona. (“Farg‘ona”)

Mazkur misralarda *Onagul* oddiy taxallus emas, balki muallifning lirik "men"i, Vatanga sadoqati va poetik o‘zligini ifodalovchi estetik birlik sifatida talqin qilinadi.

Umuman, Enaxon Siddiqova she'riyatida presedent birliklar va poetonimlar shoiraning individual uslubini belgilovchi muhim lingvopoetik vositalar hisoblanadi. Ular tarixiy xotira, milliy tafakkur, diniy-ma'rifiy qadriyatlar hamda folklor an'analarini zamonaviy poetik tafakkur bilan uyg‘unlashtirib, she'rlarning konseptual mazmunini chuqurlashtiradi.

Tadqiqotning **“Badiiy tasvir va ifoda vositalarining lingvopoetik talqini”** deb nomlangan uchinchi bobining *“Enaxon Siddiqova ijodida trop (ko‘chim)larning o‘rni”* faslida trop (ko‘chim)larning lingvopoetik mohiyati, ularning semantik-estetik va pragmatik xususiyatlari hamda shoiraning individual uslubini shakllantirishdagi funksional imkoniyatlari kompleks lingvopoetik yondashuv asosida yoritiladi.

Badiiy tasvir vositalari lingvopoetik nuqtayi nazardan *ikki asosiy guruh*ga ajratildi: *1) troplar* (metafora, metonimiya, sinekdoxa, ramz, allegoriya, perifraz, kinoya va boshqalar); *2) stilistik figuralar* (o‘xshatish, epitet, antiteza, gradatsiya, takror, ritorik so‘roq, ritorik murojaat, ellipsis, oksyumoron, parallelizm va boshqalar). Mazkur tasnif shoiraning poetik tafakkuri va individual uslubini tizimli tavsiflash imkonini berdi hamda badiiy matndagi leksik vositalarning estetik va pragmatik vazifalarini aniqlashga xizmat qildi.

Tahlillar Enaxon Siddiqova she’riyatida *metafora* eng faol lingvopoetik vositalardan biri ekanligini ko‘rsatadi. Shoira individual metaforalar orqali ruhiy kechinmalar, Vatanga sadoqat, muhabbat, sog‘inch va ijtimoiy-falsafiy qarashlarni obrazli ifodalaydi. Tadqiqotda metaforalar *odatiy metaforalar***,** *jonli metaforalar* va *sinestetik metaforalar* tarzida tasniflanib, ularning poetik funksiyasi yoritildi.

Masalan: *Bu bevafo ko‘zlar sotdi-ya, Ishonardim, ishqda ishim yo‘q.*

Yuragimda ildiz otdi-yu, Gullay ketdi sevgi otgan o‘q. (“Sevgi otgan o‘q”)

Mazkur misrada *“sevgi otgan o‘q”, “yuragimda ildiz otmoq”* kabi individual metaforalar sevgi kechinmalarining chuqurligini obrazli ifodalab, she’rning emotsional-ekspressiv ta’sirini kuchaytiradi hamda shoiraning poetik tafakkurini namoyon etadi.

Bobda *metonimiya, sinekdoxa* va *ramz*larning lingvopoetik imkoniyatlari ham tizimli tahlil qilindi. Metonimiya tarixiy va ijtimoiy mazmunni ixcham ifodalash, sinekdoxa qism orqali butunni poetik umumlashtirish, ramz esa milliy-madaniy konseptlarni badiiy shaklda ifodalash vazifasini bajarishi aniqlandi. Ayniqsa, *“Samarqand”, “dunyo”, “bosh”, “ko‘z”, “bir siqim tuproq”* kabi birliklar kontekstda yangi poetik ma’no kasb etib, shoiraning individual konseptual dunyoqarashini ifodalashga xizmat qilganligi asoslandi. Natijada ushbu ko‘chimlar faqat nominativ emas, balki estetik va pragmatik mazmun tashuvchi lingvopoetik birliklar sifatida namoyon bo‘lishi isbotlandi.

Tahlillar shuni ko‘rsatdiki, Enaxon Siddiqova she’riyatida rang bildiruvchi birliklar, tabiat obrazlari va sinestetik metaforalar muallifning individual poetik uslubini shakllantiruvchi muhim vositalardir. Jumladan:

Yomg‘ir, yog‘a qolgin, shoshila qol, Sahroyi ko‘nglimning qovjiragan ul
So‘lg‘in chechaklari ko‘rsatsin jamol (“Yomg‘ir yog‘a qolgin”).

Mazkur misrada *“sahroyi ko‘ngil”* va *“qovjiragan chechak”* obrazlari orqali inson ruhiyati tabiat hodisalari bilan uyg‘unlashtirilgan bo‘lib, sinestetik va jonli metaforalarning o‘zaro uyg‘unligi natijasida kuchli poetik obraz yuzaga kelgan. Bu esa shoiraning abstrakt hissiy holatlarni konkret badiiy tasvirlar vositasida ifodalash mahoratini ko‘rsatadi.

Enaxon Siddiqova she’riyatining leksik-poetik tizimi individual uslubning muhim tarkibiy qismi sifatida baholanib, metafora, metonimiya, sinekdoxa, ramz hamda stilistik figuralarning o‘zaro uyg‘unligi shoiraning poetik tafakkuri va badiiy-estetik konsepsiyasini shakllantiruvchi asosiy omillar ekani ilmiy jihatdan asoslandi. Tadqiqot natijalari shoiraning individual uslubida leksik birliklar nafaqat nominativ vazifa bajarishi, balki poetik mazmunni chuqurlashtirish, milliy-madaniy konseptlarni ifodalash va o‘quvchiga estetik ta’sir ko‘rsatishda muhim lingvopoetik vosita sifatida faol qatnashishini ko‘rsatdi.

Bobning ikkinchi fasli *“Stilistik figuralarning lingvopoetik imkoniyatlari”* deb nomlangan bo‘lib, mazkur faslda Enaxon Siddiqova she’riyatida badiiy tasvir va ifoda vositalarining lingvopoetik imkoniyatlari tahlil qilinib, ularning shoiraning individual uslubini shakllantirishdagi o‘rni yoritiladi. Tadqiqot natijalari shuni ko‘rsatadiki, shoira poetik tafakkurini ifodalashda o‘xshatish, epitet, oksyumoron, antiteza, takror, apostrofa, mubolag‘a va ritorik so‘roq kabi stilistik figuralardan izchil hamda maqsadga muvofiq foydalanadi. Ushbu vositalar obrazlilikni kuchaytirish, poetik mazmunni chuqurlashtirish, emotsional-ekspressiv ta’sirni oshirish va muallifning individual poetik olamini namoyon etuvchi asosiy lingvopoetik birliklar sifatida namoyon bo‘ladi.

O‘xshatishlar lingvopoetik xususiyatiga ko‘ra *turg‘un* va *individual-muallif o‘xshatishlari,* epitetlar esa *oddiy, stilistik* va *okkazional* turlarga ajratilib tahlil qilindi.

Shoira lirikasida o‘xshatish va epitetlar tabiat, inson ruhiyati hamda milliy qadriyatlarni estetik talqin etishda faol ishtirok etadi. Jumladan:

Yam-yashil maysalar ko‘nglingga o‘xshar,

Alvon qizg‘aldoqlar singlingga o‘xshar. (“Kuy”)

ushbu misralarda *maysa* va *qizg‘aldoq* etalon obrazlari orqali inson ruhiyatining pokligi va go‘zalligi poetik jihatdan ifodalangan. Shuningdek,

Binafsha dil iforlari uchib ketar... misrasidagi *binafsha dil* birikmasi okkazional epitet sifatida lirik qahramonning nozik ruhiy kechinmalarini obrazli ifodalab, matnning emotsional-estetik ta’sirini kuchaytiradi. Demak, o‘xshatish va epitetlar Enaxon Siddiqova poetikasida tasvirni konkretlashtirish, poetik konseptlarni individuallashtirish hamda milliy-estetik tafakkurni aks ettiruvchi muhim lingvopoetik vositalar vazifasini bajaradi.

Enaxon Siddiqova she’riyatida takrorlar ham individual uslubning muhim belgilaridan biri hisoblanadi. Tahlillar natijasida takrorlarning *fonetik, leksik, morfologik, sintaktik* va *semantik* turlari faol qo‘llanishi aniqlandi. Ayniqsa, anafora, sintaktik parallelizm, undalma va gap takrorlari poetik ritmni mustahkamlash, matnning kompozitsion yaxlitligini ta’minlash hamda muallif g‘oyasini kuchli ta’kidlashga xizmat qiladi.

Umuman, Enaxon Siddiqova she’riyatida qo‘llangan badiiy tasvir va ifoda vositalari o‘zaro uzviy uyg‘unlashib, shoiraning individual poetik uslubini

shakllantiruvchi, obrazlilik va ekspressivlikni ta’minlovchi hamda badiiy matnning lingvopoetik mukammalligini belgilovchi asosiy omillar sifatida namoyon bo‘ladi.

XULOSA

1. Badiiy asarning funksional, strukturaviy va so‘z san’atining o‘ziga xos turi sifatidagi badiiy-semantik birligi – u yoki bu muallifning poetik ijod mahsulidir. Aynan, shuning uchun ham badiiy asar ham adabiy, ham lingvistik tahlil, ya’ni umumfilologik tadqiq obyekti sanaladi.

2. Adabiy tanqid ham, stilistik tahlil ham, lingvopoetik tahlil ham asarning g‘oyaviy-badiiy maqsadi, poetikasi, muallifning o‘quvchiga yetkazmoqchi bo‘lgan “gaplari” salmog‘ini tahlil qilish, ijodkorning individual yo‘nalishini belgilash, o‘ziga xos topilmalarini kashf qilishga qaratilsa-da, mohiyatan va yondashuv jihatidan bir-biridan farqlanadi.

3. Lingvopoetika, bir tomondan, fanlararo metodlar uyg‘unlashuviga tayansa, ikkinchi tomondan, o‘ziga xos spetsifik tahlil usullariga ega bo‘lgan alohida yo‘nalish hisoblanadi. Lingvopoetik tahlil til birliklaridan mohiyat tomon harakatlanadi, ya’ni uslubiy belgiga ega til birliklarining g‘oyaviy-badiiy mazmunni shakllantirish va estetik effekt yaratishdagi funksional xususiyatlarini aniqlashga qaratiladi.

4. Enaxon Siddiqova she’riyatining o‘ziga xos jihatlaridan biri ruhiy kechinmalarni ifodalashda tuyg‘un shoir sifatida metafora, metonimiya, sinekdoxa, kinoya, ramz kabi usullardan samarali foydalanib, so‘z semantikasidagi nozik qochirimlarni rang-barang okkazional ifodalarda o‘quvchiga yetkazib bera olgan.

5. Enaxon Siddiqova she’rlarining eng birinchi ko‘zga tashlanadigan xususiyatlaridan biri muallifning metafora olamiga xos o‘zgachaliklardan unumli foydalanganligidir. Xususan, oddiy, jonli va sinestetik metaforalarning har uchala turida ham o‘ziga xos, betakror individual metaforalari uning she’rlaridagi obrazlilikni ta’minlab, jozibadorlilik va uslubiy rang-baranglilikni vujudga keltirgan.

6. Epitet, o‘xshatish, apostrofa, takror, oksyumoron, antiteza kabi stilistik figuralardan juda go‘zal foydalangan. Bu jihatlar o‘zbek tilida til birliklari serqirra jilolanishlarining lingvopoetik imkoniyatlari kengligini asoslashga xizmat qilgan.

7. Enaxon Siddiqova o‘xshatish etaloni sifatida aniq narsa-buyum, predmetlar o‘rniga insonning ruhiy holati, tabiat hodisasi, tashqi voqelik asosidagi okkazional o‘xshatishlar ijod qilgan. Masalan, oilaga munosib kelin izlash o‘zbek xonadoni uchun alohida holat, etnopsixologik jarayon hisoblanadi. Shoira o‘xshatishlarida *-dek, -day, o‘xshatdim, o‘xshar, kabi, misol, go‘yo* ko‘rsatkichlaridan foydalanilgan. Shuningdek, ko‘rsatkichsiz, ishora tipidagi kontekstual o‘xshatishlar ham kuzatildi.

8. Enaxon Siddiqova o‘z she’rlarida kechinmalarni, odatda, baland pardalarda, tuyg‘ular shiddati fonida tasvirlashga moyil. Ana shu ko‘tarinkilik, oniy hissiyotlar tasvirini kutilmagan tashbehlar, qabariq epitetlar va original ko‘chimlar orqali ifodalashga harakat qiladi. Jumladan, o‘zbek shoirlari ijodida kam uchraydigan oksyumoron usulidan ham o‘rinli foydalanadi.

9. Shoira ijodida badiiy tasvir va ifoda vositalarining qorishiq kompleksi shakllantirilgan o‘rinlar ko‘p uchraydi. Enaxon Siddiqova she’rlarida tabiat, inson kechinmalari va abstrakt tushunchalar orqali lirik kayfiyatni kuchaytiruvchi badiiy vositalar faol qo‘llaniladi: U misralarda *apostrofa* (to‘g‘ridan to‘g‘ri murojaat)

vositasi orqali lirik qahramon o‘z iztiroblarini ifodalaydi, tabiat unsurlari bilan suhbatlashadi. Shu tariqa, so‘z va tasvirlar yordamida ruhiyatning nozik kechinmalari jonlantiriladi. Ritorik so‘roq subyektning ichki iztiroblarini, iztirob va savollarni ta’sirchan ifodalaydi; u o‘quvchida hissiy uyg‘unlik yaratadi, gapga ohangdorlik beradi. Bunda anafora (misralar boshida takror) va alliteratsiya yordamida she’r musiqiy ohangdorlik va ritmga ega bo‘ladi. Shu bilan birga, takror ruhiyatning tarangligini, his-tuyg‘ularning kuchini yanada kuchaytiradi.

10. Enaxon Siddiqova she’rlarida presedentlik usulining go‘zal namunalarini ko‘rish mumkin. Xususan, buyuk bobolarga ehtirom, ularning xalq tarixidagi xizmatlarini e’tirof etish, ta’kidlash ma’nosida pretsdent nomlarni keltirish usuli ko‘p uchraydi.

11. Enaxon Siddiqova ijodida takror badiiy – ekspressiv vositasi muhim o‘rin tutadi. Shoir ijodida takrorning poetik jihatdan *alliteratsiya, assonans, anafora, epifora;* lingvistik nuqtayi nazardan *gap, gap bo‘lagi, undalma, undov va bog‘lovchi* takrori hamda *xiazm* turlari tahlil qilindi.

12. Shoira she’riyatining o‘ziga xosligi va so‘zga boyligi uning badiiy til unsurlaridan unumli foydalana olishida, so‘z o‘yinlari, iboralar tanlashida, maqol va matallarni o‘rinli qo‘llashida yanada yorqinroq ko‘zga tashlanadi. Shoira tomonidan qo‘llanilgan ibora, hikmatli so‘z, maqol va matal, o‘xshatish kabi barqaror birikmalar ijodkor uslubining betakrorligi, uning o‘ziga xos poetik mahoratidan darak beradi. Ular shoir she’riyati ta’sirchanligini oshirishgda, rangin fikrlariga sayqal berishda, so‘zlarning ichki ma’nolarini jilolantirishda o‘ta muhim ahamiyat kasb etgan.

SCIENTIFIC COUNCIL FOR AWARDING SCIENTIFIC DEGREES DSc.03/2025.27.12.Phil.10.05 AT FERGANA STATE UNIVERSITY

FERGANA STATE UNIVERSITY

XAYDAROV DOVRANJON TURG'UNOVICH

A LINGUOPOETIC STUDY OF ENAKHON SIDDIKOVA'S POETRY

10.00.01 – Uzbek Language

DISSERTATION ABSTRACT
of the dissertation of doctor of philosophy (PhD) on PHYLOLOGICAL sciences

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The topic of the Doctor of Philosophy (PhD) dissertation topic has been registered with the Supreme Attestation Commission under the Academy of Sciences of the Republic of Uzbekistan under registration number B2023.2.PhD/Fil3690.

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The dissertation defense will be held at the meeting of the Scientific Council of Ferghana State University, which awards scientific degrees under the title DSc.03/2025.27.12.Fil.10.05, "10" 12 2026, at 8:00 (Address: Fergana city, Burhoniddin Marghinoniy street, 105. Tel.: (99873) 244–57–82; e–mail: fardu_info@umail.uz.

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INTRODUCTION (Abstract of the Dissertation for the Degree of Doctor of Philosophy (PhD)

Relevance and Necessity of the Dissertation Topic. The development of linguopoetics, cognitive linguistics, pragmalinguistics, text linguistics, and linguoculturology in contemporary linguistics has made the study of literary texts in close relation to the author's linguistic personality and individual poetic cognition one of the prominent areas of linguistic research. Recent studies have increasingly focused on the aesthetic, connotative, and pragmatic potential of linguistic units, their role in shaping literary meaning, and the mechanisms through which individual style is constructed. Research in these areas is of considerable importance for enriching the methodological foundations of linguopoetic analysis and broadening the scope of applied studies of literary texts.

In international linguistics, particular attention has been devoted to the study of the poetic functions of phonetic, lexical, phraseological, morphological, and syntactic units, as well as to precedent phenomena, poetonyms, poetic concepts, and authorial idiostyle in the analysis of the linguopoetic features of literary texts. Research continues into individual style from anthropocentric and cognitive perspectives, with particular emphasis on revealing the capacity of linguistic units to convey national and cultural meanings and on identifying the mechanisms underlying the aesthetic impact of literary texts. Studies in this field are of significant theoretical and methodological value for advancing the theoretical foundations of literary text linguopoetics and developing approaches to the systematic investigation of individual style.

Uzbek linguistics has likewise produced a substantial body of fundamental research on the linguopoetics of literary texts, addressing the poetic potential of linguistic units, individual style, literary imagery, and aesthetic cognition from a range of perspectives. In particular, since the independence of the Republic of Uzbekistan, a number of reforms and initiatives have been undertaken in this field.

As President of the Republic of Uzbekistan Shavkat Mirziyoyev has emphasized, "Salvation lies in education, upbringing, and knowledge. For it is through knowledge and sound upbringing that all noble aspirations can be achieved.[1]" It should be noted, however, that a number of issues in this field still remain to be adequately addressed. In particular, the linguopoetic features of the works of Enaxon Siddiqova, one of the talented representatives of contemporary Uzbek poetry, have not yet been subjected to a comprehensive monographic study. This is especially true of the poetic potential of phonetic and lexical units and the role of precedent units and poetonyms in shaping the author's individual style. A systematic investigation of these aspects from a linguopoetic perspective constitutes one of the important challenges facing Uzbek linguistics and underscores both the scholarly relevance and practical significance of the present study.

[1] O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlis va O'zbekiston xalqiga Murojaatnomasi // "Xalq so'zi"gazetasi, 2025-yil 27-dekabr (2026-yil rejalariga bag'ishlangan ma'ruza). Boshqa manba sifatida:UzA – O'zbekiston milliy axborot agentligi rasmiy veb sayti (Murojaat sanasi: 26.12.2025).

The present study contributes, to a certain extent, to the implementation of the priority objectives set forth in the Decrees of the President of the Republic of Uzbekistan No. PF-5850 dated October 21, 2019, “On Measures to Fundamentally Enhance the Status and Prestige of the Uzbek Language as the State Language”; No. PF-6084 dated October 20, 2020, “On Measures to Further Develop the Uzbek Language and Improve Language Policy in the Country”; No. PF-6108 dated November 6, 2020, “On Measures to Develop the Spheres of Education and Upbringing, and Science during the New Stage of Development of Uzbekistan”; No. PF-60 dated January 28, 2022, “On the Development Strategy of New Uzbekistan for 2022-2026”; and No. PF-58 dated April 10, 2026, “On Additional Measures to Improve the System of Higher Education, Science and Innovation”; as well as the Resolution of the President of the Republic of Uzbekistan No. PQ-4479 dated October 4, 2019, “On the Broad Celebration of the 30th Anniversary of the Adoption of the Law of the Republic of Uzbekistan ‘On the State Language’,” the Address of the President of the Republic of Uzbekistan to the Oliy Majlis dated December 20, 2022, and other relevant regulatory and legal acts governing this area.

Relevance of the Research to the Priority Areas of the Development of Science and Technology in the Republic. The present research was carried out in accordance with Priority Area I of the development of science and technology in the Republic, namely, “The formation of a system of innovative ideas and mechanisms for their implementation aimed at the social, legal, economic, cultural, spiritual, and educational development of an information society and a democratic state.”

Degree of Previous Study of the Problem. The issues of poetic craftsmanship, the intralinguistic and extralinguistic factors that contribute to the expressive appeal of poetic discourse, and the in-depth analysis of the linguopoetic potential of linguistic units have long remained a focus of scholarly attention. The interpretation of anthropocentric principles across various fields of study has considerably broadened the scope of linguopoetic analysis. In examining the linguopoetic nature of the relationship among language, the creative author, the literary work, and the addressee, linguopoetics has increasingly developed in close interaction with related disciplines such as linguistic pragmatics, linguoculturology, and cognitive linguistics.

In international linguistics, the scholarly works of such researchers as Aristotle, G.E.Lessing, S.Saporta, and E.Coseriu[2] contain some of the earliest theoretical and methodological approaches to poetic language, text structure, and the aesthetic potential of linguistic units.

In Russian linguistics, the theoretical and methodological foundations of linguopoetics, as well as issues related to the semantics and stylistics of literary

[2] Aristotle. Poetics. Translated by S. Halliwell. – Cambridge, MA: Harvard University Press, 1995. – P. 27-33; Лессинг Г.Э. Лаокоон, или о границах живописи и поэзии / Под ред. Г.М. Фридленера. – М.: Государственное издательство художественной литературы, 1957. – 520 с. Sapporta S. The Application of Linguistics to the Study of Poetic Language // Style in Language / Ed. by T.A. Sebeok. – Cambridge, Mass.: MIT Press, 1960. – P.82-92. Coseriu E. Thesen zum Thema “Sprache und Dichtung” // Beitrage zur Textlinguistik / Hrsg. Von W.D.Stempel. – Munchen: Fink, 1971. – S.43-47.

texts, have been extensively examined in the works of linguists and literary scholars such as R.Jakobson, Y.M.Lotman, I.R.Galperin, V.V.Vinogradov, G.O.Vinokur, L.V.Shcherba, V.M.Zhirmunsky, A.A.Potebnya, B.Larin, M.M.Bakhtin, M.P.Brandes, M.I.Kozhina, and V.N.Teliya[3].

In Uzbek linguistics, theoretical aspects of linguopoetics have been examined in the works of A.Shomaksudov, A.Akhmedov, Kh.Abdurakhmonov, B.Yuldoshev, Z.Khamidov, B.Umurqulov, A.Shomaqsudov, B.Bafoyev, Kh.Shamsiddinov, G'.Abdurakhmonov, A.Rustamov, Kh.Usmanov, B.Urinboyev, R.Qungurov, J.Lapasov, A.Mamajonov, M.Rustamov, S.Karimov, G.Bakiyeva, A.Boboniyozov, G.Keldiyorova, R.Normurodov, B.Sarimsoqov, M.Tojiboyev, S.Boymirzayeva, M.Yaqubbekova, M.Qosimova, M.Abdupattoyev, L.Djalalova, D.Shadiyeva, A.Haydarov, B.Urinboyev, M.Yuldashev, A.Xasanov, M.Xalilova, S.Normamatov, D.Andaniyazova, G.Jumanazarova, Sh.Toshxujayeva, D.Jamoliddinova, O.Tursunova, A.Hamidov, B.Umurqulov, D.Nazarova, T.Butunbayeva, Sh.Yusupova, A.Saminov, N.Axmadjonov, D.Quldasheva, H.Rahmonov, N.Ortiqova, M.Shukurova, S.Habibullayeva, G.Zaynutdinova, and many other scholars. Of particular note are the studies by G.Muhammadjonova, S.Umirova, A.Shofqorov, D.Shadiyeva, G.Keldiyorova, and S.Maksumova[4], which have focused on the poetics of poetic works.

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[3] Jakobson, R. Linguistics and Poetics // Style in Language. Ed. by Thomas A. Sebeok. – Cambridge, Mass.: MIT Press, 1960. – P. 350–377; Виноградов В. В. О языке художественной литературы. – М.: Гослитиздат, 1959. – С. 21-25; Лотман Ю. М. Структура художественного текста. – М.: Искусство, 1970. – С. 384; Виноградов В. О языке художественной литературы. – М.: Высшая школа, 1971. – С. 240; Galperin I. R. Text as an Object of Linguistic Study. – М.: Nauka, 1981. – P. 139; Телия В. Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. – М.: Школа Языки русской культуры, 1996. – С. 288.

[4] Шомаксудов А. Язык сатири Мукими (Лексика и фразеология). – Тошкент, 1956; Ахмедов А. Лексика поэзии Фурката. – Тошкент, 1960. – 125 с; Абдураҳмонов Х. Особенности синтаксиса узбекского устного народного творчества: Автореф. дисс. ... док. филол. наук. – Тошкент, 1977; Йўлдошев Б. Бадиий нутқ стилистикаси. – Самарқанд, 1982; Хамидов З. Лексико-семантическое и лингвопоэтическое исследование языка “Лисан ат-тайр” Алишера Навои. – Тошкент, 1982; Умуркулов Б. Лексические особенности современной поэтической речи: Автореф. дис. ... канд. филол. наук. – Тошкент, 1983; Шомақсудов А., Расулов И., Қўнғуров Р., Рустамов Ҳ. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983; Бафоев Б. Навоий асарлари лексикаси. – Тошкент: Фан, 1983; Шамсиддинов Х. Термины в художественной речи: Автореф. дисс. ... канд. филол. наук. – Тошкент, 1984; Абдурахмонов Ғ., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент: Фан, 1984; Усманов Х. Лингвостилистические особенности языка Лютфи. – Тошкент, 1986; Ўринбоев Б., Қўнғуров Р., Лапасов Ж. Бадиий текстнинг лингвистик таҳлили. – Тошкент, 1990; Мамажонов А. Қўшма гап стилистикаси. – Тошкент: Фан, 1990; Мамажанов А. Стилистические особенности сложных предложений современного узбекского литературного языка: Автореф. дисс. ... д-ра филол. наук. – Тошкент, 1991; Рустамов М. Гадоий девони тилининг лексикаси. – Тошкент, 1992; Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фан. док ... дисс. – Тошкент, 1993; Бакиева Г. Лингвистические основы анализа художественного текста: Автореф. дисс. ... д-ра. филол. наук. – Тошкент, 1993; Бобониёзов А. Й. Абдулла Қодирийнинг “Ўтган кунлар” романида тасвирий воситалар ва тил бадийяти: Автореф. дисс. ... канд. филол. наук. – Тошкент, 1995; Дониёров Х., Йўлдошев Б. Адабий тил ва бадиий стиль. – Тошкент: Фан, 1998; Келдиёрова Г. Ўзбек бадиий нутқида антитеза (Э. Воҳидов шеърияти мисолида) // Автореф. дисс. ... канд. филол. наук. – Тошкент, 2000; Нормуродов Р.У. Шукур Холмирзаев асарларининг тил хусусиятлари // Автореф. дис. ... канд. филол. наук. – Тошкент, 2000; Б.Саримсоқов. Бадиийлик асослари ва мезонлари. – Тошкент, 2004; Тожибоев М. Муҳаммад Шайбоний девони тилининг лексик-семантик хусусиятлари. – Тошкент, 2004; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Автореф. дисс. ... канд. филол. наук. – Тошкент, 2004; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Автореф. дисс. ... канд. филол. наук. – Самарқанд, 2004; Яқуббекова М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари. – Тошкент, 2005; Қурбонов Т. Тарихий бадиий асар ва давр тили масалалари. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари:

No scholarly studies have yet been devoted specifically to the linguopoetic features of Enaxon Siddiqova's poetry or to the poet's mastery of language and her distinctive use of words.

A more in-depth study of Enaxon Siddiqova's creative work and a systematic examination of her distinctive individual poetic craftsmanship necessitate a special monographic investigation of the subject. From this perspective, defining the linguopoetic features of Enaxon Siddiqova's poetry as an object of linguistic inquiry demonstrates the relevance of the topic selected for the present study.

Relevance of the Research to the Research Plans of the Higher Education or Research Institution Where the Dissertation Was Conducted. The dissertation was carried out in accordance with the research plan of Fergana State University under the research theme "Current Issues in Uzbek Linguistics."

Aim of the Research The aim of the research is to analyze the phonetic, lexico-semantic, and syntactic-stylistic devices that contribute to the artistic and aesthetic qualities of poetry in order to identify Enaxon Siddiqova's mastery of

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Автореф. дисс. ... канд. филол. наук. – Тошкент, 2007; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари (Тоғай Мурод асарлари асосида): Филол. фан. номз. … дисс. автореф. – Тошкент, 2007. – Б. 3–4; Джалалова Л. Абдулла Қодирийнинг "Ўткан кунлар" романининг лингвистик тадқиқи: Филол. фан. номз. … дисс. автореф. – Тошкент, 2007; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси. – Тошкент, 2007; Ҳайдаров А. Бадиий тасвирнинг фоностилистик воситалари: Филол. фан. номз. … дисс. автореф. – Тошкент, 2008. – Б. 22; Ўринбоев Б. Ғафур Ғулом асарларининг лингвопоэтикаси. – Тошкент, 2008; Тўланова Н. Тўқсонинчи йиллар ўзбек шеърияти тилидаги бадиий санъатларнинг лисоний-услубий таҳлили: Филол. фан. номз. … дисс. автореф. – Тошкент, 2008; Йўлдашев М. Бадиий матннинг лингвопоэтик тадқиқи. – Тошкент, 2009; Юлдашев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри. …дисс. автореф. – Тошкент, 2009; Хасанов А. Абдулла Қаҳҳор ҳикоялари тилининг бадииятини таъминловчи лексик-стилистик воситалар: Филол. фан. номз. … дисс. автореф. – Тошкент, 2010; Халилова М. Ўзбек тили стилистикаси асослари. – Фарғона: Фарғона нашриёти, 2011; Нормаматов С. Абдулла Авлоний шеърияти лексикасининг маъновий-услубий хусусиятлари: Филол. фан. номз. …дисс. автореф. – Тошкент, 2011; Анданиязова Д. Бадиий матнда ономастик бирликлар лингвопоэтикаси. – Тошкент, 2017; Жуманазарова Г. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил): Филол. фан. д-ри. … дисс. автореф. – Тошкент, 2017; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. номз. … дисс. автореф. – Тошкент, 2017; Турсунова О. Ўзбек тили фонетик бирликларининг поэтик имкониятлари: Филол. фан. б. фалс. д-ри. … дисс. автореф. – Фарғона, 2019. – Б. 130; Ҳамидов А. Мурод Муҳаммад Дўст асарлари лингвопоэтикаси: Филол. фан. номз … дисс. автореф. – Қарши, 2020; Б. Умуркулов Ўзбек бадиий насрининг лингво-услубий шаклланиш асослари: Филол. фан. док. … дисс. (DSc) – Тошкент, 2020; Жамолиддинова Д. Бадиий матнда терминларнинг лингвопоэтик ва лингвокультурологик хусусиятлари. – Тошкент, 2021; Абдупаттоев М. Идиостиль – муаллифнинг окказионал ўзига хослиги // Истиқлол даври ўзбек тилшунослиги, адабиётшунослиги ва фольклоршунослигининг долзарб масалалари. Республика илмий-назарий анжумани материаллари. – Тошкент, 2021. – Б. 113-117; Назарова Д.И. Жамол Камол шеърияти поэтикаси: Филол. фан. б. фалс. док. (PhD)… дисс. автореф. – Бухоро, 2021; Бутунбаева Т.А. Замонавий назмий дискурсда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўктам ва Минҳожиддин Мирзо шеърияти мисолида): Филол. фан. б. фалс. док. … дисс. – Самарқанд, 2021; Юсупова Ш.Т.Диний матнларнинг лингвопрагматик тадқиқи: Филол. фан. (PhD) .... дисс. автореф. – Фарғона, 2021; Саминов А.И. Оксюморон – бадиий нутқда лингвопоэтик восита сифатида: Филол. фан. б. фалс. док. … дисс. – Фарғона, 2022; Axmadjonov N. Badiiy uslubda qo'llangan presedent nomlarning lingvopoetik tadqiqi: Filol. fan. b. fals. dok. (PhD) … diss. – Farg'ona, 2022; Muminov S., Gopirova X. Rauf Parfi she'riyatining lingvopoetik xususiyatlari. – Farg'ona, 2023; Qo'ldasheva D. Furqat g'azallarining lingvopoetik tadqiqi: Filol. fan. b. fals. d-ri (PhD)…diss. avtoref. – Farg'ona, 2023; Rahmonov H. Omon Matjon she'riy matnlarining assotsiativ strukturasi: Filol. fan. b. fals. d-ri … diss. – Qo'qon, 2023; Ortiqova N. Anvar Obidjon she'riyatining fonoleksopoetik xususiyatlari: Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Farg'ona, 2024; Shukurova M.X. Mustaqillik o'zbek she'riyatida ayol konsepti (O.Hojiyeva va E.Siddiqova asarlari misolida): Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Toshkent, 2024; Habibullayeva S. Isajon Sulton hikoyalarining lingvopoetik tadqiqi: Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Farg'ona, 2024; Zaynutdinova G. Shuhrat Orif ijodida lisoniy birliklarning poetik aktuallashuvi: Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Farg'ona, 2026.

language use and substantiate the distinctive linguopoetic features of her creative work.

Objectives of the Research

The research objectives are to:

assess the extent to which the language of literary works has been studied in Uzbek linguistics and literary studies and synthesize the findings within the framework of linguopoetic research;

determine the degree to which poetry of the independence period has been studied in Uzbek linguistics, demonstrate its continuing relevance, and reveal the linguistic and artistic-aesthetic foundations underlying the poet's distinctive approach to word choice and the use of figurative devices;

examine, from a linguopoetic perspective, the phonetic, lexico-semantic, and syntactic-stylistic devices that contribute to the artistic expressiveness of the language of Enaxon Siddiqova's poetry;

identify the connotative and aesthetic functions of metaphorical lexemes employed in the poet's works; reveal her individual stylistic mastery in exploiting the poetic potential of fixed expressions and the linguopoetic possibilities of syntactic figures; and assess Enaxon Siddiqova's linguopoetic craftsmanship through a comparative analysis of her individual style and those of her contemporary poets.

Research Object The research is based on Enaxon Siddiqova's collections of poetry, including *Qorako'z Turnalar* (1993), *Ko'nglim Ufqlari* (2003), *So'z Ustidagi Dunyo* (2009), *E'zozli Ayollar* (2015), *Ona Haqida Qo'shiq* (2015), *Haq Qadahı* (2020), *Barxanlarda Ungan Gul* (2021), and *Sizni Dedim* (2004).

Research Subject The subject of the research is the specific realization of general linguopoetic patterns in Enaxon Siddiqova's poems and epics, with particular attention to the linguopoetic features of phonetic, lexico-semantic, and syntactic-stylistic devices.

Research Methods. The study employs semantic-stylistic analysis, componential analysis, descriptive and comparative methods, as well as linguopoetic and pragmalinguistic approaches.

Scientific Novelty of the Research

The scientific novelty of the research is reflected in the following:

the theoretical and methodological foundations of linguopoetic and linguostylistic approaches to the study of literary texts in international and Uzbek linguistics have been systematized, and the linguostylistic role of linguistic devices in Enaxon Siddiqova's poetry has been substantiated, including phonetic devices (alliteration and assonance), lexical devices (metaphor, metonymy, synecdoche, irony, symbol, idiomatic expressions, proverbs, and sayings), and syntactic devices (epithet, simile, apostrophe, repetition, oxymoron, and antithesis), which convey subtle semantic nuances through diverse occasional forms of expression;

the poet's skill in creating occasional similes in literary texts and determining their aesthetic significance has been examined, demonstrating that the artistic and poetic function of linguistic units is realized through the use of a person's psychological and emotional state, natural phenomena, and external reality as

reference points, rather than relying exclusively on conventional concrete objects and material standards;

the poet's individual stylistic mastery and innovative use of the poetic potential and precedent-related possibilities of fixed expressions in revealing the lexical and stylistic features of her poetry have been demonstrated through specific poetic examples;

the complex and interrelated use of figurative and expressive devices in Enaxon Siddiqova's poetry has been identified as a key factor enhancing the expressiveness of poetic discourse. In particular, the structural integration of phonopoetic devices (alliteration and anaphora) with tropes (metaphor, metonymy, and symbol) within a single textual position has been established, providing scholarly evidence of the poet's linguopoetic mastery.

Practical Results of the Research

The practical results of the research are as follows:

the materials collected through the study of Enaxon Siddiqova's contribution to the development of Uzbek poetry and the linguopoetic features of her works, together with the conclusions and generalizations derived from the research, have been shown to have practical value for teaching such disciplines as Uzbek linguistics, particularly Modern Uzbek, Uzbek stylistics, linguopoetics, linguoculturology, and sociolinguistics;

the scholarly conclusions and practical findings obtained from the research have been demonstrated to contribute not only to improving language instruction at all levels of education, but also to determining future directions in linguopoetic research and enhancing the quality of future monographs, textbooks, and teaching materials in this field;

it has been substantiated that the works of individual authors may acquire considerable significance in the historical development of a language, providing important theoretical and scholarly information for Uzbek linguistics and serving as a valuable source for the development and introduction of new theoretical and practical courses.

Reliability of the Research Results: The reliability of the research results is ensured by the clarity and relevance of the issues addressed; the sound scholarly basis of the study; the appropriateness and correct application of linguistic methods to the objectives of the research; the consistent grounding of theoretical propositions in authoritative scholarly sources; the relevance of the literary materials selected to the subject of the study; the conformity of the proposed interpretations with established syntactic principles; reliance on relevant theoretical and scholarly sources in investigating the research problem; the practical implementation of the findings obtained; and the consistency of the analyses conducted throughout the research with the theoretical framework of the dissertation.

Scientific and Practical Significance of the Research Results. The scientific significance of the research results lies in enriching existing scholarly perspectives on linguopoetics, the theory of individual style, and the linguistics of literary texts with new linguistic evidence derived from the poetry of Enaxon

Siddiqova. It also consists in providing a systematic theoretical and scholarly account of the linguopoetic potential of phonetic and lexical units, precedent units, and anthropocentric poetonyms.

The practical significance of the research results is determined by their potential use in organizing lectures and practical classes in linguopoetics, text linguistics, stylistics, Modern Uzbek Literary Language, linguoculturology, cognitive linguistics, literary text analysis, and the theory of individual style; developing specialized courses; conducting master's and doctoral research; and preparing textbooks, teaching manuals, monographs, and other scholarly and methodological publications.

Implementation of the Research Results. Based on the study of the linguopoetic features of Enaxon Siddiqova's poetry:

the conclusions concerning the systematization of the theoretical and methodological foundations of linguopoetic and linguostylistic approaches to the study of literary texts in international and Uzbek linguistics, as well as the substantiation of the linguostylistic role of linguistic devices in Enaxon Siddiqova's poetry – including phonetic devices (alliteration and assonance), lexical devices (metaphor, metonymy, synecdoche, irony, symbol, idiomatic expressions, proverbs, and sayings), and syntactic devices (epithet, simile, apostrophe, repetition, oxymoron, and antithesis) in conveying subtle semantic nuances through diverse occasional forms of expression – were used in the practical project No. II-4721101717, entitled "Creation of an Interactive Electronic Platform for the National Names of Service Facilities," implemented in 2022-2023 at the Center for Teaching the Fundamentals of Official Documentation in the State Language and Professional Development under Alisher Navoi Tashkent State University of Uzbek Language and Literature (Certificate No. 01-505 issued by the Center for Teaching the Fundamentals of Official Documentation in the State Language and Professional Development under Alisher Navoi Tashkent State University of Uzbek Language and Literature, dated June 26, 2026);

the scholarly conclusions concerning the poet's individual stylistic mastery and innovative approach to the effective use of the poetic potential of fixed expressions and the possibilities of precedent-based devices in revealing the lexical and stylistic features of her poetry, substantiated through factual material and extensive textual examples, were used in preparing scripts for the television programs *Bedorlik*, *Ijod Zavqi*, *Ta'lim va Taraqqiyot*, and *Millat va Ma'naviyat* broadcast by the "Uzbekistan" television channel of the National Television and Radio Company of Uzbekistan in 2025-2026 (Certificate No. 26-36-1050 issued by the State Institution "Uzbekistan Television Channel" of the National Television and Radio Company of Uzbekistan, dated April 11, 2025). As a result, the content of the materials prepared for the television programs was improved, and the scholarly findings presented in the broadcasts contributed significantly to enhancing viewers' understanding of language-related concepts;

the scholarly conclusions concerning the complex use of figurative and expressive devices in Enaxon Siddiqova's poetry – specifically, the structural integration of phonopoetic devices and tropes, including alliteration, anaphora, and

metaphor, within a single textual position – as a key factor enhancing the expressiveness of poetic discourse, as well as the substantiation of the poet's linguopoetic mastery and stylistic development through their analysis, were used in implementing the "Antiplagiarism" software within the research project No. AL-FDU2022307-010, entitled "Linguistic Editing and Translation Studies," conducted at Fergana State University in 2022-2023 (Certificate No. 04/7780 issued by Fergana State University, dated July 3, 2026). As a result, these approaches served as a basis for teaching linguistic analysis methods during the practical training sessions conducted for project participants.

Approbation of the Research Results. The research results were presented in the form of reports at 3 international and 4 national scientific-practical conferences and were subjected to public discussion.

Publication of the Research Results. A total of 12 scholarly works have been published on the topic of the dissertation, including five articles in academic journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the principal findings of doctoral dissertations. Of these, three articles were published in national journals and two in foreign journals.

Structure and Length of the Dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The total length of the dissertation is 154 pages.

MAIN CONTENT OF THE DISSERTATION

The Introduction substantiates the relevance and necessity of the dissertation topic, reviews the current state of research on the subject, and defines the aim, objectives, object, and subject of the study. It also demonstrates the correspondence of the research to the priority directions of the development of science and technology, presents the scientific novelty of the study, its practical outcomes, the reliability of the research findings, their theoretical and practical significance, information on the implementation of the research results, the publications based on the dissertation, and the structure of the dissertation.

The first chapter of the dissertation, entitled "The Scientific and Theoretical Foundations of Linguopoetic Studies in Modern Linguistics" examines the concepts of linguopoetics and individual style, their linguistic interpretation, and the development of linguopoetic and individual-style studies in both world and Uzbek linguistics. In particular, the first section, "Linguopoetic Studies in World and Uzbek Linguistics" discusses the theoretical foundations of linguopoetics and traces its formation and development in international and Uzbek linguistic scholarship. It also analyzes the linguopoetic characteristics of literary texts, the aesthetic functions of linguistic units, their role in the creation of artistic imagery, and the linguistic means through which an author's individual style is realized, drawing upon contemporary theoretical approaches.

The theoretical foundations of linguopoetics can be traced back to ancient Greek poetics, particularly to Aristotle's *Poetics*, in which the nature of poetic

discourse, the role of metaphor, and the aesthetic functions of language are systematically examined[5]. These ideas subsequently provided the methodological basis for the development of poetics, rhetoric, and stylistics and were further elaborated during the Renaissance, Classical, and Romantic periods through new interpretations of the aesthetic potential of literary language[6].

By the late nineteenth and early twentieth centuries, the emergence of structural linguistics and the Russian Formalist School marked a turning point in the development of linguopoetics. Their representatives demonstrated that literary texts should be analyzed primarily through their internal organization and poetic structure, thereby laying the theoretical foundations for linguopoetics as an independent field of linguistic inquiry. In particular, V.B.Shklovsky argued that literariness derives from the aesthetic organization of language and, through his theory of defamiliarization, explained the role of poetic devices in intensifying artistic perception[7]. Likewise, B.M.Eikhenbaum maintained that the aesthetic value of a literary work is determined by its internal linguistic and compositional organization, stylistic coherence, and the interaction of poetic devices, thereby further refining the theoretical principles of linguopoetic analysis[8].

The theoretical principles of the Russian Formalist School were subsequently developed by the Prague Linguistic Circle, which considerably expanded the functional and aesthetic foundations of linguopoetics. Jan Mukařovský identified the aesthetic function as the defining characteristic of literary language, arguing that linguistic units in literary discourse perform not only communicative but also aesthetic functions[9]. Roman Jakobson further advanced this perspective by defining the poetic function as an essential component of verbal communication, thereby broadening the theoretical framework for the linguistic analysis of literary discourse[10]. Yuri Lotman interpreted the literary text as a multilayered semiotic system in which meaning emerges through the structural, semantic, and cultural interaction of linguistic signs[11]. Similarly, Viktor Vinogradov demonstrated that the aesthetic value of a literary text is determined by the author's selection and artistic use of linguistic resources, individual style, and the poetic functions of language, recognizing authorial style as one of the principal criteria of linguopoetic analysis[12]. Collectively, these theoretical perspectives consolidated the methodological foundations of linguopoetics and significantly broadened the possibilities for the integrated linguistic, aesthetic, and semiotic analysis of literary texts.

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In contemporary linguopoetic studies, literary texts are analyzed through the interaction of the poetic functions of phonetic, lexical, phraseological, morphological, and syntactic units, together with the aesthetic potential of tropes and stylistic devices, the author's individual style, and poetic concepts[13]. This approach recognizes linguopoetics as an integrative field of research that provides a comprehensive account of the linguistic and aesthetic nature of literary discourse.

In Uzbek linguistics, linguopoetics initially developed within the framework of stylistics and literary language studies and subsequently evolved into an independent field under the influence of the anthropocentric paradigm, text linguistics, pragmalinguistics, and cognitive linguistics. Consequently, the comprehensive investigation of the poetic functions, aesthetic potential, pragmatic features, and individual authorial style of linguistic units in literary texts has become one of its principal research directions. In this respect, the studies of B.Yuldoshev, B.Umurqulov, A.Shomaqsudov, I.Rasulov, R.Qungurov, H.Rustamov, H.Shamsiddinov, J.Lapasov, M.Yuldoshev, and other scholars have played a decisive role in establishing the theoretical and methodological foundations of Uzbek linguopoetics. In particular, M.Yo'ldoshev's study *Badiiy matnning lingvopoetik tadqiqi* (*The Linguopoetic Study of the Literary Text*) provided a systematic interpretation of the literary text as an integrated linguopoetic system and established the fundamental principles and methods of linguopoetic analysis[14].

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[14] Йўлдошев Б. Бадиий нутқ стилистикаси. Самарқанд, 1982; Умркулов Б. Лексические особенности современной поэтической речи: Автореф. дисс … канд. филол. наук. – Тошкент, 1983; Шомақсудов А., Расулов И., Қўнғуров Р., Рустамов Ҳ. Ўзбек тили стилистикаси. – Тошкент: Ўқитувчи, 1983; Шамсиддинов Х. Термини в художественной речи: Автореф. дисс … канд. филол. наук. – 1984; Дониёров Х., Йўлдошев Б. Адабий тил ва бадиий стиль. – Тошкент: Фан, 1998; Ўринбоев Б, Қўнғуров Р., Лапасов Ж. Бадиий текстнинг лингвистик таҳлили. – Тошкент, 1990; Мамажонов А. Қўшма гап стилистикаси. – Тошкент: Фан, 1990; Мамажанов А. Стилистические особенности сложных предложений современного узбекского литературного языка: Автореф. дисс. докт. филол. наук. – Тошкент, 1991; Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фан. док…дисс. – Тошкент, 1993; Бакиева Г. Лингвистические основы анализа художественного текста: Автореф. дисс… д-ра филол. наук. – Тошкент, 1993; Б.Саримсоқов. Бадиийлик асослари ва мезонлари. – Тошкент, 2004; М.Йўлдошев. Бадиий матннинг лингвопоэтик тадқиқи. – Тошкент, 2009; Ҳайдаров А. Бадиий тасвирнинг фоностилистик воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008; – Б. 22; Юлдашев М. Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. док. ... дисс. автореф. – Тошкент, 2009. Келдиёрова Г. Ўзбек бадиий нутқида антитеза (Э. Воҳидов шеърияти мисолида): Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Қурбонов Т. Тарихий бадиий асар ва давр тили масалалари. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006; Халилова М. Ўзбек тили стилистикаси асослари. Фарғона, Фарғона нашриёти, 2011; Д.Анданиязова. Бадиий матнда ономастик бирликлар лингвопоэтикаси. – Тошкент, 2017; Жамолиддинова Д. Бадиий матнда терминларнинг лингвопоэтик ва лингвокультурологик хусусиятлари. – Тошкент, 2021; Шомаксудов А. Язык сатири Мукими (Лексика и фразеология). – Тошкент, 1956; Ахмедов А. Лексика поэзии Фурката. – Тошкент, 1960; Хамидов З. Лексико-семантическое и лингвопоэтическое исследование языка “Лисан ат-тайр” Алишера Навои. – Тошкент,1982; Бафоев Б. Навоий асарлари лексикаси. – Тошкент: Фан, 1983; Абдурахмонов Ғ., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент: Фан, 1984; Усманов Х. Лингвостилистические особенности языка Лютфи. – Тошкент, 1986; Рустамов М. Гадоий девони тилининг лексикаси. – Тошкент, 1992; Тожибоев М. Муҳаммад Шайбоний девони тилининг лексик-семантик хусусиятлари. – Тошкент, 2004.

Within Uzbek linguistics, linguopoetic research has consistently expanded through comprehensive investigations of the linguistic and aesthetic nature of folklore, prose, and poetic texts. In the field of folklore linguopoetics, the studies of X.Abdurahmonov, M.Yaqubbekova, and G.Jumanazarova elucidated the poetic structure, imagery, and national-cultural concepts of Uzbek oral literature[15].

Research on prose linguopoetics by Y.Solijonov, B.Umurqulov, S.Boymirzayeva, M.Qosimova, and L.Jalalova examined individual authorial style, the poetic functions of linguistic units, and the mechanisms underlying the construction of artistic meaning[16]. Likewise, investigations into the linguopoetics of poetic texts conducted by X.Egamov, B.Umurqulov, I.Mirzayev, G.Muhammadjonova, N.Tulanova, G.Rixsiyeva, H.Ahmedov, and D.Shadiyeva considerably enriched the field through phonopoetic, lexical-poetic, syntactic-poetic, and conceptual approaches, thereby strengthening the theoretical and methodological foundations for the study of poetic thinking, individual style, and the aesthetic essence of literary discourse[17]. Collectively, these studies have made a substantial contribution to the establishment and advancement of Uzbek linguopoetics as an independent field of linguistic scholarship.

Another important direction of Uzbek linguopoetic research concerns the investigation of individual authorial style and artistic language. In this regard, the literary works of Hamza, Oybek, Gafur Gulom, Abdulla Qodiriy, Said Ahmad, and Shuhrat have been examined by A.Shomaqsudov, Sh.Shobdurahmonov, I.Quchqortoyev, M.Sultonova, and other scholars[18]. More recent studies by

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[15] Абдураҳмонов Х. Особенности синтаксиса узбекского устного народного творчества: Автореф. дисс. ... док. фил. наук. – Тошкент, 1977; Яқуббекова М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари. – Тошкент,2005; Г.Жуманазарова. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил): Филол. фан. д-ри. (DSc) … дисс. автореф. – Тошкент, 2017.

[16] Солижонов Й. XX асрнинг 80-90 йиллари ўзбек насрида бадиий нутқ поэтикаси. – Тошкент, 2003; Умурқулов Б. Ўзбек бадиий насрининг лингво-услубий шаклланиш асослари: Филол. фан. д-ри. (DSc) … дисс. – Тошкент, 2020; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Самарқанд, 2004; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007; Джалалова Л. Абдулла Қодирийнинг “Ўткан кунлар” романининг лингвистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007.

[17] Эгамов Х. Шеърий асар тилини ўрганиш. – Тошкент, 1973; Умурқулов Б. Поэтик нутқ лексикаси. – Тошкент, 1990; Мирзаев И. Проблемы лингвопоэтической интерпретации стихотворного текста – Тошкент, 1992; Аҳмедов Ҳ. Ўзбек адабиѐтида насрий шеъ: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1995; Рихсиева Г. Шеъриятдаги гапларнинг актуал бўлинишида анафоралар ўрни: Филол. фан. номз ... дисс. – Тошкент, 1999; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз ... дисс. автореф. – Тошкент, 2004; Тўланова Н. Тўқсонинчи йиллар ўзбек шеърияти тилидаги бадиий санъатларнинг лисоний-услубий тахлили: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008.

[18] Шомақсудов А. Ўзбек адабий тилининг ривожланишида Ҳамза ижодининг аҳамияти // Шарқ юлдузи, –Toshkent, 1954. №3; Шобдураҳмонов Ш. Ойбек романларининг тили ва стили // Шарқ юлдузи,Toshkent, 1955. №10; Тўрабекова С. Ғафур Ғулом поэмаларининг тили ва стили ҳакида // Филол. фанлари номзоди... дисс. автореф. – Toshkent, 1961; Чориев Б. Ғафур Ғулом поэзияси лексикасининг айрим масалалари // Филол. фанлари номзоди ... дисс. – Toshkent, 1972; Самадов Қ. Ойбек-сўз санъаткори – Toshkent,1965; Самадов Қ. Ойбек тил маҳоратининг баъзи масалалари. НД. –Toshkent, 1967; Қўчқортоев И. Бадиий сўз устаси. – Toshkent,1967; Султонова М. Абдулла Қаҳҳор услуби. – Toshkent,1967; Ёриев Б. Язык поэзии М.Шайхзаде // Автореф. дисс. ... канд. филол. наук. – Toshkent, 1979; Махматмуродов Ш. Язык “Дивана” Хамза Хакимзаде Ниязи // Дисс... канд. филол. наук. – Toshkent, 1981; Насриддинов Ф. Адибнинг йўли. Абдулла Қодирий маҳорати. – Toshkent, 1971; Ойбекнинг тил маҳорати. – Toshkent,1981; Юлдашев Б. Язык и стиль произведений Саида Аҳмада. НДА. –Toshkent, 1979; Турдиалиев Б. Ҳамза ва ўзбек адабий тили. – Toshkent, Фан, 1981; Алиев А.Ю. Абдулла Қодирий “Обид кетмон” қиссасининг баъзи тил хусусиятлари // Ўзбек

A.Boboniyozov, R.Normurodov, S.Boymirzayeva, M.Qosimova, L.Jalalova, A.Xasanov, S.Normamatov, and Sh.Toshxo‘jayeva have further advanced the investigation of individual style from anthropocentric, cognitive, and pragmalinguistic perspectives[19]. Nevertheless, existing scholarship has focused primarily on individual authors or specific linguopoetic devices, while the linguopoetic characteristics of Enakhon Siddiqova's poetry have not yet been examined through a comprehensive, monographic study. This gap highlights the need for a systematic investigation of her individual style, poetic thinking, imagery, and the aesthetic and pragmatic functions of linguistic units within the framework of contemporary linguopoetic theory.

The second section, entitled **"Formation and Development of the Theory of Individual Style,"** examines the theoretical foundations of the concept of individual style and traces its evolution in both world and Uzbek linguistics. It also analyzes the linguistic nature of individual style, the manifestation of the author's linguistic personality, the stylistic and aesthetic functions of language units, and the linguistic means through which an author's artistic thinking is expressed from the perspective of contemporary linguopoetic approaches.

In linguistics, individual style is recognized as one of the fundamental theoretical categories in the linguistic analysis of literary texts, reflecting an author's ability to select language units, employ them in accordance with artistic and aesthetic intentions, and construct a distinctive poetic system[20]. In both Russian and Uzbek linguistic traditions, the concept of *style* has been interpreted in both broad and narrow senses; within literary discourse, it is understood as a system of linguistic means that embodies the author's individual creative characteristics[21]. V.V.Vinogradov defined individual style as an integrated semiotic system representing the author's aesthetic conception and artistic worldview[22], whereas A.M.Peshkovsky emphasized that individual style should be investigated through comprehensive stylistic analysis, considering it one of the principal criteria for revealing the linguopoetic essence of a literary text[23].

тилшунослигининг актуал масалалари. – Toshkent, 1985; Тўйчиев М. Шуҳрат прозасининг тили. – Toshkent,1986; Чориев Б. Ғафур Ғулом шеърияти тили. – Toshkent,1990.

[19] Бобониёзов А.Й. Абдулла Қодирийнинг “Ўтган кунлар” романида тасвирий воситалар ва тил бадиияти: Филол. фан. номз. … дисс. автореф. – Тошкент, 1995; Р.У.Нормуродов Шукур Холмирзаев асарларининг тил хусусиятлари: Филол. фан. номз. … дисс. автореф. – Тошкент, 2000; Боймирзаева С. Ойбек прозасининг лингвостилистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Самарқанд, 2004; Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007; Джалалова Л. Абдулла Қодирийнинг “Ўткан кунлар” романининг лингвистик тадқиқи: Филол. фан. номз... дисс. автореф. – Тошкент, 2007; Шадиева Д. Муҳаммад Юсуф шеърияти лингвопоэтикаси. – Тошкент, 2007; Б.Ўринбоев. Ғафур Ғулом асарларининг лингвопоэтикаси. – Тошкент, 2008; Хасанов А. Абдулла Қаҳҳор ҳикоялари тилининг бадииятини таъминловчи лексик-стилистик воситалар: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2010; Нормаматов С. Абдулла Авлоний шеърияти лексикасининг маъновий-услубий хусусиятлари: Филол. фан. номз... дисс. автореф. – Тошкент, 2011; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2017.

[20] Виноградов В. В. О теории художественной речи. – М.: Наука, 1971. – С.105

[21] https://gufo.me/dict/ushakov/стиль

[22] Виноградов В. В. О теории художественной речи. – М.: Наука, 1971. – С.211.

[23] Пешковский А. Вопросы методики родного языка лингвистики и стилистики. – М.; Л.: Госиздат, 1930. – С.58.

The theoretical foundations of individual style originate in the rhetorical and poetic traditions of classical antiquity. Cicero associated style with the speaker's personal mastery and rhetorical individuality[24], while Quintilian regarded it as the product of intellectual development, moral excellence, and rhetorical culture[25]. During the nineteenth century, Wilhelm von Humboldt established the philosophical foundations of the theory by emphasizing the creative nature of language, whereas Ferdinand de Saussure's distinction between *language* and *speech* provided the methodological basis for interpreting individual style as the product of the author's speech activity[26]. These ideas were further developed by Charles Bally, whose theory of the expressive and stylistic potential of language significantly enriched the conceptual framework of individual style[27].

In the twentieth century, the theory of individual style entered a new stage of development through the works of Leo Spitzer, Viktor Vinogradov, Roman Jakobson, and Yuri Lotman. Leo Spitzer viewed the literary text as an integrated system reflecting the author's linguistic and aesthetic individuality and introduced the **philological circle** as an influential method of stylistic analysis[28]. Subsequently, Y.N.Karaulov interpreted individual style as a manifestation of the author's linguistic personality[29], while I.R.Galperin characterized it as an integral stylistic system emerging through the interaction of the lexical, grammatical, compositional, and pragmatic levels of the literary text[30]. Consequently, in contemporary linguistics, individual style has come to be regarded as one of the principal linguopoetic categories reflecting the author's artistic thinking, communicative strategy, and aesthetic conception.

In Uzbek linguistics, the theory of individual style has developed consistently on the basis of achievements in stylistics, text linguistics, and linguopoetics. The studies *Stylistics of the Uzbek Language* by A.Shomaqsudov, R.Qungurov, I.Rasulov, and H. Rustamov, together with R. Qungurov's monograph *Figurative Means of the Uzbek Language*, laid the methodological foundations for the study of style and its stylistic-aesthetic resources[31]. At a later stage, the works of B.Yuldoshev, O.Nosirov, and S. Karimov substantially advanced the linguopoetic interpretation of individual style by examining it from the perspectives of text linguistics and grammatical stylistics. Their studies demonstrated that individual style represents the linguistic expression of the author's linguistic personality,

[24] Cicero M. T. De Oratore. Vol. I-II. Translated by E. W. Sutton, H. Rackham. – Cambridge, MA: Harvard University Press, 1942.

[25] Quintilian. The Orator's Education (Institutio Oratoria). Translated by H. E. Butler. In 5 vols. – Cambridge, MA: Harvard University Press, 2001-2002. (Loeb Classical Library).

[26] Гумбольдт В. фон. Избранные труды по языкознанию / пер. с нем.; под ред. Г. В. Рамишвили. – М.: Прогресс, 2000. – С. 400; Соссюр Ф. де. Курс общей лингвистики / пер. с фр. А. М. Сухотина; под ред. Р. И. Шор. – Москва: Едиториал УРСС, 2004. – С. 256.

[27] Балли Ш. Французская стилистика. – М.: Издательство иностранной литературы, 1961. – С. 394.

[28] *Spitzer L.* Linguistics and Literary History: Essays i0n Stylistics. – Princeton: Princeton University Press, 1948. – P. 466.

[29] Караулов Ю. Н. Русский язык и языковая личность. – М.: Наука, 1987. – С. 263.

[30] Гальперин И. Р. Текст как объект лингвистического исследования. – М.: Наука, 1981. – С. 139.

[31] Shomaqsudov A., Qo‘ng‘urov R., Rasulov I., Rustamov H. O‘zbek tili stilistikasi. – Toshkent: O‘qituvchi, 1983. – B. 256; Qo‘ng‘urov R. O‘zbek tilining tasviriy vositalari. – Toshkent: Fan, 1977. – B. 230.

poetic thinking, and aesthetic worldview[32]. These theoretical approaches constitute a solid methodological framework for interpreting individual style as one of the central linguopoetic categories defining the author's poetic individuality[33].

The second chapter of the dissertation, entitled **"Linguistic Means Constituting the Individuality of Enakhon Siddiqova's Poetry,"** includes a section entitled **"The Poetic Potential of Phonetic Devices in Enakhon Siddiqova's Poetry,"** which examines, from a linguopoetic perspective, the role of phonetic devices in shaping the aesthetic value and poetic meaning of literary texts. The section analyzes the theoretical foundations of phonopoetics and investigates the artistic and aesthetic functions of phonetic phenomena such as sound repetition, alliteration, assonance, rhythm, melody, and intonation. Particular attention is devoted to demonstrating how these phonetic devices contribute to enhancing imagery, intensifying emotional and expressive impact, and revealing the poet's distinctive individual style.

Within linguopoetic studies, phonetic devices are regarded as one of the principal linguistic mechanisms responsible for generating the aesthetic and emotional effect of a literary text. The individuality of a poet's style is manifested through the purposeful aesthetic selection and artistic use of sounds, lexical units, and syntactic structures[34]. M.P.Brandes associates the expressive potential of language with its creative nature, arguing that new stylistic meanings emerge through the deliberate departure from conventional linguistic usage[35]. Consequently, phonetic devices in poetic discourse serve not only to create euphony but also to deepen poetic meaning and reinforce artistic imagery. E.Qilichev considers the sonority and aesthetic function of phonetic units to be the primary object of phonostylistic investigation[36], whereas M.Qosimova emphasizes that sound repetition, vowel lengthening, and phonographic devices considerably enhance the emotional and expressive qualities of literary discourse[37]. From this perspective, phonopoetic devices such as alliteration, assonance, and gemination in Enakhon Siddiqova's poetry function as essential linguopoetic means that ensure musicality, rhythmic integrity, and the expressive power of poetic imagery.

Assonance (Lat. *assonare* – "to sound in harmony"; Fr. *assonance*) is a phonopoetic device based on the repetition of identical or similar vowel sounds in poetic discourse, serving to strengthen the musicality, euphony, and emotional-expressive effect of the text[38]. By establishing intonational coherence, it intensifies the aesthetic impact of poetic meaning. T.A.Butunbayeva likewise regards

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[32] Yo'ldoshev B. Badiiy matnning lingvopoetik tadqiqi. – Toshkent: Fan, 2008; Nosirov O'. Ijodkor shaxs, badiiy uslub, avtor obrazi. – Toshkent: Fan, 1981. Karimov S. O'zbek tilining grammatik stilistikasi masalalari. – Samarqand: SamDU nashri, 1995.

[33] Абдупаттоев М. Идиостиль – муаллифнинг окказионал ўзига хослиги // "Истиқлол даври ўзбек тилшунослиги, адабиётшунослиги ва фольклоршунослигининг долзарб масалалари". Республика илмий-назарий анжумани материаллари. – Toshkent: 2021. – Б. 117.

[34] Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари (Тоғай Мурод асарлари асосида) // Филол. фан. номз. ... дисс. автореф. – Toshkent, 2007. – Б. 3-4.

[35] Брандес М.П. Стилистика текста. Теоретический курс. – М.: Прогресс – Традиция, 2004. – С. 296.

[36] Қиличев Э. Ўзбек тилининг практик стилистикаси. – Toshkent: Ўқитувчи, 1985. – Б. 88.

[37] Қосимова М. Бадиий нутқ индивидуаллигининг лингвистик хусусиятлари (Тоғай Мурод асарлари асосида) // Филол. фан. номз. ... дисс. автореф. – Toshkent, 2007. – Б. 32.

[38] Йўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007. – Б. 46.

assonance as one of the major stylistic devices that creates phonetic harmony and reinforces the aesthetic expressiveness of poetic language[39].

The following stanza illustrates how the recurrent use of the vowel **"o"** creates an effective pattern of assonance, enhancing the musicality, rhythmic unity, and emotional resonance of the poem:

Bu yurtning sarhadlarin fidolar asrab turar,
Oriyat qo‘rg‘onlarin adolar asrab turar,
Ozodlik muzofotin, istiqlol saodatin
Yaxshilar qilgan ezgu duolar asrab turar. ("Asrab turar")

The systematic repetition of the vowel **"o"** in lexical units such as *fidolar, oriyat, qo‘rg‘onlarin, adolar, ozodlik, muzofotin, istiqlol, saodatin,* and *duolar* establishes phonetic harmony and creates a solemn rhythmic pattern throughout the poem. This phonopoetic strategy not only emphasizes the semantic significance of key concepts such as **Motherland**, **freedom**, and **national dignity**, but also intensifies the elevated emotional atmosphere and artistic expressiveness of the poetic discourse.

J.Lapasov interprets alliteration as a phonetic device that enhances the melodic quality of literary discourse through consonantal repetition[40], while S.Umirova considers it an important phonopoetic mechanism for highlighting poetic meaning, foregrounding central images, and strengthening the emotional and expressive impact of artistic expression[41] . These theoretical observations are fully reflected in Enakhon Siddiqova's poetry. Through the deliberate repetition of consonant sounds, the poetess not only reinforces the internal musicality and rhythmic coherence of her poems but also intensifies poetic expression and draws the reader's attention to semantically dominant images and concepts.

The linguopoetic potential of phonetic variants is particularly significant in creating national colouring, folk authenticity, and emotional expressiveness in literary discourse. In Enakhon Siddiqova's poetry, dialectal phonetic forms constitute one of the characteristic features of her individual style:

Ayol…
Qaro ko‘zlarida kangulning qatli Sohir sukunatni to‘kib yuborar.
G‘amning girdobida umidi yorti Tunning farog‘atin so‘kib yuborar. ("Qishloq ayoli")

In this passage, the lexical form **kangul**, representing the dialectal phonetic variant of the standard Uzbek word **ko‘ngil** ("heart"), not only contributes to the authenticity of the speaker's voice but also creates phonetic harmony among the lexical units **qaro – kangul – qatli**, thereby enhancing the poem's melodic structure and aesthetic impact. Moreover, the metaphorical expression **kangulning qatli** ("the murder of the heart") vividly conveys the heroine's profound psychological suffering, demonstrating how phonetic variation functions as a

[39] Бутунбаева Т.А. Замонавий назмий дискурсда индивидуалликни таъминловчи лисоний воситалар (Аъзам Ўктам ва Минҳожиддин Мирзо шеърияти мисолида) // Филол. фан. б. фалса. ... д-ри. (PhD) ... дисс. – Самарқанд, 2021. – Б. 15.

[40] Лапасов Ж. Бадиий матн ва лисоний таҳлил. – Тошкент: Ўқитувчи, 1995. – Б. 39.

[41] Умирова С. Ўзбек шеъриятида лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърияти мисолида): Филол. фан. фалс. докт. (PhD) ... дисс. – Самарқанд, 2019. – Б. 49.

linguopoetic device that deepens poetic meaning while intensifying the emotional weight of the image.

In poetic discourse, phonetic units constitute one of the essential linguopoetic mechanisms through which poetic connotation is created. The recurrent use of vowel and consonant sounds, together with the harmonious organization of syllables and intonation, reinforces the musicality, emotional intensity, and aesthetic expressiveness of literary language. A.Nurmonov identifies the artistic and aesthetic function of phonetic units as one of the central objects of linguopoetic analysis[42], whereas N.Mahmudov emphasizes that connotative meaning represents one of the principal factors determining the expressive potential of language[43]. From this perspective, phonetic devices in Enakhon Siddiqova's poetry play a crucial role in constructing poetic connotation and constitute one of the defining features of her individual poetic style.

The poetess employs phonopoetic devices in a variety of forms. The repeated use of the particles **-a** and **-o** intensifies the emotional and expressive colouring of lyrical experience, while alliterative patterns involving consonants such as **b, s, t, d, sh, r**, together with articulatorily related consonants **q – g‘ – t**, reinforce poetic meaning through phonetic parallelism. These recurrent sound patterns not only establish the internal rhythm and musicality of the poems but also foreground key poetic images and conceptual domains, thereby serving as highly effective linguopoetic means for expressing the author's artistic intention and distinctive individual style.

The second chapter of the dissertation, entitled **“The Linguopoetics of Lexical Units in Enakhon Siddiqova’s Poetry,”** examines the linguopoetic potential of lexical devices that shape the poet's individual style. The chapter explores the poetic connotations, semantic transformations, metaphorical and symbolic uses of lexical units, as well as the artistic and aesthetic functions of synonymic, antonymic, and occasional lexical formations. Based on the analysis of Enakhon Siddiqova's poetry, it demonstrates how these lexical resources contribute to the creation of poetic imagery, the expression of the author's artistic conception, and the enhancement of the emotional and expressive impact of poetic discourse.

Within linguopoetic studies, the investigation of the artistic and aesthetic potential of lexical units represents one of the principal methodological directions. In literary discourse, lexical units perform not only nominative but also aesthetic, expressive, and connotative functions. While early studies in Uzbek linguistics primarily examined lexical devices within the framework of stylistics, later linguopoetic approaches increasingly focused on their role in creating artistic imagery, deepening poetic meaning, and constructing the author's individual style. Consequently, lexical units are now regarded as essential linguopoetic means through which the author's poetic worldview is realized. In Enakhon Siddiqova's poetry, the semantic potential of words is creatively expanded, transforming them into major linguistic instruments for generating poetic connotation.

[42] Нурмонов А., Йўлдошев Б. Тилшунослик ва табиий фанлар. – Тошкент: Шарқ, 2002.
[43] Маҳмудов Н. Тил сиёсати ва сиёсат тили // Ўзбек тили ва адабиёти. – Тошкент, 2016. – № 4. – Б.27.

Figurative lexical units occupy a central position in the construction of poetic imagery and philosophical meaning in the poet's works. Through semantic transformation, ordinary lexical items acquire profound aesthetic significance. For example:

Ortimizdan balki osmon uv tortar, Duv-duv to‘kilgaymiz... Biz turnaqator –

Balki Haq yodidan o‘chmasmiz, balki Muhabbat yodidan o‘chib ketar qush. ("Ketar qush")

In this passage, the verb **o‘chmoq** ("to disappear" or "to be erased") departs from its literal meaning and acquires the figurative sense of *being forgotten* or *leaving no spiritual trace*. The opposition between **remaining in God's remembrance** and **disappearing from the memory of love** poetically contrasts divine and human values, thereby intensifying both the psychological experience of the lyrical persona and the connotative depth of the text.

One of the defining features of Enakhon Siddiqova's individual style is her ability to endow lexical units with occasional poetic meanings. By expanding the semantic potential of conventional words, she creates original artistic meanings. For instance:

Aylanadi charxi kajraftor, Aylanadi misli charxpalak.

Shu tuproqqa ko‘milib ming bor, Million bora ko‘karar yurak. ("Bir kun")

In this example, the verb **ko‘karmoq** ("to become green") no longer denotes a biological process but symbolizes **spiritual renewal, the continuity of goodness, and eternal moral existence**. Consequently, the image of the **heart** is transformed into a symbolic representation of humanity's spiritual world and cultural legacy, substantially enriching the poem's poetic connotation.

The poet also exploits the stylistic potential of metaphors, epithets, archaic lexical units, poetic variants, synonyms, antonyms, and homonyms. Synonymic expressions refine subtle semantic nuances, whereas antonymic oppositions create poetic antithesis, thereby deepening the philosophical dimension of the poetic text.

The third section of the chapter, entitled **“The Linguopoetic Features of Precedent Units and Poetonyms in Enakhon Siddiqova’s Poetry,”** investigates the linguopoetic functions of precedent units and poetonyms. The study classifies precedent units into four principal categories–historical, religious-mystical, folkloric, and transformed precedent units–and analyzes their contribution to the formation of poetic connotation and the expression of national and cultural meanings.

Precedent units and poetonyms constitute one of the most significant lexical layers in Enakhon Siddiqova's poetic language. They function as linguopoetic devices reflecting the poet's individual artistic vision, national-cultural memory, and aesthetic worldview. Drawing creatively upon historical, religious, folkloric, and literary names, the poet reinterprets their conventional semantic meanings within new poetic contexts. As a result, these units transcend their nominative function and acquire strong associative and connotative meanings, thereby enhancing the artistic and aesthetic effectiveness of the poems.

The analysis shows that the precedent units employed in Enakhon Siddiqova's poetry can be classified into four major groups:

- historical precedent units;
- religious and mystical precedent units;
- folkloric precedent units;
- transformed precedent units.

Historical precedent units perform an important linguopoetic function in expressing ideas related to national history, statehood, and enlightenment. For example:

Temur tig‘i yetmagan joyni,
Navoiyning qalami oldi.

Here, the names **Temur** and **Navoiy** function as historical precedent units symbolizing the harmony between physical power and intellectual-spiritual authority. Rather than presenting these historical figures merely as personalities of the past, the poet transforms them into poetic symbols of national consciousness and cultural development.

Religious and mystical precedent units serve to express Sufi philosophy, divine love, and the pursuit of spiritual perfection. For instance:

Yo Mansurman, doringga keldim,
Ishq shahrida boringga keldim.

In these lines, the image of *Mansur Hallaj* functions as a symbol of divine love and complete devotion to Truth. The analysis demonstrates that religious and mystical precedent units such as *Mansur, Yassaviy, Khizr, Adam, and Eve* reveal the inner spiritual world of the lyrical persona while deepening the philosophical content of the poems.

Folkloric precedent units actively represent national values and traditional poetic consciousness. For example:

Qirq kokili yoyilgan ul Barchinoy qayda,
Alpomishning sadosi yo‘q daryo yo hayda.

In this example, the images of *Barchin, Alpomish, and Gulpariy* activate the associative field of Uzbek oral tradition and poetically represent concepts such as national identity, fidelity, and heroism.

Transformed precedent units likewise occupy an important place in the poet's artistic system. Classical literary and mystical images acquire new semantic and aesthetic dimensions in contemporary poetic discourse. For example:

Aylanadi charxi kajraftor,
Aylanadi misli charxpalak.

Whereas the image *charxi kajraftor* traditionally conveys a negative perception of fate in classical poetry, Enakhon Siddiqova reinterprets it as a symbol of life's continuous movement, renewal, and hope. This creative reinterpretation clearly demonstrates the originality of the poet's artistic thinking and her ability to construct innovative poetic imagery.

The poetonym *Onagul* constitutes another distinctive feature of the poet's individual style:

Azal sarkotibi yorliq ato etmish Onagulga,
Ming shukrki, dilbandingman manam, Farg‘ona.

Here, *Onagul* functions not merely as a literary pseudonym but as an aesthetic representation of the author's lyrical self, symbolizing devotion to the homeland and the poet's artistic identity.

Overall, precedent units and poetonyms constitute essential linguopoetic components of Enakhon Siddiqova's individual style. By integrating historical memory, national consciousness, religious and spiritual values, and folkloric traditions into contemporary poetic discourse, these lexical units significantly deepen the conceptual content of her poetry while revealing the originality of her artistic worldview.

The third chapter of the dissertation, entitled **"The Linguopoetic Interpretation of Artistic Imagery and Expressive Devices,"** includes a section entitled **"The Role of Tropes in Enakhon Siddiqova's Poetry,"** which examines the linguopoetic nature of tropes, their semantic, aesthetic, and pragmatic characteristics, and their functional role in shaping the poet's individual style through an integrated linguopoetic approach.

From a linguopoetic perspective, artistic expressive devices were classified into two principal groups: **(1)** tropes (metaphor, metonymy, synecdoche, symbol, allegory, periphrasis, irony, etc.) and **(2)** stylistic figures (simile, epithet, antithesis, gradation, repetition, rhetorical question, rhetorical address, ellipsis, oxymoron, parallelism, etc.). This classification made it possible to provide a systematic description of the poet's artistic thinking and individual style, while also revealing the aesthetic and pragmatic functions of lexical devices within the poetic text.

The analysis demonstrates that **metaphor** is one of the most productive linguopoetic devices in Enakhon Siddiqova's poetry. Through individual metaphors, the poet expresses emotional experiences, devotion to the homeland, love, longing, and socio-philosophical reflections in a highly figurative manner. The study classifies the metaphors identified in her poetry into *conventional metaphors, creative (living) metaphors, and synesthetic metaphors*, and explains their respective poetic functions.

For example:

Bu bevafo ko'zlar sotdi-ya, Ishonardim, ishqda ishim yo'q.

Yuragimda ildiz otdi-yu, Gullay ketdi sevgi otgan o'q.

In these lines, the individual metaphors *"sevgi otgan o'q"* ("the arrow shot by love") and *"yuragimda ildiz otmoq"* ("to take root in the heart") vividly convey the depth of emotional experience, intensify the emotional and expressive impact of the poem, and reveal the originality of the poet's artistic imagination.

The chapter also provides a systematic analysis of the linguopoetic potential of *metonymy, synecdoche, and symbolism.* It demonstrates that metonymy serves to express historical and social meanings in a condensed form, synecdoche poetically generalizes the whole through one of its constituent parts, whereas symbols function as artistic representations of national and cultural concepts. Lexical units such as *Samarkand, the world, the head, the eye, and a handful of soil* acquire new poetic meanings within their contextual environments and become effective means of expressing the poet's individual conceptual worldview.

Consequently, these tropes function not merely as nominative devices but also as linguopoetic units carrying significant aesthetic and pragmatic meanings.

The findings further reveal that colour expressions, images of nature, and synesthetic metaphors constitute essential components of Enakhon Siddiqova's individual poetic style. For instance:

Yomg‘ir, yog‘a qolgin, shoshila qol,
Sahroyi ko‘nglimning qovjiragan ul
So‘lg‘in chechaklari ko‘rsatsin jamol.

In this example, the images *"the desert of the heart"* (*sahroyi ko‘ngil*) and *"withered flowers"* (*qovjiragan chechak*) establish a close interaction between human emotions and natural phenomena. The integration of synesthetic and living metaphors creates a powerful poetic image that vividly demonstrates the poet's ability to represent abstract emotional states through concrete artistic imagery.

Overall, the lexical-poetic system of Enakhon Siddiqova's poetry is shown to constitute an essential component of her individual style. The harmonious interaction of metaphor, metonymy, synecdoche, symbolism, and other tropes serves as the principal mechanism through which her poetic worldview and artistic-aesthetic conception are realized. The findings confirm that lexical units in her poetry perform not only nominative functions but also actively participate in deepening poetic meaning, expressing national and cultural concepts, and producing aesthetic impact.

The second section of the chapter, entitled **“The Linguopoetic Potential of Stylistic Figures,”** investigates the linguopoetic functions of artistic expressive devices and their contribution to the formation of Enakhon Siddiqova's individual poetic style. The analysis demonstrates that the poet consistently and purposefully employs stylistic figures such as *simile, epithet, oxymoron, antithesis, repetition, apostrophe, hyperbole, and rhetorical question* to express her artistic vision. These devices function as major linguopoetic mechanisms for strengthening imagery, deepening poetic meaning, enhancing emotional and expressive impact, and revealing the author's unique poetic world.

According to their linguopoetic characteristics, *similes* were classified into *conventional and authorial (individual)* similes, whereas *epithets* were categorized as *ordinary, stylistic, and occasional* epithets.

In Enakhon Siddiqova's lyric poetry, similes and epithets play an important role in the aesthetic interpretation of nature, human emotions, and national values. For example:

Yam-yashil maysalar ko‘nglingga o‘xshar,
Alvon qizg‘aldoqlar singlingga o‘xshar.

In these lines, the images of *green grass and red tulips* function as standards of comparison, poetically expressing the purity and beauty of the human soul. Likewise, the expression:

Binafsha dil iforlari uchib ketar...

contains the occasional epithet *binafsha dil* ("violet heart"), which vividly conveys the subtle emotional state of the lyrical persona and intensifies the poem's emotional and aesthetic effect. Consequently, similes and epithets function as

significant linguopoetic devices that concretize artistic imagery, individualize poetic concepts, and reflect the national aesthetic worldview.

Repetition also represents one of the defining features of Enakhon Siddiqova's individual style. The analysis identifies the active use of *phonetic, lexical, morphological, syntactic, and semantic* types of repetition. In particular, *anaphora, syntactic parallelism, vocative repetition, and sentence repetition* serve to reinforce poetic rhythm, ensure the compositional unity of the text, and emphasize the author's artistic intention.

In general, the artistic imagery and expressive devices employed in Enakhon Siddiqova's poetry function as an integrated linguopoetic system. Their harmonious interaction forms the foundation of the poet's individual style, enhances imagery and expressiveness, and determines the linguopoetic integrity and artistic perfection of the poetic text.

CONCLUSION

1. A literary work represents an artistic-semantic unity characterized by its functional, structural, and aesthetic integrity as a unique form of verbal art. As the product of an individual author's poetic creativity, it constitutes the object of both literary and linguistic analysis, thereby serving as a comprehensive subject of philological research.

2. Although literary criticism, stylistic analysis, and linguopoetic analysis all seek to reveal the ideological and aesthetic purpose of a literary work, identify the author's creative individuality, and uncover artistic innovations, they differ substantially in their theoretical foundations, methodological approaches, and analytical objectives.

3. Linguopoetics is an independent interdisciplinary field that combines methods from various branches of scholarship while employing its own specialized analytical techniques. Linguopoetic analysis proceeds from linguistic units toward artistic meaning, focusing on the functional role of stylistically marked language units in constructing ideological and aesthetic content and generating artistic effect.

4. One of the distinctive features of Enakhon Siddiqova's poetry is her exceptional ability to express emotional experiences through the effective use of metaphors, metonymies, synecdoches, irony, and symbols. By assigning subtle semantic nuances to lexical units through diverse occasional expressions, she successfully conveys complex emotional and aesthetic meanings to the reader.

5. One of the most striking characteristics of Enakhon Siddiqova's poetic style is her creative use of metaphor. Conventional, living, and synesthetic metaphors are all employed in highly individual ways, enriching poetic imagery, enhancing aesthetic appeal, and creating remarkable stylistic diversity throughout her poetry.

6. The poet makes skillful use of stylistic figures such as epithets, similes, apostrophes, repetitions, oxymora, and antitheses. Their systematic application demonstrates the extensive linguopoetic potential of Uzbek linguistic resources and highlights the expressive richness of the language.

7. Instead of comparing objects to concrete material entities, Enakhon Siddiqova frequently creates occasional similes based on psychological states, natural phenomena, and external reality. Her poetry employs both explicit comparative markers (*-dek*, *-day, o‘xshar, kabi, misol, go‘yo*, etc.) and implicit contextual similes without formal comparative indicators, reflecting the originality of her poetic imagination.

8. Enakhon Siddiqova tends to portray emotional experiences with exceptional intensity and elevated lyrical expression. She conveys these heightened emotional states through unexpected comparisons, expressive epithets, original tropes, and appropriately employed oxymora, a stylistic device relatively uncommon in contemporary Uzbek poetry.

9. The poet's works frequently demonstrate the integrated use of multiple artistic and expressive devices within a single poetic context. Apostrophe enables the lyrical speaker to engage in symbolic dialogue with nature while expressing inner emotional experiences; rhetorical questions intensify psychological tension and establish emotional resonance with the reader. At the same time, anaphora, alliteration, and various forms of repetition strengthen the musicality, rhythmic organization, and emotional intensity of the poetic discourse.

10. Enakhon Siddiqova's poetry presents remarkable examples of precedent phenomena. Historical and cultural precedent names are frequently employed to express respect for outstanding national figures and to emphasize their contributions to the nation's history, thereby enriching the poems with historical memory and cultural symbolism.

11. Repetition occupies a central position among the artistic and expressive devices employed by the poet. The study identifies and analyzes various forms of repetition, including alliteration, assonance, anaphora, epiphora, sentence repetition, repetition of sentence constituents, vocative repetition, interjection repetition, conjunction repetition, and chiasmus, demonstrating their important linguopoetic functions.

12. The originality and lexical richness of Enakhon Siddiqova's poetry are particularly evident in her skillful use of artistic language, wordplay, phraseological units, proverbs, sayings, and figurative expressions. These stable linguistic units serve as important indicators of the poet's distinctive individual style, enhancing the expressive power of her poetry, refining its artistic texture, and revealing the subtle semantic and aesthetic potential of language.

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

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ХАЙДАРОВ ДОВРАНЖОН ТУРҒУНОВИЧ

ЛИНГВОПОЭТИЧЕСКОЕ ИССЛЕДОВАНИЕ ПОЭЗИИ ЭНАХОН СИДДИКОВОЙ

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ
диссертации диссертации на соискание учёной степени доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ наукам

Fergana – 2026

Тема диссертации на соискание ученой степени доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан под номером B2023.2.PhD/Fil3690.

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Защита диссертации состоится на заседании Научного совета DSc.03/2025.27.12.Fil.10.05 по присуждению ученых степеней при Ферганском государственном университете «10» 12 2026 года в 8:00. (Адрес: г. Фергана, ул. Бурхониддина Маргинани, 105. Тел. (99873) 244-57-82; e-mail: fardu_info@umail.uz.

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирован под № 886). Адрес: 100151, город Фергана, улица Мураббийлар, 19. Тел.: (99873) 244-44-02; fardu_info@umail.uz.

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ВВЕДЕНИЕ (Аннотация диссертации доктора философии (PhD))

Цель исследования заключается в анализе фонетических, лексико-семантических и синтаксико-стилистических средств, обеспечивающих художественную выразительность поэзии, с целью выявления мастерства Энахон Сиддиковой в использовании языковых средств и обоснования своеобразия лингвопоэтики её творчества.

Объектом исследования послужили поэтические сборники Энахон Сиддиковой, в том числе «Qorako‘z turnalar» (1993), «Ko‘nglim ufqlari» (2003), «So‘z ustidagi dunyo» (2009), «E’zozli ayollar» (2015), «Ona haqida qo‘shiq» (2015), «Haq qadahi» (2020), «Barxanlarda ungan gul» (2021), «Sizni dedim» (2004).

Предмет исследования составляет изучение характера конкретной реализации общих лингвопоэтических закономерностей в стихотворениях и поэмах Энахон Сиддиковой, а также лингвопоэтических особенностей фонетических, лексико-семантических и синтаксико-стилистических средств.

Научная новизна исследования определяется следующими положениями:

обобщены теоретико-методологические основы изучения художественного текста в мировом и узбекском языкознании в лингвопоэтическом и лингвостилистическом аспектах; обоснована лингвостилистическая роль языковых средств в поэзии Энахон Сиддиковой – фонетических (аллитерации, ассонанса), лексических (метафоры, метонимии, синекдохи, иронии, символа, фразеологизмов, пословиц, поговорок) и синтаксических (эпитета, сравнения, апострофы, повтора, оксюморона, антитезы) – в передаче тонких смысловых оттенков слова посредством разнообразных окказиональных способов выражения;

исследовано мастерство поэтессы в создании окказиональных сравнений в художественном тексте и выявлении их эстетической природы; доказана художественно-поэтическая функция языковых единиц, реализуемая посредством использования в качестве эталонов вместо традиционных конкретно-предметных и вещественных образцов психоэмоционального состояния человека, явлений природы и внешней действительности;

на основе поэтических примеров раскрыты индивидуально-стилистическое мастерство и новаторство поэтессы в эффективном использовании поэтического потенциала устойчивых сочетаний и возможностей прецедентности при выявлении лексико-стилистических особенностей её поэзии;

установлено, что комплексное использование средств художественной образности и выразительности в поэзии Энахон Сиддиковой, а именно структурное сочетание фоностилистических средств (аллитерации и анафоры) и тропов (метафоры, метонимии и символа) в одной структурной позиции, является одним из ведущих факторов повышения экспрессивности поэтической речи; научно обосновано лингвопоэтическое мастерство поэтессы.

Внедрение результатов исследования

На основе проведённого исследования лингвопоэтических особенностей поэзии Энахон Сиддиковой:

выводы, касающиеся обобщения теоретико-методологических основ изучения художественного текста в мировом и узбекском языкознании в лингвопоэтическом и лингвостилистическом аспектах, а также обоснования лингвостилистической роли языковых средств в поэзии Энахон Сиддиковой – фонетических (аллитерации, ассонанса), лексических (метафоры, метонимии, синекдохи, иронии, символа, фразеологизмов, пословиц, поговорок) и синтаксических (эпитета, сравнения, апострофы, повтора, оксюморона, антитезы) – в передаче тонких смысловых оттенков слова посредством разнообразных окказиональных способов выражения были использованы в практическом проекте № II-4721101717 «Создание интерактивной электронной платформы национальных наименований объектов сферы услуг», реализованном в 2022-2023 годах Центром обучения основам делопроизводства на государственном языке и повышения квалификации при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 01-505 Центра обучения основам делопроизводства на государственном языке и повышения квалификации при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои от 26 июня 2026 года);

научные выводы, раскрывающие индивидуально-стилистическое мастерство и новаторство поэтессы в эффективном использовании поэтического потенциала устойчивых сочетаний и возможностей прецедентности при выявлении лексико-стилистических особенностей её поэзии на основе фактического материала и многочисленных текстовых примеров, были использованы при подготовке сценариев телепередач «Bedorlik», «Ijod zavqi», «Ta’lim va taraqqiyot», «Millat va ma’naviyat» телеканала «Узбекистан» Национальной телерадиокомпании Узбекистана в 2025-2026 годах (справка № 26-36-1050 Государственного учреждения «Телерадиоканал “Узбекистан”» Национальной телерадиокомпании Узбекистана от 11 апреля 2025 года). В результате содержание материалов, подготовленных для телепередач, было усовершенствовано, а представленные в эфирах научные результаты способствовали повышению уровня знаний аудитории о соответствующих языковых понятиях;

научные выводы о том, что комплексное использование средств художественной образности и выразительности в поэзии Энахон Сиддиковой, а именно структурное сочетание фоностилистических средств и тропов (аллитерации, анафоры и метафоры) в одной структурной позиции, является одним из ведущих факторов повышения экспрессивности поэтической речи, а также результаты научного обоснования лингвопоэтического мастерства и стилистического совершенства поэтессы, выявленные посредством проведённого анализа, были использованы при внедрении программы «Антиплагиат» в рамках научно-исследовательского проекта № AL-FDU2022307-010 «Лингвистическое редактирование и

переводоведение», выполненного в 2022-2023 годах в Ферганском государственном университете. (Справка № 04/7780 Ферганского государственного университета от 3 июля 2026 года.) В результате разработанные подходы послужили основой для обучения методам лингвистического анализа на практических занятиях участников проекта.

Апробация результатов исследования. Результаты исследования были представлены в форме докладов и прошли апробацию на 3 международных и 4 республиканских научно-практических конференциях.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации составляет 154 страницы.

E’LON QILINGAN ISHLAR RO‘YXATI
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