TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH

TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

RAHMATOV MARDON MEHMONOVICH

ALISHER NAVOIY LIRIKASINING SINTAKTIK-SEMANTIK VA KOMMUNIKATIV XUSUSIYATLARI

10.00.01 – O‘zbek tili

FILOLOGIYA FANLARI DOKTORI (DSc) DISSERTATSIYASI AVTOREFERATI

Toshkent – 2023

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Fan doktori (DSc) dissertatsiyasi mavzusi O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasida B2022.4.DSc/Fil471 raqam bilan ro'yxatga olingan.

Doktorlik dissertatsiyasi Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume) Ilmiy kengashning veb-sahifasida (www.tsuull.uz) va "Ziyonet" Axborot ta'lim portalida (www.ziyonet.uz) joylashtirilgan.

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Yetakchi tashkilot: **Andijon davlat universiteti**

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti huzuridagi DSc/03/30/12.2019/Fil.19.01 raqamli Ilmiy kengash asosidagi bir martalik ilmiy kengashning 2023-yil 9-mart soat 9:00dagi majlisida bo'lib o'tadi. (Manzil:100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi. 103. Tel: (99871) 281-42-44; faks: (99871) 281-42-44; faks: (99871) 281-12-44. (www.navoi-uni.uz).

Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti Axborot-resurs markazida tanishish mumkin. (343- raqam bilan ro'yxatga olingan) (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi. 103. Tel: (99871) 281-42-44; faks: (99871) 281-42-44; faks: (99871) 281-12-44 (www.navoi-uni.uz).

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KIRISH (Doktorlik (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida bugunga qadar poetik sintaksisning nazariy masalalarini o‘rganish bo‘yicha keng ko‘lamli ishlar amalga oshirildi. Bu sohadagi tadqiqotlarda poetik asarning tarkibiy unsurlari, ularga xos intonatsion va ritmik tuzilishni tizimli tadqiq qilish yangi bosqichga ko‘tarildi. Natijada, til ilmida poetik nutqning sintaktik va semantik rolini, kommunikativ tabiatini o‘rganishga e’tibor kuchaydi. Mazkur muammolarning diaxron aspektda muayyan ijodkor, xususan, Navoiy asarlari misolida hal etilishi, eng avvalo, poetik sintaksisning asl milliy tabiatiga xos tarixiy xususiyatlarni aniqlash imkonini beradi. Shuningdek, poetik nutq mazmuni doirasida sintaktik birliklar tabiatini yoritish hamda asar matnida qo‘llangan kommunikativ vositalarning tadqiqi poetik sintaksis taraqqiyotida muhim ahamiyatga ega.

Dunyo tilshunosligida XXI asrdan boshlab til muammolari tadqiqiga tizimli yondashila boshlandi. Buning natijasida tarixiy va zamonaviy poetik matnlarni sintaktik-semantik, semantik-pragmatik, funksional-uslubiy, kommunikativ va boshqa aspektlarda tadqiq qilishga qiziqish kuchaydi. Bu kabi tadqiqotlarda asosiy e’tibor badiiy nutqni shakllantiruvchi sintaktik birliklar semantikasi va she’riyatda ifoda etilgan badiiy axborotning kommunikativ vositalariga xos xususiyatlarni aniqlash orqali poetik nutq qonuniyatlarini ochib berishga qaratildi. Badiiy axborot ifodasi sifatida mumtoz she’riy asarlarning tarkibiy unsurlari va semantikasi, she’r/bayt/misra tuzilishida sintaktik birliklar o‘rni, ularning sintaktik (ritmik-sintaktik), semantik (ritmik-semantik) va kommunikativ jihatlarini o‘rganish muammoning nazariy asoslarini belgilaydi.

Mustaqillik yillarida mamlakatimizda navoiyshunos olimlar tomonidan Alisher Navoiy lirik asarlarini turli aspektlarda o‘rganishga e’tibor qaratila boshlandi. Ammo bugunga qadar o‘zbek tilshunosligida poetik shakl va ma’no, badiiy nutq tuzilishi hamda semantikasi, poetik axborot va uning subyekti (nutq egasi)ga daxldorligi, she’riy jumla sintaksisi, semantikasi va poetikasi; sintaktik birliklar va frazeologizmlar inversiyasi masalalari deyarli o‘rganilmagan. Mazkur tadqiqot ishida tahlilga tortilgan she’riy nutq struktur elementlari nafaqat mumtoz she’riyat nahviga taalluqli, balki zamonaviy she’riy asarlarni tashkil qiluvchi til birliklariga ham daxldordir. Zero, “ulug‘ shoir o‘zining she’riy va nasriy asarlarida yuksak umuminsoniy g‘oyalarni, ona tilimizning beqiyos so‘z boyligi va cheksiz ifoda imkoniyatlarini butun jozibasi va latofati bilan namoyon etib, yer yuzidagi millionlab kitobxonlar qalbidan munosib va mustahkam o‘rin egalladi”[1]. Bugungi kunda shoir asarlarining “... o‘sib kelayotgan yosh avlodning intellektual salohiyatini oshirish, ular qalbida yuksak axloqiy fazilatlarni tarbiyalashdagi beqiyos ahamiyatini nazarda tutib, shuningdek, ulug‘ shoir va mutafakkirning

[1] O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi qarori // Qonun hujjatlari ma’lumotlari milliy bazasi, 20.10.2020, 07/20/4865/1395-son.

adabiy-ilmiy merosini mamlakatimizda va xalqaro miqyosda yanada chuqur tadqiq qilish va keng targ‘ib etish”[2] zaruriyati har qachongidan ahamiyatli bo‘lib qolmoqda.

O‘zbekiston Respublikasi Birinchi Prezidentining 2016-yil 13-maydagi PF-4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini tashkil etish to‘g‘risida”gi PF-4797-sonli, O‘zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning 2019-yil 21-oktyabrdagi “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi PF-5850-sonli hamda 2020-yil 20-oktabrdagi “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi 6084-sonli farmonlari, 2017-yil 17-fevraldagi “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi PQ-2789-sonli, 2020-yil 19-oktabrdagi “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi PQ-4865-son qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi 124-F-son farmoyishi hamda sohaga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi hamda uning dolzarbligini belgilaydi.

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

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi.

Dunyo tilshunosligida Alisher Navoiy asarlari kam o‘rganilgan bo‘lishiga qaramay, shoir asarlarining adabiyotshunoslik, manbashunoslik va matnshunoslikka doir jihatlari dunyoning qator yetakchi ilmiy markazlarida tadqiq etilgan. Jumladan, İstanbul Üniversitesi, Pamukkale Üniversitesi, Atatürk Üniversitesi, Necmettin Erbakan Üniversitesi, Cumhuriyet Üniversitesi, Sivaş Üniversitesi, Marmara Üniversitesi, Türk Dil Kurumu, Türk Kültürünü Araştırma Enstitüsü, Ege Üniversitesi “Türk Dünyası Araştırmaları” Enstitüsü (Turkiya); Bonn universiteti, Berlin erkin universiteti, Berlin davlat universiteti (Germaniya); Balx davlat universiteti, Foryob universiteti, Javzjon universiteti, Tahor universiteti (Afg‘oniston); Markaziy millatlar universiteti, Sinjon Universiteti, Sinjon pedagogika universiteti, G‘arbiy shimoliy universitet, Pekin universiteti, Tianjin pedagogika universiteti, Xibey Minzi universiteti, Junggo-uyg‘ur klassik adabiyoti va muqam tadqiqoti ilmiy jamiyati (Zhunggo Uygur klassik edebiyati ve muqam tetqiqati ilmi jemiyiti), Sinjing normal universiteti (Xitoy); Etosh Lorand universiteti, Budapesht universiteti, Etvos universiteti, Sharqshunoslik instituti,

[2] O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi qarori // Qonun hujjatlari ma’lumotlari milliy bazasi, 20.10.2020, 07/20/4865/1395-son.

(Vengriya); Armstron universiteti, Turk, usmonlik turk, Bolqon va Markaziy Osiyoni o‘rganish ilmiy tadqiqot instituti (Fransiya); Indiana universiteti, Kolumbiya universiteti, Michigan universiteti, Garvard universiteti (Amerika), Toronto universiteti (Kanada); Kembrij (Angliya); Kioto universiteti (Yaponiya); Tehron universiteti (Eron), Qrim muhandislik va pedagogika universiteti, Rossiya FA Sharqshunoslik instituti (Rossiya), Boku davlat universiteti, Azerbaycan milli elmler akademiyasi Nizami adına ədəbiyyat İnstitutu (Ozarbayjon); Tojikiston FA Rudakiy nomidagi til va adabiyot instituti (Tojikiston), shuningdek, O‘zbek tili, adabiyoti va folklori instituti, O‘zbekiston Milliy universiteti, Toshkent davlat sharqshunoslik instituti, Toshkent davlat o‘zbek tili va adabiyoti universiteti, Samarqand davlat universiteti, O‘zbekiston xalqaro islom akademiyasi (O‘zbekiston)da olib borilmoqda.

Dunyo tilshunosligida Alisher Navoiyning ayrim lirik asarlari grammatik xususiyatlariga bag‘ishlangan tadqiqotlar olib borilgan va quyidagi natijalarga erishilgan: shoirning “G‘aroyib us-sig‘ar” devoni sharhlari; devon matnidagi predloglar (o‘zlashma bog‘lovchi-yuklamalar, ko‘makchilarning vazifasi, semantikasi, ularning sintaktik struktura bilan bog‘liq jihatlari, predloglar qo‘shma gapning tobe komponentini shakllantirishi masalalari sharhlash tamoyili asosida yoritilgan[3] (İstanbul Üniversitesi, Pamukkale Üniversitesi (Turkiya), shuningdek, Navoiy g‘azallari strukturasi va qofiya, qofiyada mantiq urg‘usi, sabab va oqibat munosabatlari, o‘zlashma so‘zlar, g‘azallarning leksik-semantik xususiyatlari, shuningdek, Alisher Navoiy asarlari lisoniy-konseptual tadqiq qilingan (O‘zbek tili, adabiyoti va folklori instituti, Farg‘ona davlat universiteti, Toshkent davlat sharqshunoslik instituti, Toshkent davlat o‘zbek tili va adabiyoti universiteti (O‘zbekiston).

Jahon tilshunosligida lirik asarlarni yangicha yondashuvlar asosida tadqiq etish uchun quyidagi yo‘nalishda izlanishlar olib borilmoqda: lirik asar strukturasi va elementlari mazmuni, nutq strukturasi kategoriyalarining munosabati, poetik axborotni o‘rganish orqali til sohiblariga xos dunyoni anglash hamda tasavvur qilish, lirik asarda milliy-madaniy olamda turli darajada idrok etiladigan tushuncha va qadriyatlar ifodasi hamda idroki, shoirning poetik axborot yaratish va uni uzatish tamoyillari, poetik matn garmoniyasi va simmetriyasi qonuniyatlari tadqiqi kabi.

Muammoning o‘rganilganlik darajasi. Navoiyshunoslik ilmida Alisher Navoiy asarlari lingvistik jihatdan bir qator olimlar tomonidan tadqiq etilgan. Jumladan, O. Usmonov, A. Rustamov, E. Fozilov, M. Rahmatillayeva, X. Mamadov, X. Doniyorov, E. Umarov, B. Bafoyev, U. Sanaqulov, A. Karimov, E. Nosirov, Z. Hamidov, M. Yusupov, B. Yusupov, S. Ashirboyev, A. Nishonov, H.

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[3] Ali Şir Nevayi’nin “Garaibü's-Sıgar” İsimli Eserinde Edatlar//http://nek.istanbul.edu.tr:4444/ekos/TEZ/57787.pdf; Muhterem Saygin. Ali Şîr Nevâyî’nin “Garâibü’s-Sıgar” Adlı Divanının Tahlili. Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü. Doktora Tezi. – Denizli, 2022. – 900 s.; Günay Kut. Alî Şîr Nevâyî’nin Birinci Divanı: “Garâibü’s-Sıgar”, İstanbul Üniversitesi Sosyal Bilimler Enstitüsü Doktora Tezi. – İstanbul, 1965.; Hilal Kalkandelen. Ali Şîr Nevâî ve Farsça Divanının İçerik Açısından İncelenmesi, Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Doktora Tezi, Erzurum, 2004; Metin Karaörs. Ali Şir Nevâyî Nevâdirü’ş-şebâb (Metin-Dil İncelemesi), İstanbul Üniversitesi Sosyal Bilimler Enstitüsü, İstanbul, 1985; Önal Kaya. Ali Şir Nevâyî Fevayidü’l-Kiber (İnceleme-Metin-Dizin), Ankara Üniversitesi Sosyal Bilimler Enstitüsü Doktora Tezi, Ankara. 1989; Bilge Özkan Nalbant. Nevâdirü’n-Nihâye (İnceleme, Metin, Dizin), Ankara Üniversitesi Sosyal Bilimler Enstitüsü Doktora Tezi, Ankara, 2005.

Dadaboyev, Q. Sodiqov, I. Azimov, F. Hayitmetov, B. Zaripov, N. Umarova, Sh. Egamova, D. Isaqova, O‘. Islamov, M. Tojiboyeva, M. Usmonova, D. Abdulxayrov, D. Abduvaliyeva, N. Abduvaliyeva, Sh. Xo‘janiyozovalar bevosita Alisher Navoiy asarlari tili tadqiqi bilan shug‘ullangan[4] bo‘lsa, G‘.Abdurahmonov, Sh. Shukurov, M.Qodirov[5] kabi olimlar o‘zlarining ilmiy ishlari doirasida bilvosita shoir asarlari tilini tadqiq etishgan. Shubhasiz, ularning tadqiqot ishlari o‘zbek navoiyshunosligi rivojiga munosib hissa bo‘lib qo‘shilgan.

Navoiy ijodining salmoqli qismini lirik asarlar tashkil qilsa-da, ularning til xususiyatlari bilan bog‘liq tadqiqot ishlari unchalik ko‘p emas. Jumladan,

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[4] Усманов А. “Мухокамат ул лугатайн” Алишера Навоий. – Ташкент, 1948; Рустамов А. Некоторые грамматические особенности языка “Махбуб ул-кулуб” Алишера Навоий. Автореф. дисс. ... канд.фил.наук. – Ташкент, 1959; шу муаллиф. Фонетико-морфологические особенности языка Алишера Навои. Автореф. ...дисс. докт.фил.наук. – Ташкент, 1966; шу муаллиф. Навоийнинг бадиий маҳорати. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат, 1979; Фозилов Э. Ўзбек тилининг тарихий морфологияси. – Тошкент: Фан, 1965, шу муаллиф. Қадимги обидалар ва Алишер Навоий. – Тошкент: Фан, 1969; Умаров Э. Лексико-грамматическая характеристика фразеологизмов дивана “Хазойин ул маоний” Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Л.: 1968; Ўша муаллиф. Ўзбек тилида тил олди товушлари борми? // Ўзбек тили ва адабиёти, 1994. № 4-5-6. – Б. 77-80; Яна ўша муаллиф. Алишер Навоий унли ва ундошлар ҳақида. // Ўзбек тили ва адабиёти, 1992. №1. – Б. 32-35; Рахматуллаева М. К вопросу изучения синонимов в лирике Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1965; Мамадов Х. Алишер Навоий бадиий прозасининг лексик-стилистик хусусиятлари: Филол.фан.номз.дисс.автореф. – Тошкент, 1969; Дониёров Х. Алишер Навоий ва ўзбек адабий тили. – Тошкент: номидаги адабиёт ва санъат, 1972; Бафоев Б. Сложные существительные в лирике Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент: 1968; Шу муаллиф. Навоий асарлари лексикаси. – Тошкент: Фан, 1983; Санакулов У. Исследование памятника XV века “Мухокамат ул лугатайн” Алишера Навоий. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1971; Каримов А. Лексико-семантические и стилистические особенности языка поэмы “Фархад и Ширин” Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1974; Насыров И.Лексика “Маджалис ан-нафаис” Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1980; Ҳамидов З. Лексико-семантические и лингвопоэтическоое исследование языка “Лисон ат-тайр” Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1982; Юсупов М. Алишер Навоий насрий асарларида изофали бирикмалар. Филол. фан. номз. ... дисс. – Тошкент, 1984; Юсуфов Б. Местоимение в староузбекском литературном языке (XV-XVI вв). Афтореф. ...дисс.канд.фил.наук. – Ташкент, 1988. – С. 24; Аширбоев С. Алишер Навоийнинг насрий асарларидаги содда гапларнинг маъно ва таркибий хусусиятлари: Филол. фанлари д-ри… дис. – Тошкент, 1990. Б. 330.; Нишонов А. Навоий тилидаги арабизмларнинг фонетик-морфологик ва лексик-семантик таҳлили (Фонетико-морфологический и лексико-семантический анализ арабизмов языка Навои): Филол. фан. номз. ... дисс. – Тошкент, 1990; Азимов И. Алишер Навоийнинг насрий асарларида кесим марказли бир бош бўлакли гапларнинг шаклий ва мазмуний хусусиятлари: Филол.фан. номз. ...дис. – Тошкент, 2000; Зарипов Б. Зоонимларнинг бадиий санъат турларини ҳосил қилишдаги иштироки (Алишер Навоий асарлари мисолида): Филол.фан. номз. ...дис. – Тошкент, 2002; Тожибоева М. Алишер Навоийнинг “Илк девон”идаги арабча сўзларнинг лексик-семантик талқини: Филол. фан. номз. ... дисс. – Тошкент, 2009. -Б. 175; Дадабоев Х. Алишер Навоийнинг киноя шеърий санъатини қўллаш маҳорати. Алишер Навоий ва XXI аср. – Тошкент: 2021. – Б. 149-155; Содиқов Қ. “Муҳокамат ул луғатайн”ни ўқиб ўрганиш. Ўқув қўлланма. – Тошкент, 2011; Эгамова Ш. Алишер Навоий асарлари тилидаги қадимги туркий лексик қатлам. Филол.фан. номз. ...дисс. автореф. – Тошкент, 2008; Исақова З. Алишер Навоийнинг “Мажолис ун-нафоис” асаридаги ижтимоий-сиёсий лексика: Филол. фан. номз. …дисс. – Тошкент, 2010; Исламов Ў. Алишер Навоий асарларида нутқ маданияти талқини: Филол.фан. номз. ...дис. – Тошкент, 2011; Усмонова М. Алишер Навоий асарлари тилида ўсимлик номларининг лексик-семантик хусусиятлари: Филол. фан. номз. …дисс. – Тошкент, 2012. – Б.153; Абдулхайров Д. Алишер Навоий тарихий асарлари лексикаси. – Тошкент: Фан, 2016; Абдувалиева Д. Алишер Навоий тарихий асарлари лексикаси: Филол. фан. бўйича фалс.д-ри (PhD)....дисс. – Тошкент, 2017. Б. 48.; Xo‘janiyozova Sh. Alisher Navoiyning manoqib asarlari leksikasi. Filol.fan.bo‘yicha fals.d-ri (PhD) …diss. – Toshkent, 2022. – B. 54.

[5] Абдураҳмонов Ғ. Тарихий синтаксис. – Тошкент: Фан, 1974. – Б. 75; Абдураҳмонов Ғ., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент: Фан, 1984. – Б.160; Шукуров Ш. Эски ўзбек тили унлилари. // Ўзбек тили ва адабиёти. – Тошкент: 1994. №4-5-6. – Б. 22-25; Ўша муаллиф. Шукуров Ш. Ўзбек тили тарихининг ўрганилиши// Ўзбек тили ва адабиёти. – Тошкент: 1982, – № 5. – Б. 36-41.

E.Umarov[6], F. Hayitmetov[7], N. Umarova[8], M. Tojiboyeva[9] va N.Abduvaliyevalar[10] ijodkor g‘azallarining ayrim lingvistik xususiyatlarini o‘rganishgan bo‘lsa, A.Hayitmetov, Y. Isoqov, I. Haqqul, B. Sarimsoqov, D. Salohutdinova, M.Akbarova, G. Rahimova, S. Sotiboldiyeva, Z. G‘afforova, N. Bozorova, N.Bekova, K. Mullaxo‘jayeva, M. Rajabova, S. O‘tanova, H. Jo‘rayev, H.Eshonqulov, N. Jumaxo‘ja[11] va boshqa ko‘plab olimlar adabiyotshunoslik nuqtayi nazaridan tadqiq qilishgan.

Ma’lum bo‘ladiki, g‘azallar doirasida amalga oshirilgan lingvistik izlanishlarda asosan g‘azal matnining leksik-semantik xususiyatlari tadqiq etilgan. Mazkur dissertatsiya mavzusi esa navoiyshunoslikning til ilmida ilk bor o‘rganilmoqda.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari bilan bog‘liqligi. Tadqiqot Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “Tilning ijtimoiy, tarixiy va zamonaviy taraqqiyoti” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Alisher Navoiyning “G‘aroyib us-sig‘ar” devonini tashkil qiluvchi g‘azallar struktur elementlarining nutq subyektiga munosabati, poetik aktuallashuv, sintaktik birliklar pozitsiyasi masalalarini ochib berishdan iborat.

Tadqiqotning vazifalari:

g‘azal matni semantikasi bilan bog‘liq holda ifoda etiladigan nutq aspektlari – nutq subyekti va adresat, subyekt va obyekt munosabatlarini asoslash;

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[6] Умаров Э. Лексико-грамматическая характеристика фразеологизмов “Хазойин ул маоний” Алишера Навои. Автореф. ...дисс. канд.фил.наук. . – Ленинград, 1968. – С. 19.

[7] Ҳайитметов Ф. Алишер Навоий ғазаллари қофиясида мантиқ урғусининг берилиши: Филол. фан. номз. ... дисс. – Тошкент, 1998. Б.125.

[8] 1.Умарова Н. Алишер Навоий ғазаллари мақтасида сабаб ва оқибат муносабатининг ифодаланиши: Филол. фан. номз. ...дисс. – Фарғона, 2005. 2. Умарова Н. Алишер Навоий асарларининг лисоний-концептуал тадқиқи: Филол. фан. д-ри (DSc)... дисс. – Фарғона, 2021. Б.112.

[9] Тожибоева М. Алишер Навоийнинг “Илк девон”идаги арабча сўзларнинг лексик-семантик талқини: Филол. фан. номз. ... дисс. – Тошкент, 2009. Б. 175.

[10] Абдувалиева Н. Алишер Навоий ғазалларининг лексик-семантик хусусиятлари: Филол. фан. бўйича фалс.д-ри (PhD)....дисс. – Фарғона. 2022. Б. 146.

[11] Ҳайитметов А. Навоий лирикаси. – Тошкент: Фан, 1961. – Б. 295; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – Б. 167; Саримсоқов Б. Алишер Навоий поэтик синтаксисидаги бир усул ҳақида. // Ўзбек тили ва адабиёти. 2001, № 2. – Б. 10-14; Салоҳутдинова Д. “Бадоеъ ул-бидоя” девони ва бадиий санъаткорлик масалалари: НД. – Самарқанд, 1993; Жўраев Ҳ. Алишер Навоийнинг кексалик даври лирикаси: Филол. фан. номз. ... дисс. – Тошкент, 1993; Акбарова М. Алишер Навоий ғазалларида қофия: Филол. фан. номз. ... дисс. – Тошкент, 1997. Б. 142; Алишер Навоий шеъриятида шоир ҳасби ҳолининг бадиий талқини (“Хазойин ул-маоний” асосида): Филол. фан. номз. ... дисс. – Самақанд, 1999; Сотиболдиева С. Фоний ғазалларининг бадиияти: Филол. фан. номз. ... дисс. – Тошкент, 2001; Ғаффорова З. Навоийнинг ҳамд ва наът ғазаллари. – Т.: Маънавият, 2001. – Б. 64; Бозорова Н. Алишер Навоий ғазалларида кўнгил образи: Филол. фан. номз. ... дисс. – Тошкент, 2002. Б. 135; Бекова Н. Руҳ ул-қудс ва Навоийнинг ҳамд ғазаллари: Филол. фан. номз. дисс. – Тошкент, 2003; Муллахўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадиий санъатлар уйғунлиги (“Бадоеъ ул-бидоя” девони асосида): Филол.ф.н…дисс. – Тошкент, 2005. – Б. 149; Ражабова М. Алишер Навоий “Назм ул-жавоҳир” асарининг манбалари ва бадиияти: Филол. фан. номз. ... дисс. – Тошкент, 2006; Ўтанова С. Алишер Навоий ғазалиётида ранг символикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007. – Б. 138; Жўраев Ҳ. Алишер Навоий лирикасида воқелик ва унинг поэтик талқинлари (Ўзига хослик ва анъанавийлик асосида): Филол. фан.д-ри ...дисс. – Тошкент, 2008, Эшонқулов Ҳ. Алишер Навоий шеъриятида самовий тимсоллар (“Бадоеъ ул-бидоя”, “Наводир ун-ниҳоя” девонлари асосида): Филол. фан.номз ...дисс. – Самарқанд, 1999; Шу муаллиф: Алишер Навоий ғазалиётидаги ишқ поэтикасининг қиёсий-типологик таҳлили (“Хазойин ул-маоний” мисолида). Филол. фан.д-ри ...дисс. – Самарқанд, 2019; Жумахўжа Н. “Қаро кўзум”...ғазали тадқиқи. – Тошкент: Муҳаррир, 2021. Б.308.

g‘azallar matnida qo‘llangan sintaktik birliklarning sintaktik, semantik va kommunikativ xususiyatlarini ochib berish;

shoir g‘azallari matnidagi diskurslar – dialogik nutq va poetik nutqning o‘zaro munosabatlarini yoritish;

bayt/misra mazmunini shakllantiruvchi poetik axborotni uzatish va qabul qilishga xizmat qiluvchi sintaktik qurilmalarni belgilash va izohlash;

Navoiy g‘azallarida dialogizatsiya va adresatsiya, avtokommunikatsiya va avtoadresatsiya masalalarini tavsiflash;

g‘azallar matnida qo‘llangan murojaat birliklarining sintaktik va semantik struktura tarkibiy qismi sifatidagi ahamiyati, ularning gap tarkibidagi boshqa bo‘laklar bilan sintaktik-semantik munosabatini aniqlash;

g‘azallarda inversiya va tadminning uslubiy xususiyatlarini, shuningdek, bayt/misra strukturasidan o‘rin olgan erkin va turg‘un birikmalar tartibining o‘zgarishi bilan bog‘liq holatlarni tahlil qilish.

Tadqiqotning obyektini Hamid Sulaymon tomonidan Sankt-Peterburg (Saltikov-Shchedrin nomli Davlat xalq kutubxonasi, inv. Xanikov-55, 904–1498–1499-yy va inv. Dorn-558, 1001–1004–1592–1596-yy.), Toshkent (O‘zbekiston FA SHI, inv, № 677, XVI asr), Istanbul (To‘pqopi saroyi fondi, inv. № 808, 901-902-1495–1497-yy.), Parij (Parij Milliy kutubxonasi, inv. № 316-317, 930–933–1525–1527-yy.) qo‘lyozma nusxalari asosida tayyorlangan ilmiy-tanqidiy matn – Alisher Navoiyning “Xazoyin ul-maoniy” kulliyoti tarkibidagi “G‘aroyib us-sig‘ar” (1988) devoniga mansub g‘azallar tashkil etadi.

Tadqiqotning predmeti Alisher Navoiyning “Xazoyin ul-maoniy” kulliyotidagi “G‘aroyib us-sig‘ar” devoniga mansub g‘azallarning sintaktik-semantik hamda kommunikativ xususiyatlarni tahlil qilishni tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda analiz, sintez, tavsiflash, tasniflash, qiyosiy-tarixiy, sintaktik-semantik, komponent tahlil, uslubiy-vazifaviy tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

she’riy nutqda buyruq shakli, so‘roqlar, sen olmoshi, undalma kabi kommunikativ vositalarning dialogizatsiyani ta’minlashdagi buyruq: *angla, so‘rma, fahm et*; so‘roqlar: *qaysi? nechun?/nevchun?* singari ko‘plab namunalar asosida ochib berilgan;

g‘azallar matni nutqiy faoliyatni tashkil etuvchi nutq subyekti va adresat, subyekt va obyekt tamoyillari asosida tekshirilib, ular she’riy nutq strukturasining bosh kategoriyalari ekanligi dalillangan hamda nutq subyektining shoir taxallusiga munosabati izohlangan;

propozitiv qurilmalarning kommunikativlikka munosabati, she’riy jumla/misra qismlarining aktuallashuvi ilmiy asoslanib, ularning aktual sathda tema hamda rema guruhlariga ajratilishi asoslangan;

undalma va kirish so‘zlarning poetik nutqdagi o‘rni, tavtologik birliklarning kommunikativ sintaksisga munosabati, ularning ifoda tizimi, sintaktik-semantik hamda kommunikativ xususiyatlari aniqlangan;

inversiya va tadminning o‘zaro bog‘liqligi masalasiga oydinlik kiritildib, ular bayt/misra strukturasida joylashgan o‘rniga ko‘ra farqlanuvchi she’riy axborot uzatish tizimi ekanligi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

g‘azallar she’riy nutq sifatida tahlil qilingan, unda qo‘llanilgan sintaktik birliklarning sintaktik-semantik va kommunikativ xususiyatlari tavsiflangan;

diskurs, dialogik nutq va poetik nutqning o‘zaro munosabatlari, bayt/misra strukturasining shakllanishi bilan bog‘liq masalalar aniqlangan;

dialogizatsiya va adresatsiya, avtokommunikatsiya va avtoadresatsiyaning g‘azallarda kommunikativlikni ta’minlovchi vosita ekanligi asoslangan;

g‘azallarda so‘z tartibi – inversiya va tadmin, erkin va turg‘un birikmalarning bayt/misra strukturasida joylashishi dalillangan,

frazeologizmlarning she’riy nutqda “sinishi” – she’riy misrada erkin qo‘llanishi isbotlangan;

she’riy jumla/misralar aktual bo‘laklari adabiy tilning uslubiy-neytral jumlalaridan farq qilishi izohlangan.

Tadqiqot natijalarining ishonchliligi tanlangan misollar tahliliga diaxron asosda yondashilganligi, foydalanilgan lingvistik metodlarning tadqiqot maqsadiga mosligi, nazariy ma’lumotlarning ilmiy manbalarga izchil asoslanganligi, foydalanilgan badiiy manbalarning tadqiqot predmetiga muvofiqligi, erishilgan ilmiy natijalarning amaliyotga tatbiq etilganligi, nazariy fikrlar va ularga munosabat bildirilishi, olingan natijalarning har biri daliliy materiallar vositasida asoslangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati dissertatsiya natijalari g‘azallarning sintaktik-semantik, kommunikativ xususiyatlari doirasida tilning diaxron aspektda o‘rganilganligi, she’riyatda jumla muammosi, she’riy dialogizatsiya, adresatsiyani yuzaga chiqaruvchi grammatik shakllar, shoir nutqining o‘ziga xos jihatlari, faol nutqiy birliklarning semantik va kommunikativ xususiyatlari, inversiya va uning g‘azallarda yuzaga kelishi bilan bog‘liq nazariy qarashlar navoiyshunoslik ilmining rivojiga muayyan darajada hissa qo‘shishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati mumtoz va zamonaviy she’riy matnlarning til xususiyatlarini tahlil qilishda, jumladan, Alisher Navoiy va boshqa mumtoz ijodkorlar lirik asarlarini to‘g‘ri tushunish va talqin qilishga yordam beradi (poetik matn tahlili va talqinini o‘z ichiga olgan poetik matnni uslubiy neytral adabiy tilga o‘girishni bir bosqich sifatida qamrab oladi), tarjimashunoslikda hamda hozirgi o‘zbek she’riyati takomilida mumtoz she’riyat o‘rni masalasining hal qilinishi kabi ilmiy natijalardan oliy ta’lim muassasalarining o‘zbek tili tarixi, o‘zbek adabiy tili tarixi, o‘zbek tilining tarixiy grammatikasi, badiiy uslub takomili, badiiy matnning lingvistik tahlili, nazariy tilshunoslik, psixolingvistika, lingvokulturologiya, sotsiolingvistika fanlari bo‘yicha ma’ruza va seminarlar, maxsus kurslarni ishlab chiqishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Alisher Navoiy lirikasining sintaktik-semantik va kommunikativ xususiyatlari tadqiqi bo‘yicha olingan natijalar asosida:

g‘azallar matni nutqiy faoliyatni tashkil etuvchi nutq subyekti va adresat, subyekt va obyekt tamoyillari asosida o‘rganilgan hamda nutq subyektining shoir taxallusiga munosabati izohlangan o‘rinlari, undalma va kirish so‘zlarning poetik nutqdagi vazifasi, tavtologik birliklarning kommunikativ sintaksisga munosabati, ularning ifoda tizimiga doir ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan PZ-20170926459-raqamli “Navoiyshunoslik tarixi (XX–XXI asrlar)” (2018–2020-yy.) mavzusidagi amaliy loyihaning nazariy qismida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2022-yiil 26-oktabrdagi 01/4-2978-son ma’lumotnomasi). Natijada tayyorlangan monografiya mazmunan yangi tahliliy ma’lumotlar bilan boyigan;

she’riy nutq, nutq subyekti va adresat, subyekt va obyekt, nutq subyektining shoir taxallusiga munosabati, propozitiv qurilmalarning kommunikativlikka munosabati, inversiya va tadmin, ularning o‘zaro bog‘liqligi, she’riy axborot uzatish tizimini shakllantirishdagi o‘rni va ahamiyati masalasiga doir ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan OT-F1-030-raqamli “O‘zbek adabiyoti tarixi” ko‘p jildli monografiyani (7-jild) chop etish” (2017–2020-yy.) mavzusidagi fundamental loyihaning nazariy qismida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2022-yil 26-oktabrdagi 01/4-2976-son ma’lumotnomasi). Natijada shoirning individual uslubi, lirik asarning “badiiy maydon” va “badiiy vaqt”i va poetik mahoratini belgilovchi sintaktik birliklar monografiyaning mazmuniga singdirilgan hamda Navoiy tiliga xos xususiyatlar ochib berilgan;

she’riy nutqda buyruq shakli, so‘roqlar, sen olmoshi, undalma kabi kommunikativ vositalarning dialogizatsiyani ta’minlashdagi ahamiyati, propozitiv qurilmalarning kommunikativlikka munosabati, she’riy jumla/misra qismlarining aktuallashuvi, ularning aktual sathda tema hamda rema guruhlarga ajratilishi asoslangan o‘rinlri she’riy jumla muammosi, undalma va kirish so‘zlarning poetik nutqdagi o‘rni masalalariga bag‘ishlangan tahliliy materiallardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan AM-FZ-201908172-raqamli “O‘zbek tilining ta’limiy korpusini yaratish” (2020–2022-yy.) mavzusidagi innovatsion loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2022-yil 26-oktabrdagi 01/4-2977-son ma’lumotnomasi). Natijada o‘zbek tili ta’limiy korpusining she’riy matn va uning funksional-uslubiy, funksional-kommunikativ tahlil usullari jihatidan mukammalashishiga erishilgan;

she’riy nutqda buyruq shakli, so‘roqlar, sen olmoshi, undalma kabi kommunikativ vositalarning dialogizatsiyani ta’minlashiga doir namunalar tahlili, nutq subyekti va adresat, nutq subyektining shoir taxallusiga munosabati bilan bog‘liq ilmiy materiallardan O‘zbekiston Milliy teleradiokompaniyasining “O‘zbekiston” teleradiokanalida 2021–2022-yillarda efirga uzatilgan “G‘azal bo‘stoni”, “Adabiy jarayon” nomli dasturlar ssenariysini tayyorlashda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasining 2022-yil 10-oktabrdagi 04-36-1697-son ma’lumotnomasi). Natijada O‘zMTRKda yangi radioeshittirishlarni tashkil qilish va mavjud radioeshittirishlarning mazmunini boyitishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 5 ta xalqaro va 7 ta respublika ilmiy-amaliy anjumanida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 28 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 12 ta, xorijiy jurnallarda 3 ta maqola chop etilgan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, to‘rt bob, xulosa hamda foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, 246 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti, predmeti, ilmiy yangiligi va amaliy qiymati yoritilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqotning joriylanishi, natijalarning e’lon qilinganligi hamda dissertatsiya tuzilishi haqida ma’lumot berilgan.

Dissertatsiyaning **“Alisher Navoiy lirikasida nutqiy subyekt va adresat”** deb nomlangan dastlabki bobi olti faslni o‘z ichiga oladi. Birinchi fasl *“Poetik nutq, intonatsiya”* deb nomlanadi. Bu faslda she’riy axborot, uning tuzilishi, tashkil qilinishi bilan bog‘liq masalalar tahlili berilgan. Tadqiqotchilarning fikriga ko‘ra, poetik (she’riy) nutqning intonatsion tuzilishi u yaratilishidayoq muallifga ma’lum bo‘ladi. Shoir lirik intonatsiyani, avvalo, o‘zida his qiladi. A.Leontyevning ta’kidlashicha, muallif poetik nutqni yaratishda jumlani, umuman, butun matnni motorli dasturlashning maxsus qonuniyatiga muvofiq amalga oshiradi. She’riy matn yaratishda ritm, sintagmalar urg‘usi va ohangini tashkil etish muhimdir, buning uchun ma’lum bir nutq tovushlarini maxsus tanlash lozim bo‘ladi, masalan, qofiyani ta’minlovchi unli va undoshlar kabi[12].

Muayyan o‘lchov (izometriya)ga asoslangan qat’iy ritmik-intonatsion tizim she’riy misra tarkibidagi jumlaning sintaktik qurilishini o‘ziga shu qadar moslashtiradiki, natijada, ularning odatdagi joylashuvida o‘zgarish yuz berishi, she’riy jumla tarkibidagi ayrim gap bo‘laklarining grammatik shakllanishida, jumlalarning sintaktik tuzilishida turli darajada o‘zgarishlar yuzaga keladi. She’riy matnda yuzaga kelgan bu kabi o‘zgarishlar – g‘ayritabiiy (spontan) murakkab qurilmalar uslubiy g‘aliz jumlalar sanalmaydi. Alisher Navoiyning “G‘aroyib us-sig‘ar” devonidan keltirilgan quyidagi baytda *ul* ko‘rsatish olmoshi, *-ning* qaratqich kelishigi (*xo‘blarning*) hamda *xoli* va *holi* so‘zlaridagi egalik qo‘shimchalari bilan bog‘liq bir mulohaza:

Barča *xoblarnïŋ* qad-u ruxsār-u *xatt-u xālï* bar,
Lek *ulkim* bizni behāl äjlär özgä *hālï* bar (G‘S, 176).

Fikrimizcha, shoirning baytning intonatsion tizimi talabiga ko‘ra shakllangan *ulkim* ifodasining sintaktik pozitsiyasiga ko‘ra kesim ergash gapli qo‘shma gap: *ulki, ...holi bor;* hamda *holi* so‘zining sintaktik pozitsiyasiga ko‘ra *aning ...holi bor//yorning ...holi bor* tarzida tushunish/tahlil qilishga xalaqit bermaydi. Shoirning

[12] Леонтьев А. Основы психолингвистики: Учебник для студ.высш.учеб.заведений. – 4-е изд. – М.: Смысл; Издательский центр “Академия”, 1999. – С. 288.

maqsadi *ul* ko‘rsatish olmoshiga ta’kid ma’nosini yuklash ekan, o‘quvchi uchun uning birinchi talqini asosli bo‘ladi. Bayt/misra strukturasiga kiritilgan bunday qurilmalar turli darajada deformatsiyaga uchragan, ritmik-sintaktik, ritmik-semantik jihatdan tashkil etilgan jumlalardir.

“G‘azallarda ritm va fonika” deb nomlangan ikkinchi faslda g‘azallarda ritmik-intonatsion, ritmik-sintaktik tuzilishning mavjudligi va ularning umumiy qofiya asosiga birlashtirilganligi uning simmetrikligi, ohangdorligi, musiqiyligini ta’minlaydi hamda fonikani yuzaga chiqaradi. Ayniqsa, ritm, qofiya (qo‘sh qofiya), alliteratsiya, unli va undosh tovushlarning ketma-ketligi she’riy fonika uchun ahamiyatlidir. Quyidagi baytda “o” unlisi badiiy nutq materiali sifatida qo‘llangan:

Közüŋ ne bal**ā** qar**ā** boluptur
Kim, ǯ**ā**nγa qar**ā** bal**ā** boluptur (G‘S, 161).

Fonika (yoki poetik fonetika) she’riy asarlarda nutq tovushlaridan estetik maqsadda foydalanishdir.

Radiflar intonatsion tizimda o‘z o‘rniga ega bo‘lgan she’riy unsur sanaladi. Shuning uchun klassik poetikaga doir risolalarda radifga maxsus to‘xtalishgan va bayt misralari oxirida takrorlanuvchi bir yoki bir necha so‘zdan iborat bo‘lgan, ohangdoshlikni ta’minlab beruvchi asosiy she’riy unsurdir. Radifning o‘z o‘rnida, she’r mohiyatiga mos tanlanishi ijodkor mahoratidan darak beradi[13]. Shu jihatdan radiflar ham fonik qiymatga ega birlik sifatida qofiyadosh so‘zlardan keyin kelib, butun g‘azal strukturasiga xos intonatsion uyg‘unlikni ta’minlashda ishtirok etadi. Quyidagi baytda takrorlar: takrir, qofiya, radif va *r* tovushi kabi fonik vositalar intonatsion uyg‘unlikni ta’minlashga xizmat qiladi:

*Hä**r*** qajan baqs*am* közümgä ul qujašdïn *nu**r** erü**r**,*
*Hä**r** sa**r**ï* qïls*am* naza**r**, ul aj maŋa *manzu**r** erü**r*** (G‘S, 186).

Shuningdek, she’riy qismlarning simmetrik joylashuviga xizmat qiluvchi “maxsus” so‘zlar guruhi ham mavjud bo‘lib, ular ma’noda farqlanmaydigan, ammo hijoning qisqa va cho‘ziqligiga ko‘ra farqlanadigan va she’riy misraning istalgan o‘rinlarida qo‘llana oladigan *-ki/-kim, čün/čü, agar/gar/ar, agarči/garči, magar/ magarki/ magarkim, kāš/ kāški* yuklamalari, *bilän/bilä/ilä* ko‘makchilari, *ej* va forsiy *ā* undov shakli (*Ej Navāij/Navāi jā, ej sāqij/sāqi jā, ej dilbar/dilbar ā*)ning o‘rni katta.

“Dialogizatsiya kommunikativlik birlik sifatida” deb nomlangan faslda shoirning lirik asarlarida adresat bilan mustahkam aloqa o‘rnatish – dialogizatsiyani ta’minlash uchun qo‘llangan til elementlari tahlil qilinadi. She’riy asarda o‘zida og‘zaki dialogik nutqqa xos xususiyatlarni saqlovchi *undalmalar, olmoshlar, fe’lning ikkinchi shaxsi, so‘roqlar, buyruq konstruksiyalar* dialogizatsiya elementlari (kommunikatsiya vositalari) sanaladi[14]. Shuningdek, ilmiy adabiyotlarda nutqni adresatga yo‘llash, adresatning nutq akti jarayonida qatnashishi yoki uni biror bir faoliyatga undashni nazarda tutuvchi til elementlari *adresatsiya*dir.

Lirik asarlardagi ***so‘roqlar*** (so‘roq mazmunli jumlalar) asosan ritorik so‘roqlardir. Ular mazmunan so‘roqdan ko‘ra ko‘proq she’riy axborot uzatishga

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[13] Ҳамроева О. Темурийлар давридаги поэтикага доир рисолаларда қофия илмининг қиёсий таҳлили. – Тошкент: Bookmany print, 2022. – Б. 89.
[14] Ковтунова И. Поэтический синтаксис. – М.: Наука, 1986. – С. 61.

xizmat qiladi va ular she'riy ekspressiya uchun ahamiyatli sanaladi. Lirik qahramon va uning suhbatdoshi orasidagi dialoglarda og'zaki dialogik nutqning asl tabiati, jozibasi, jarangi sezilib turadi:

Dedim: käminä itiŋ-men, külüb maŋa ajtur:
Navāij, ne balā xudnamā emištuk-sen? (G'S, 482)

Muallif g'azallar matnida kuchli ritorikani hosil qilish uchun *-mi* so'roq yuklamasidan, forscha *ājā* yuklamasidan unumli foydalangan va bunda lirik qahramon – ma'shuqaning ma'lum xatti-harakatlarni amalga oshirishi yoki undan ta'sirlanishini nazarda tutadi:

Maj birlä jüzüŋ tim-tim ahmar-mu ekin *ājā*,
Jā šu'la ara bir-bir ahgar-mu ekin *ājā*? (G'S, 36)

O'zbek tilida fe'lning *buyruq mayli shakli* o'zida dialogizatsiyaga xos belgi-alomatlarni boshqa tur grammatik shakllarga qaraganda ko'proq aks ettiradi. Mazkur shakl adresatdan bir ish-harakatni sodir qilish, uni biron bir faoliyatga undash yoki voqea-hodisa, jarayonda ishtirok qilishga chaqirishni nazarda tutadi. Bunday jumlalarning predikati mazmunida adresat shunchaki guvoh emas, balki ish-harakatni sodir qiluvchi shaxs sifatida ko'riladi, dialogizatsiya elementi sifatida poetik asarlarning mazmun-mohiyatini to'g'ri tushunishga katta yordam beradi:

Xasta ʒānïm za'fin aŋla, köŋlüm afγānïn körüb,
Sorma köŋlüm jarasïn, fahm et közüm qanïn körüb (G'S, 57).

Baytda *angla, so'rma, fahm et* predikatlari mazmunida buyruq, amr ma'nosi mavjud bo'lib, og'zaki nutqda kutiladigan holatlarni sodir etish, ya'ni adresatni amaliy faoliyatga undash bilan bir qatorda, unda emotsional-ekspressivlik ham ta'minlangan.

Undalmalar o'zining tabiiy nutqiy xarakteriga muvofiq real suhbatdoshni talab qiluvchi kategoriyalardan biri sanaladi. Ammo she'riyatdagi undalmalarga real shaxs yoki narsa emas, balki poetik nomlar sifatida qarash to'g'ri bo'ladi. Undalmalar poetik nutq sharoiti va vaqtiga qarab yangi kommunikativ vaziyatga moslashadi, ya'ni ular she'riy nutqda o'zining dastlabki ma'nosini hamda vazifasini bir oz o'zgartiradi. Shoir tomonidan she'riy asarga kiritilgan undalmalar: shaxs, tabiat va jamiyatdagi hodisalar, obyektlar va boshqalar, aslida makon va zamonda qancha uzoq bo'lmasin, suhbatdoshida nisbatan shuncha yaqin masofada joylashganday, tasvirlanayotgan voqea (obyekt)da bevosita ishtirok etayotganday tasavvur uyg'otadi. Bunday undalmalar *ritorik murojaat*lardir[15]. Masalan, *ej köŋül, ej köz, ej aql, ej taš ...; ej gardun, ej quyaš, ej aj, ej sipehr, ej čarx, ej falak ...; ej šah, ej zāhid, ej šayx, ej hakim, ej bāγbān, ej sāqiy, ej muγanniy, ej rāviy, ej sālik, ej mayfuruš, ej qātil, ej munaʒʒim ...; Isā, Xizr, Masih, Maʒnun, Navāiy* va b.larga qaratilgan murojaatlar ham ritorik murojaatlardir:

Ej Navāij, ka'ba-ji maqsud vaslïn istäsäŋ,
Šāh-i Ʋāzij qasrïnïŋ dargāhi ālijšānïn öp (G'S, 67).

Ma'lumki, murojaat so'zlarining nutq uslublarida qo'llanishi turlicha. U og'zaki nutqda tabiiy holda, badiiy nutqda og'zaki nutqqa taqlidan qo'llanadi. Agar murojaat shakllari og'zaki nutqda kommunikativ vaziyatga qarab nutq

[15] Қуронов Д. ва б. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 254.

yo‘llanayotgan shaxs yoki predmetlarni nomlash, ularning diqqatini tortish kabi vazifalarni bajarsa, poetik nutqda bu jarayon bir oz boshqacha tarzda kechadi. Ya’ni shoir dastlab nutq yo‘llanayotgan adresatlarni (shaxs yoki predmetlarni) jonlantiradi yoki jonli deb tasavvur qiladi, nomlaydi, keyin murojaat qiladi. Ba’zi tadqiqotchilarning fikriga ko‘ra, avval shoir o‘zining tuyg‘usi bilan bog‘liqlikni, o‘xshashlikni biror bir predmetda/shaxsda ko‘radi, uni ayni shu xususiyatlariga ko‘ra nomlaydi va uni murojaat obyektiga aylantiradi. Murojaat shakllarining adresat uchun muhim tomoni undagi poetik axborot va uning qaysi til elementi bilan rasmiylashtirilganligi. Navoiy lirikasida qo‘llanilgan murojaatlar an’anaviy obrazlardan – shaxs va narsa otlaridan iborat:

Ej sabā, šarh äjlä avval dilsitānïmdïn xabar,
Soŋra degil köŋül atlïγ nātavānïmdïn xabar (G‘S, 179).

Shoir lirik asarlaridagi *ey* murojaat shakli adresatning jismoniy faollashuvini, diqqatni jalb qilishini nazarda tutmaydi. Shoir *ey* murojaat so‘ziga badiiy obraz va tasvir yaratish vositasi sifatida yondashadi. Lirik qahramonning nutqi ikkinchi shaxsga qaratiladi:

Išq ara, ejkim, dediŋ, har lahza farjād etmä, vāj,
Ut tütäškän čaγ bolur-mu kimsä farjād etmäsä?! (G‘S, 568)

Ya’ni: “Ey” bu – “sen”, ya’ni adresat. “Sen”ning poetik ma’nosi keng: *yor<pir* yoki *pir<yor* kabi. Bunday o‘rinlarda badiiy tasvir-tavsif yetakchilik qiladi, ya’ni “ey” – bu tavsiflanayotgan obrazga murojaatdir.

Ikkinchi shaxs kishilik olmoshi mazmunida dialogizatsiya ancha kuchsiz. Ammo II shaxs *sen* olmoshi o‘z ma’nosiga ko‘ra adresatga – tinglovchiga, keng ma’noda so‘zlovchi murojaat etayotgan shaxslarga, shuningdek, uning mazmuni yanada kengayib ehtimoliy adresatlar, keng kitobxonlar ommasiga ishora qilish vazifasini bajaradi.

Agar jumla tarkibida *sen* olmoshi hamda ikkinchi shaxs buyruq shakllari birgalikda kelsa, dialogizatsiyaga xos belgilar ko‘zga tashlanadi. Bu, ayniqsa, matla baytlarda yorqin namoyon bo‘ladi:

Sen öz xulquŋnï *tüzgil, bolma* el axlāqïdïn xursand,
Kišigä čün kiši farzandi hargiz bolmadï farzand (G‘S, 115).

Sen – deyktik birlik sifatida aniq yoki noaniq suhbatdosh, shaxs yoki shaxslar, jonsiz narsa yoki mavhum tushunchalarga murojaat qilish imkonini beradi. She’riy matnda *sen* – universal: u – shoir, shoirning ko‘ngli (*qurbān köŋül, xasta köŋül*):

Kel-kel, ej qurbān köŋül, ul qašï jā mehrin unut,
Čün vafādïn tartïlur-sen ham barïb bir göšä tut (G‘S, 71).

Sen olmoshining mazmunida dialogizatsiya kuchsiz bo‘lsa ham, informativligi juda yuqori, chunki u asosan tasvir obyekti semantikasi bilan zich bog‘lanadi. Ikkinchi shaxs – tasvir obyektining turli xususiyatlariga ko‘ra tavsif qilinadi: *sen – mehr, sen – xāvand* (G‘S, 114)*; sen – āludadomansen* (G‘S, 202)*; sen – majparast;sen – devonasen* kabi:

Subh erür sāqij-u men maxmur-men, *sen majparast*,
Mana qujaš-dek ʒāmnï, moni’ nedur bolmaqqa mast (G‘S, 77).
Ej Navāij, *sen daγï devāna-sen*, köŋlüŋ *daγï*,
Gar seni zabt etsälärkim äjläj alγaj anï zabt (G‘S, 282).

Shuningdek, quyidagi holatlarda dialogizatsiya kuchsizlanadi yoki kuzatilmaydi. Jumla mazmuni real voqelikka emas, balki hali amalga oshmagan, ammo oshirilishi nazarda tutilgan, ya'ni jumla irreal mazmunga ega bo'lsa, dialogizatsiya deyarli kuzatilmaydi, chunki bunday jumlalarning predikati mazmunida undash yo'q. Ammo ularning informativligi, poetik axborot kuchi saqlanadi.

Og'zaki nutqning I shaxs *-aj/äj//j* hamda uning ko'plikdagi *-ajlïq/äjlik* istak mayli shakllari ham aslida hali amalga oshmagan irreal mazmunga ega. "G'aroyib us-sig'ar" devonida ko'proq I shaxs *-aj/äj//j* (uning ko'plikdagi *-ajlik* shakli uchramadi) istak mayli shakli qo'llangan. Bunda I shaxsdagi lirik "men" his-tuyg'ulari kuchli ifodalangan bo'lib, bayon qilinayotgan voqea-hodisalarni o'z boshidan kechirayotgan va uni chuqur his qilayotgan lirik subyektdir.

Sāqij ā, tut bādakim, bir lahza özümdin *baraj,*
Šart bukim, har nečä tutsaŋ labālab *sïpqaraj* (G'S, 588).

Mazkur fe'l shakli, shuningdek, uchinchi shaxs *-sun//-sün* tarixan istak, tilak, duo ma'nolarini ham ifodalagan[16]:

Ɣam elidin, jā rab, ul gülgä ɣubāre *bolmasun,*
Bälki ānsïz dahr bāɣïda bahāre *bolmasun* (G'S, 477).

Tadqiqotning ***"Alisher Navoiy lirikasida nutq subyekti masalasi"*** deb nomlangan faslida nutq akti ishtirokchilari *adresant – nutq – adresat* kategoriyalarining bosh a'zosi adresant – nutq egasi o'rganildi. Ishda nutq subyekti ikkiga turga ajratildi: 1. Nutq subyekti – muallif, nutq egasi tashqi adresant. 2. Nutq subyekti – she'riy matnning ortida turadigan, uning ichki struktura elementlari orqali idrok qilinadigan lirik qahramon/subyekt ichki adresant. G'azallarda lirik qahramon ko'pincha o'zini "men" deb nomlaydi va matndagi boshqa lirik "men" (ba'zan, "sen" yoki "siz")ga murojaat qiladi, ular bilan o'rin almashadi[17]. Buni so'zlash navbatini "boshqalar" (II yoki III shaxs)ga berish, ya'ni badiiy shaxsdan shaxsga ko'chish deb ham bilishadi[18]. Navoiy g'azallarida ham bevosita nutq subyektiga ishora qiluvchi til belgilari qo'llaniladi. Ulardan eng faoli grammatik *men* kishilik olmoshi va shunga muvofiq holda qo'llangan kesimlik shakllari – fe'lning birinchi shaxs (birlik) shaklidir.

Alisher Navoiy g'azallarida "men" – bu keng mushohada qiladigan, hayot haqiqatlarini chuqur o'ylaydigan, falsafiy mushohada qiladigan, doim borliqning ma'nosi va haqiqatlarini izlaydigan shaxs, u – aynan shoirning o'zi. Lirik bayonda "men" markerlangan bo'lsa yoki u his qilinsa, she'riy ifoda avtopsixologik xarakter kasb etadi va shoir o'ziga o'zi subyekt maqomida bo'ladi:

Men ʒahāndïn kečtim-u, kečmäs meniŋ ʒānïmdïn el,
Men ilik ʒāndïn jüdüm, čekmäs ilik qanïmdïn el (G'S, 370).

Nutq subyekti grammatik I shaxs kishilik olmoshi *men* bilan ifodalanganda nutq subyektining ichki kechinmalari, ruhiy holati va kayfiyati bilan bog'liq ma'nolarni ifodalashga xizmat qiladi.

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[16] Содиқов Қ. Эски ўзбек ёзма адабий тили. – Тошкент: Akademnashr, 2020. – Б. 373.
[17] Солганик Г.Я. О структуре речи (категории производителя и субъекта речи) // Экология языка и коммуникативная практика, 2014. – № 1. – С. 57-66.
[18] Атауллоҳ Ҳусайний. Бадойиъ-ус санойиъ. – Тошкент: Фан, 1979. – Б. 182-185.

Lirik qahramon *biz* deb so‘zlaganida nutq subyekti va nutq orasidagi bog‘liqlik sezilarli darajada susayadi, shu bilan birga “biz”ga yuzlanib o‘zi haqida fikr yuritishga yoki fikr yo‘nalishini o‘zi tomonga o‘zgartirishga erishadi:

Sāqij ā, tutqïl sabuhij bādakim, bu dajrdïn,
Biz ketib bu nav’ tāle’ bolγusï bisjār subh (G‘S, 104).

Lirik asarlarda *biz* so‘zlovchining ko‘pligini emas, balki o‘zi ishtirok qilayotgan bir guruh shaxslarni ham ko‘rsatadi: a) *biz* – inklyuziv *men+sen//sen+men, men+sizlar*; b) *biz* – eksklyuziv *men+ul//men+ular*[19].

Ma’lumki, jonli so‘zlashuvda, publitsistik janrdagi asarlar tilida, shuningdek, tantanali nutqlarda ko‘pincha *biz* olmoshi birlik ma’nosida qo‘llanilib, ba’zan kamtarinlikni, ba’zan manmanlikni ifodalaydi. Bu xususiyat g‘azallarda ham ko‘zga tashlanadi. Jumladan, baytda nutq subyekti – *biz* olmoshida ta’kid ma’nosi ifoda topadi:

Barγalï ul husn ganǯ-i γam buzuγ köŋlümdädür,
Aǯdahā üji *biziŋ* vajrāna boldï āqibat (G‘S, 72).

Istak mayli nutq egasining istagi, xohishidan tashqari uning shaxsini ham ko‘rsatishi mumkin. Bu ko‘proq I shaxs -(*a/ä//j* shakliga xos bo‘lib, u lirik asarning markaziy qahramoni va nutq subyektini ifodalash xizmat qiladi:

Išqïŋ ičrä köksümä anča ǯunun tašïn *uraj*
Kim, xiradnïŋ šavkatïn, taqvā šukuhïn *sïnduraj* (G‘S, 617).

G‘azallar matnida nutqiy subyekt ma’nosi kelasi zamon I shaxs istak maylining *-gäy/-ğay//-käy/-qay* shakllari yordamida ham hosil qilinadi. Binobarin:

Sinsä köŋlümdä oquŋ surtub ïsïγ qandïn aŋa,
Paj mäsallik *čïrmaγaj-men* rišta-ji ǯāndïn aŋa (G‘S, 10).

G‘azal matnida grammatik jihatdan ikkinchi hamda uchinchi shaxslarda shakllangan jumlalar va nutq subyekti (lirik qahramon) munosabatlari o‘ziga xos tarzda namoyon bo‘ladi. Mazkur jumlalarda matn markazida turuvchi lirik qahramon II va III shaxsdan so‘zlaydi, bu esa shoirning o‘zga shaxslarga, tabiatga, tabiat hodisalari va tabiat tasvirlariga, ba’zan she’riy asar mazmuni bilan bog‘liq turli holat va hodisalarga qarata murojaat qilishiga keng yo‘l ochib beradi. Shoir shu tarzda o‘zini nutqidan “begonalashtiradi” va faollik lirik qahramonga ko‘chadi. Bu nutq turida lirik qahramon so‘zlovchi-kuzatuvchi, baho beruvchi mavqeyini egallaydi va voqea-hodisalarni bayon qilish, ta’kidlash vazifasini bajaradi.

Sen kishilik olmoshi ishtirokidagi she’riy matnning kommunikativ tabiati lirik subyektning biron bir shaxs, narsa yoki hodisaga “sen” deb murojaat qilishiga keng imkon berishida ham ko‘rinadi, hatto shoirning o‘ziga ham[20]. Alisher Navoiy asarlarida *sen* olmoshi lisoniy birlik sifatida bir vaqtning o‘zida – jumla subyekti, ya’ni *sen* – ikkinchi shaxs tinglovchi, nutq jarayoni ishtirokchisi, tinglovchi-subyekt, ayni paytda, *sen* – kontekstda o‘ziga murojaat qilayotgan, o‘zining holatini ikkinchi shaxsda bayon qilayotgan shaxs:

Ej, (sen) nubuvvat hajlïγa xātam bänij Ādam ara,
Gär alar hātam, sen ul ötkim, erür hātam ara (G‘S, 6).

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[19] Юсуфов Б. Местоимение в староузбекском литературном языке (XV-XVI вв). Афтореф. дисс. ... канд. фил. наук. – Ташкент, 1988. – С. 6.
[20] Юсуфов Б. Ўша жойда.

“Sen” – kommunikativ vaziyat bilan bog‘liq holda nutq subyekti hamda tinglovchi orasidagi yaqinlik, hurmat ma’nosini ham ifodalaydi[21].

II shaxs xabar maylidagi fe’llarda lirik qahramon ko‘proq qalamga olingan ishtirokchilarning xatti-harakatlari haqida so‘zlaydi, ularning kechinmalarini bayon qiladi, boshqa “men”ning harakatlarini baholaydi, ularning xatti-harakatlaridan xabar beradi yoki ularni qayd etadi. Bu ko‘proq implitsit *sen* va uning ma’nosini reallashtiruvchi har uchala zamonda II shaxsda tuslangan fe’llarda kuzatiladi. Masalan:

Malāhat birlä *tüzdüŋ* sarvqadlar qāmatïn, ja’ni
Ki, mundaq zeb birlä ul alifni *äjlädiŋ* zebā (G‘S, 2).

Sen olmoshi nutq subyektining o‘ziga “chetdan” nigoh solish va o‘zini “sen” deb atash imkonini ham beradi. Bunday baytlarda “men” va “sen” umumlashadi. Bu, ayniqsa, Navoiy taxallusi ishtirok qilgan baytlarda yanada yaqqolroq namoyon bo‘ladi:

Ej Navāij, *sen* čekär-sen āh, lekin jaxšïdur
Ul parinïŋ zulfï bu jel birlä darham bolmasa (G‘S, 27).

Alisher Navoiy ham o‘zining lirik maqsadlarini ifodalash uchun ***uchinchi shaxs “ul” kishilik olmoshi***dan samarali foydalanadi. “Ul” – lisoniy birlik sifatida jumla subyekti (”ul” – nutq subyekti emas), “ul” – nutq doirasidan tashqaridagi uchinchi bir subyekt, begona shaxs, ayni zamonda, shu kontekst uchun aniq, lirik qahramonning holatini yaxshi bilgan, uning lirik kechinmalari, ichki tug‘yonlaridan xabardor bo‘lgan uchinchi bir shaxs. Shoir “ul”ni o‘zi uchun yaratgan. “Ul” orqali shoir o‘zini namoyon qiladi, “ul”ning nomidan gapiradi, fikr yuritadi. Bunday jumlaning sintaktik tabiati, jumla qurilishi mazmunidan shoir va “ul” mutlaqo boshqa-boshqa shaxs ekanligi haqida tasavvur uyg‘otsa ham, g‘azalxon uning “aldamchiligi”ni sezib, bilib turadi.

Ne kelsä Navāijγa sendin jüz evürmäskim,
<u>Ul</u> zarra durur, sen mehr, <u>ul</u> banda-vu sen xāvand (G‘S, 114).

Nutq egasi jumla tarkibida o‘zini aniq ko‘rsatmasa-da, uning muallif sifatida borligi his qilinadi. Bunday hollarda jumla subyekti va nutq subyekti orasidagi bog‘liqlik ekstralingvistik yo‘llar bilan aniqlanadi: u yoki bu shaxs, narsa-hodisa, ya’ni u nutq egasining nigohiga tushgan, tasavvuriga kelgan, bilgan shaxs va narsalardir. Bunday jumlalarda nutq egasi nutqda o‘zini bevosita namoyon qilmasa-da, u nazarda tutiladi. Shuning uchun Alisher Navoiy g‘azallarida *ul* olmoshining eksplitsit qo‘llanishi cheklangan bo‘lib, *ul* olmoshining aksariyati ko‘rsatish olmoshlaridir.

Bobning *“Adresat va uning Alisher Navoiy lirikasidagi o‘rni”* nomli beshinchi faslida nutq akti ishtirokchilaridan biri – adresat kategoriyasi o‘rganilgan. Manbalarda adresatlar ikki turga ajratiladi, umuman, yozma axborot yo‘naltirilgan adresat – *tashqi adresat*; axborotning ichki strukturasiga kiritilgan adresat – *ichki adresat* kabi[22]. Biror bir muallif tomonidan yozilgan poetik matnning o‘quvchisi – kitobxon *tashqi adresat* sanalsa, axborot yo‘naltirilgan, ya’ni muallifning

[21] Ҳакимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. д-ри … дисс. – Тошкент, 2001. – Б. 63.
[22] Ковтунова И. Поэтический синтаксис. – М.: Наука, 1986. – С. 20.

murojaatlari, chaqiriqlari orqali anglashiladigan turi *ichki adresat*dir. Ichki adresat matn tarkibini tashkil qiluvchi muhim elementlardan sanaladi va muallifning ma'lum bir maqsadlarini ifodalashga xizmat qiladi. Poetik asarlar lingvistik tahlilida ayni shu hodisa, ya'ni ichki adresatlarni til vositalari orqali anglash masalasini tadqiq qilish muhim sanaladi.

Poetik shaxsni til tizimi elementlari, maxsus grammatik shakllar mazmunidan anglash mumkin. Shoir g'azallarida fe'lning ikkinchi shaxs *buyruq-istak mayli* shakllari orqali anglashiladigan ichki adresat matn mazmuniga mos holda real suhbatdosh sifatida ishtirok etmasa ham, uning ishtiroki anglashilib turadi:

Qoj tavānāliγ sözin, jād et aǯal xārïn ki, bil,
Paššalar niši qašïnda nātavāne beš emäs (G'S, 223).

Mazkur baytda qo'llangan *qo'y, yod et, bil* kabi ikkinchi shaxs buyruq maylidagi fe'llar ichki adresatga qaratilgan nutq shakli bo'lib, maslahat mazmunini ifodalaydi. Ko'plab baytlarda ichki adresatlar birgalikda, ya'ni yonma-yon qo'llanadi va ular bir-birining mazmunini to'ldiradi.

G'azallar matnida ikkinchi shaxs buyruq shakllari mazmuni to'g'ridan to'g'ri nafaqat "ichki adresat", balki shoirning o'ziga ham qaratilgan bo'ladi. Bunda til elementlari ma'nosidan "ichki adresat", ijodkorning o'ziga o'zi murojaati "o'zi uchun nutq" hamda boshqalarga qaratilgan "o'zgalar uchun nutq" ko'rinishini oladi, ya'ni mazkur grammatik shakllar o'zida ikki obyektga yo'naltirilgan nutqni mujassamlashtira oladi. Buyruq-istak shakllarining bir-biri bilan qorishib ketgan bunday nutq ko'rinishlari mazmun-mohiyatiga ko'ra bir-birini taqozo qiladi, aslo ayro emas:

Qarïdïŋ, özni qarïlar sarï salkim, jarašur,
Kirsä čālāq jigit bazmïγa čālāq jigit (G'S, 81).

Misradagi *qarïmaq, salmaq* fe'llarining ikkinchi shaxs ma'nosi: shoirga – "o'zi uchun nutq", adresatga – "o'zgalar uchun nutq" ("ichki adresat", "tashqi adresat")ga taalluqli bo'ladi. Badiiy nutqda so'zlovchining o'ziga o'zi yo'llagan nutqi *avtokommunikatsiya* sanaladi.

Odatda, ikkinchi shaxs *-gil/-γïl;-kil/-qïl* shaklida buyruq ma'nosi qat'iy ta'kid xarakteriga ega. Ammo uning ko'plik shakli *-ŋiz/ŋïz* shakli esa noma'lum adresatlarga nisbatan ham hurmat, ham buyruq ma'nosida qo'llanadi:

Dahr šoxïγa köŋül gär bermädim, ajb etmäŋiz,
Išväsi čin-mu emäs, jā ahdi jalγan-mu emäs?! (G'S, 233)

Murojaat so'zlari sintaktik birlik sifatida bayt/misralarning muhim komponenti, tarkibiy qismi sanalsa, nutq birligi sifatida shoirning bayt/misradan ko'zlagan maqsadini amalga oshiruvchi, ya'ni nutq yo'naltirilgan subyekt – adresatni ko'rsatish yoki unga ishora qilish vazifasini bajaruvchi qism sanaladi:

Dostlar, bir čāra men devāna-i šajdā üčün
Kim, ölär-men ul päripäjkär mäläksijmā üčün (G'S, 481).

Tasvir obyekti bo'lgan va mazkur nutq vaziyatida bor deb tasavvur qilinayotgan shaxsga nutqni yo'naltirish orqali adresat tasavvurida so'zlovchi, ya'ni lirik qahramondan tashqari uchinchi bir shaxsning ishtiroki borligini ham idrok qiladi. Bunda lirik qahramon unga to'g'ridan to'g'ri "do'st(lar)" deb murojaat qilsa, adresat bu murojaatlar va chaqiriq jarayonlarining obyektiga aylanadi. Ayni shu

o‘rinda adresat murojaatning o‘ziga ham qaratilganligini va “do‘st(lar)” ma’nosida o‘zi ham ishtirok etishini tushunadi. Undalmalarni mana shu xususiyatiga ko‘ra matnning kommunikativ markazi sifatida e’tirof etish mumkin.

Agar murojaat shakli uchun tanlangan so‘zning ma’nosi xususiy xarakterga (maxsus an’anaviy poetik so‘zlarga) ega bo‘lsa, lirik qahramon unga to‘g‘ridan to‘g‘ri murojaat qila olsa-yu, lekin adresat bu murojaat ma’nosidan chetda qolsa yoki murojaat nutqini o‘ziga yo‘naltirilganligini anglamasa, unda adresat murojaatlarning kuzatuvchisiga, tinglovchisiga aylanadi:

Mutribā, γam bazmïda tā navha āhaŋ äγlädiŋ,
Za’flïγ ʒismïmnï tār-u qāmatïm čaŋ äγlädiŋ (G‘S, 346).

Bobning *“Taxallusning nutq subyektiga munosabati”* deb nomlangan faslida esa shoirning g‘azal maqtasida o‘z shaxsini qayd qilishi bilan bog‘liq lingvistik xususiyatlar tahlil etilgan. Qadimdan she’riy asarlarda muallifga ishora qilish, shaxsini ta’kidlash uchun maxsus so‘z – taxallusdan foydalanilgan. Shunga ko‘ra, taxalluslarga nomshunoslik aspektida “onomastik birlik”[23], “ichi bo‘sh so‘z – deyktik birlik”[24] sifatida qaraladi. Shoir g‘azallarida *Navoiy* taxallusini ikki jihatdan o‘rganish o‘rinli.

1) taxallus – onomastik birlik – o‘ziga o‘zi murojaat:

Ček, Navāij, nāla, köz maj bersün-u baγrïm kabāb,
Čün bolur ul aj xajālï bizgä mehmān här kečä (G‘S, 530).

2) taxallus – onomastik birlik – begona, uchinchi bir shaxs:

Navāij gulšanïŋ nargisi nuʒum olγaj,
Köz üčidin aŋa qïlsaŋ hisāb vaqti nigāh (G‘S, 521).

*O‘ziga o‘zi murojaat qilingan baytlar*da lirik qahramon har uchala shaxsda Navoiy haqida so‘zlaydi:

1. **Navoiy – “men”.** Nutq egasi, shoir aksariyat hollarda o‘ziga o‘zi “ey Navoiy” deb murojaat qiladi va lirik “sen” bilan munosabat o‘rnatadi. Bunday tasvirlarda ham murojaat shakli (lirik “sen”) aslida shoir “men”iga teng, shunday ekan, nutq egasi va nutq predmeti o‘rtasidagi bunday munosabatlar qanchalik zich bo‘lmasin, grammatik “sen” nutqning haqiqiy egasidan tashqari tinglovchi shaxs ma’nosini ham ifodalaydi:

Ej Navāij, ul qujaš vaslïn gadālïγ qïlγalï
Zāhir äjläb-men sarïγlïγ dalq-u gardunvār qad (G‘S, 123).

Bu murojaat ma’nosi o‘zining maslakdoshlariga, ba’zan keng she’rxonlar ommasiga ham daxldor bo‘lishi mumkin.

2. **Navoiy – “sen”.** Bunday baytlar mazmunidan Navoiy nutq doirasidagi murojaat qilish mumkin bo‘lgan shaxs (suhbatdosh) sifatida gavdalanadi. Navoiy taxallusi nutqiy holatiga ko‘ra nutq subyekti bo‘lishga da’vogarlik qilmasa-da, murojaat shakli ma’nosidan “sen”ning “men”ga tengligi – o‘ziga o‘zi murojaat, ya’ni *avtokommuikatsiyadir*:

Ej Navāij, häm zamāndïn, häm zamāna ahlïdïn
Här zamān γam jetsä jüzlän kulba-ji hammārγa (G‘S, 563).

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[23] Нуритдинова Р.С. Ўзбек ономастикаси терминларининг лисоний таҳлили: Филол. фан .номз. ... дисс. автореф. – Тошкент, 2005. – Б. 22.

[24] Ҳакимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. д-ри ... дисс. – Тошкент, 2001. – Б. 283.

Agar o‘ziga o‘zi murojaat tipidagi gaplarda lirik “sen” shoirning “men”idan tashqari “boshqalar” ma’nosini ham ifodalasa, ya’ni she’riy nutq “sen”<“men”<“ular//boshqalar”ga qaratilgan bo‘lsa, bu nutq turi *avtoadresatsiya*dir.

3. **Navoiy – “u”.** Agar maqta’ tarkibidagi jumla uchinchi shaxsda shakllangan bo‘lsa, nutq subyektlari munosabatlaridagi farqlar yaqqol seziladi. Bunday baytlarda nutq subyektlari – nutq egasi ham, uning lirik qahramoni ham o‘zi haqida uchinchi shaxs tilidan so‘zlaydi. Navoiy ham, avvalgi baytlar tahlilida aytilganidek, nutq subyektlaridan tashqarida turuvchi uchinchi bir shaxsga – tasvir obyektiga aylanadi:

Ej Navāij, bu xazān olγaj bahār ilä badal,
Kelsä davlat gulbuni šahzāda-ji sāhibǯamāl (G‘S, 356).

Bunday baytlarda taxallus nutq egasi haqidagi tasavvurlarimizni to‘la shakllantirsa ham, baytning grammatik strukturasi shoirning nutq subyekti maqomi darajasini ma’lum darajada so‘ndiradi yoki inkor qiladi.

“Alisher Navoiy lirikasida sintaktik birliklar semantikasi va poetikasi” deb nomlangan ikkinchi bob to‘rt faslni o‘z ichiga oladi. Dastlabki fasl “*Bayt strukturasi va sintaksisi haqida”* deb nomlangan bo‘lib, bayt strukturasidan o‘rin olgan mavjud qurilmalar kommunikativlik belgilariga ko‘ra tasniflangan. *“Kommunikativlikni ifodalovchi propozitsiyalar”* deb nomlangan birinchi bandda kommunikativlikka xizmat qiluvchi propozitsiyalar, ya’ni predikativlik belgilariga ega bo‘lgan she’riy jumlalar tahlil qilingan[25].

Ɣam tašïn ǯismïmda pajkāniŋ bilä band äjlädiŋ,
Ul samarnï bu jïγačqa barg pajvand äjlädiŋ (G‘S, 361).

Mazkur bayt tarkibidagi har bir misra mustaqil jumlalar asosida shakllangan bo‘lib, birinchi misradagi *band aylading,* ikkinchi misradagi *payvand aylading* shakli kesim bo‘lib, u tasdiq, o‘tgan zamon, ikkinchi shaxs, birlik, xabar mayli kabi predikativlik belgilariga ega.

Navoiy g‘azallari tahlili davomida jumla predikatining predikativlik belgilarisiz qo‘llanish holatlari ham kuzatildi va bunday jumlalar aslida (yashirin, belgisiz) tuslangan she’riy jumlalardir. Jumla markazi sanalgan fe’l-kesim (ravishdosh)ning belgisiz tuslanishi har uchala shaxsda ham kuzatiladi. Masalan, birinchi va uchinchi shaxslarda:

Ul aj qasdïma tijγ-i burrān *čekib* (durur/dur),
Men allïda šukrānaγa ǯān *čekib* (men) (G‘S, 65).

To‘liq baytga yoki uning tarkibidagi bir misraga teng keluvchi murakkab murojaat shakllari sodda gap ko‘rinishiga ega bo‘lib, yaxlit holda murojaat ma’nosini ifodalaydi. Bu turdagi murojaat shakllari ko‘pincha “ey” undov so‘zi bilan qo‘llangan elliptik jumlalar ko‘rinishida uchraydi:

Ej meni särgäštädin gah fāriγ-u gāhi malul (aylagan),
Qahrïŋ ul, lutfuŋ bu, jā rabkim, ne ādatdur saŋa? (G‘S, 17)

“Kommunikativlikka ega bo‘lmagan propozitsiyalar” deb nomlangan bandda predikativlik belgilariga ega bo‘lmagan fe’lning ravishdosh, sifatdosh, harakat nomi o‘ramlari, ularning she’riy matndagi o‘rni va ma’nosi tahlil qilingan. Mazkur yarim

[25] Нурмонов А. ва б. Ўзбек тилининг мазмуний синтаксиси. – Тошкент: Фан, 1992. – Б. 44-45.

predikatlar she'riy nutqda ham bir butun holda asosiy predikatning argumenti pozitsiyasida – qo'shilma predikat vazifasida keladi. Ko'p predikatli sodda gaplarda argument pozitsiyasida keluvchi predikativlik belgisiga ega bo'lmagan predikatlar ma'lum propozitsiyani ifodalasa ham, gap bo'lib shakllana olmaydi[26]. G'azallarda uning quyidagi turlari qayd qilinadi.

Holat mazmunli propozitsiyalarda g'azallar matnida fe'lning *-b (-ib/-ïb//-üb/-ub); -mäj/-maj//-mäjin/-majïn; -bän/-ban (-ibän/-ïban//-übän/-uban)* ravishdosh shakllari holat ma'nosini ifodalanadi:

Čāra-ji kār *istäbän (holat)* bečāralïγ köŋlüm tilär,
Xānumān tarkin *qïlïb (holat),* avvāralïγ köŋlüm tilär (G'S, 177).

Payt mazmunli propozitsiyalar ravishdoshning birdan ortiq shakli yordamida hosil qilinadi: *-b (-ib/-ïb//-üb/-ub); -gäč/-käč//-γač/-qač* kabi.

Husnï artar juzda zulfin anbar *afšān äjlägäč,*
Šam ravšanraq bolur tārïn *parišān äjlägäč* (G'S, 98).

Maqsad mazmunli propozitsiyalar *-gäli/-γalï//-käli/-qalï* ravishdosh shakllari asosida yuzaga keladi:

Qïlγalï xil'atïn ul sarvi güländām qïzïl,
Qïldï qan tökmäk ilä dahrni gälfām qïzïl (G'S, 390).

Harakat nomining *-mäk/-maq* shakli, o'tgan zamon sifatdoshning *-miš/mïš; -gän/-γan//-kän/-qan,* kelasi zamon *-güči/küči//γučï/qučï,* payt va chegara ma'nosidagi *-günčä/γunča//-qunča/-künčä* shakllari ham ikkilamchi propozitsiyadir.

-sa shart mayli shakli orqali yuzaga kelgan propozitsiyalar. G'azallar matnida qo'llangan *-sa* shart mayli bilan ifodalangan jumlalar sintaktik-semantik jihatdan hozirgi o'zbek tilidagi shaklidan deyarli farq qilmaydi. Bunday jumlalar hozirgi o'zbek tilidagi kabi *agar* yuklamasi bilan qo'llanib shart, payt ma'nosini, ba'zan *šājad(ki), kāš(ki)* yuklamasi bilan qo'llanib istak ma'nolarini ifodalaydi. Agar *-sa* shakli yordamida hosil qilinsa, shart va payt mazmunidagi sintaktik butunlik ikki propozitsiyali, *šājad(ki), kāš(ki)* yuklamalari bilan shakllangan bo'lsa, bir propozitsiyali gaplar sanaladi.

Nošïdïn elgä guftugu, ej haǯr ičär-men men aγu,
*Kāš ölsäm-u köŋlümni bu anduhdïn qutqar**sa**m* (G'S, 415).
*Tufraγïmdïn kāški ǯism-e murattab qïl**sa**ŋïz,*
*Bir ït ölsä köjidä ruhïγa qālab qïl**sa**ŋïz* (G'S, 214).

Bobning *"She'riy matnda aktuallashish"* deb nomlangan ikkinchi faslida she'riy jumlaning tema (ma'lum) va rema (yangi)ga munosabati o'rganilgan. Mavjud tadqiqotlarda nasriy nutq materiallarining aktual bo'laklanishi tahlilga tortilgan[27] bo'lsa-da, ammo she'riy jumlaning aktual qismlarga ajratilishi hali tadqiq etilmagan. She'riy asarlarda tema shaklan ifodalangan yoki ifodalanmaganligidan qat'i nazar, asarning markazida turuvchi lirik shaxs lirik qahramondir. O'z navbatida, uning "men"ini ifodalovchi birinchi shaxs birlikdagi *men* olmoshi sanaladi. Lirik "men-markaz" doim muallifning nuqtayi nazarini belgilaydi, shuning

[26] Нурмонов А. ва б. Юқоридаги асар, 1992. – Б. 72.
[27] Ҳайитметов К. Ўзбек тилида гапнинг актуал бўлиниши ва позицион масалалари. – Тошкент: Фан, 1984. – Б. 159.

uchun u matn strukturasiga kiritiladi va kommunikativ markazga aylantiriladi[28]. Bu nutq shakli adabiyotlarda “egosentrik” nutq deb yuritiladi. Quyidagi baytda shoir “men”i – egosi va fikr mavzusi bir nuqtada birlashganligini ko‘rishimiz mumkin:

Men ʒahāndïn kečtim-u, kečmäs meniŋ ʒānïmdïn el,
Men ilik ʒāndïn jüdüm, čekmäs ilik qanïmdïn el (G‘S, 370).

G‘azal misralarida o‘quvchining diqqatini o‘ziga tortadigan bir jihat borki, u ham bo‘lsa, matla baytlarida markaziy bo‘lak – kesimning bayt uchun umumiyligidir:

Zihe, husnuŋ zuhurïdïn *tušub* (tur) har kimgä bir savdā,
Bu savdālar bilä kavna-ji bāzārïda juz γavγā (G‘S, 2).

Jumla predikati *tušub(tur)* har ikkala misra uchun ham umumiy bo‘lib, ayni o‘rinda aktual vazifa ham bajarmoqda. Birinchidan, baytda *tušub(tur)* so‘zi jumla markaziy bo‘lagi sifatida (o‘zining yashirin predikativlik belgilariga ega emasligi bilan) e’tiborli bo‘lsa, ikkinchidan, uning keyingi bayt uchun ham markaziy bo‘lak ekanligi va o‘quvchi diqqatini o‘ziga tortishi bilan ahamiyatlidir. Shuningdek, she’riy misra jumlalarini aktual bo‘laklarga ajratishda nasriy asarlardagi kabi *maxsus so‘zlar* va grammatik shakllarning o‘rnini inobatga ham olish kerak.[29] G‘azallar matnida *maxsus so‘zlar* sifatida so‘roq olmoshlari, *chun -ki/kim, to* bog‘lovchilari, *-mi, -oq, -dir* yuklamalari qo‘llanishi kuzatiladi.

Quyidagi bayt misralarida *-ki* va *-durur* unsurlari jumlaning tema-rematik munosabatini ta’minlashga xizmat qiladi:

Sačïŋ ki här taraf ajïrdï bir muanbar šāh,
Hajāt gülšaniŋ sunbulïdurur har šāh (G‘S, 113).

Shuningdek, *-durki* shakli kengayib, *-dekdürki* ko‘rinishida qo‘llangan holatlarni kuzatish mumkin:

Qāmatï haʒrïda har jan jaradïn qanlïγ köŋül
Bir kijikdekdürki, oq zahmi bilä bolmïš figār (G‘S, 172).

Quyidagi baytda forsiy yoyi ishorat va *-dur* yuklamasi she’riy jumlaning aktuallashishini ta’minlagan:

Safhaedur ārazïm debāča išq avrāqïγa
Qan jašïïmnïŋ xatlarï šïŋarf birlä bāblar (G‘S, 173).

She’riy jumlaning kommunikativ markazi – *safhaedur*. U – tema, jumlaning qolgan qismi – rema. Uning transformatsion shakli: *Yuzimning bir sahifasi ishq varag‘iga debochadir*.

Bobning *“Gapning kommunikativ turlari”* deb nomlangan navbatdagi faslida jumlaning darak, so‘roq, buyruq mazmunini ifodalashi tahlil qilinadi. Hozirgi o‘zbek tilida gapning kommunikativ turlari tadqiqotchi A.Ahmedov[30] tomonidan monografik planda o‘rganilgan va ular ifoda maqsadiga ko‘ra: 1) darak, 2) so‘roq, 3) buyruq, 4) istak[31] kabi turlarga ajratiladi.

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[28] Силман Т. Заметки о лирике. – Л.: Советский писатель, 1977. – С. 224.
[29] Нурмонов ва б. Ўзбек тилининг мазмуний синтаксиси. – Тошкент: Фан, 1992. – Б. 105-106.
[30] Аҳмедов А. Ўзбек тилида гапнинг коммуникатив турлари. – Тошкент: Фан, 1979. – Б. 172.
[31] Нурмонов А. ва б. Ўзбек тилининг назарий грамматикаси. – Тошкент: Ўқитувчи, 1995. – Б. 46.

Navoiy g‘azallari matnida qo‘llangan *darak gaplar*ning shakliy paradigmasi nasriy asarlari paradigmasidan[32], shuningdek, hozirgi o‘zbek adabiy tilidan deyarli farq qilmaydi. Lirik asarlarda darak gaplarning asosiy vazifasi axborot tashishdan iborat.

Poetik asarlarda *so‘roq (olmosh)*larning qo‘llanishi o‘ziga xos, ya’ni bunday jumlalarda so‘roq ma’nosi, uning apellyativ vazifasi kuchsizlanadi yoki butunlay yo‘qoladi. Buni aksar baytlarda so‘roq so‘zlarning ma’nosi ochiq (ya’ni javobsiz) qoldirilganligi bilan izohlash mumkin. Ular ham darak gaplar kabi she’rning tarkibiy elementi sifatida informativ qiymatga ega[33]. G‘azallarda so‘roq mazmunini hosil qilishda *ne qïlmaq? ne bolmaq? ne (qandaj – sifat)? ne(dän, sababdan)? netäk? qanï? qajsï? Ne üčün//nevčün? negä? netmaq* (qanday qilmoq)? kabi so‘roq olmoshlari[34], *-mu, āyā* so‘roq yuklamalari qo‘llanadi. Sof so‘roq olmoshlaridagi kabi *-mu* yuklamasida ham so‘roq ma’nosi kuchsizlanadi, adresatdan javob yoki munosabat bildirish talab qilinmaydi. U adresatning e’tiborini tortish, diqqatini jalb qilish vazifasini bajaradi.

Buyruq gaplarning she’riy matndagi vazifalari haqida dissertatsiyaning dialogizatsiya hamda adresatning ifodalanishi fasllarida to‘xtalib o‘tildi. Shoir g‘azallarida *istak gaplar* so‘zlovchining istak-xohishini ifodalash uchun xizmat qiladi. Ammo ular mazmunan darak gaplar kabi informativ qiymatga ega bo‘ladi. G‘azallarda istak ma’nosi *-sa/-sä* shart mayli, *-gäj/-γaj//-käj/-qaj* istak shakli hamda forsiy *kāš/ki, šājad* shakli yordamida hosil qilinadi:

Nošïdïn elgä guftugu, ej hažr ičär-men men aγu,
Kāš ölsäm-u köŋlümni bu anduhdïn *qutqarsam* (G‘S, 415).

Šājad/ki yuklamasi yordamida hosil qilingan istak gaplarning predikati *-gäj/-γaj//-käj/-qaj* shakllaridan biri bilan ifodalangan bo‘ladi:

Ej köŋül, salma özüŋni dard ilä mardāna bol,
Bizni, *šājadkim*, bu jaŋlïγ *imtihān etkäj* firāq (G'S, 314).

Ishning uchinchi bobi **“Alisher Navoiy lirikasida sintaktik birliklar pozitsiyasi”** deb nomlanadi. Uning birinchi fasli “*Nutq aspektida inversiya*” masalasiga bag‘ishlangan. Navoiy g‘azallarida inversiyaning turli ko‘rinishlari aks etgan. Masalan, inversiya misra va bayt qismlari gap bo‘laklari (so‘z birikmalari), qo‘shma so‘zlar, frazeologizmlar va qo‘shma so‘zlar (komponentli fe’llar) orasida yuz beradi. Shunga ko‘ra, ularni *sintaktik inversiya, morfologik inversiya, frazemalar inversiyasi* nomi ostida o‘rganishni ma’qul topdik.

Faslning birinchi bandi *“Sintaktik inversiya”* tadqiqiga bag‘ishlangan. Nutqning odatdagi tartibi tilshunoslar tomonidan turlicha nomlangan: to‘g‘ri tartib, normal tartib, standart tartib, neytral tartib, odatdagi tartib kabi. She’riy jumla tarkibidagi gap bo‘laklarining joylashishi poetik qonuniyat asosida yuz beradi. Ulardan qandaydir bir maxsus yoki qo‘shimcha axborot olish yoki uzatish kutilmaydi. Tartibi buzilgan gap bo‘laklarining barchasi teng qiymatli sanaladi.

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[32] Қаранг: Раҳматов М. Алишер Навоийнинг насрий асарларида эргаштирувчили боғловчили гапларнинг синтактик-семантик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2008. – Б. 14-20.
[33] Нурмонов А. ва б. Ўзбек тилининг назарий грамматикаси. – Тошкент: Ўқитувчи, 1995. – Б. 52-53.
[34] Юсуфов Б. Местоимения в староузбекском литературном языке (XV-XVI вв): Автореф. дисс. ... канд. фил. наук. – Ташкент, 1988. – С. 14.

G‘azallardagi sintaktik shakllar inversiyasini ikki turga ajratish mumkin: bosh bo‘laklar inversiyasi va ikkinchi darajali bo‘laklar (so‘z birikmalari) inversiyasi. Kesimning misra boshida qo‘llanishi inversiyadan dalolatdir:

Uzdi mendin dostluq ul šox-i sijmintan jana,
Ančakim mümkindür, etgil ajš, ej dušman, jana (NN, 540).

G‘azallarda deyarli barcha gap bo‘laklari inversiya tartibida qo‘llanadi. Ulardan faqat sifatlovchi+sifatlanmish orasidagina inversiya kuzatilmaydi, qaratqich+qaralmish munosabatli birikmalar orasida kam bo‘lsa-da, inversiya uchraydi:

Xat ermäs ulki, čïqarïb *sujini mehrigijahnïŋ*
Qujaš sahifasïda rahmat ājati bitilibdür (G‘S, 146).

Qo‘shma gap qismlarining inversiyasi, asosan, ergash gapli qo‘shma gaplarga taalluqli bo‘lib, bog‘lovchisiz hamda bog‘langan qo‘shma gaplarda, deyarli, uchramaydi. Ergash gapli qo‘shma gap komponentlaridan birining tarkibida ergashtiruvchi vosita mavjudligi komponentlar o‘rnining o‘zgarishiga qaramay, ular orasidagi mazmuniy munosabatning aynan saqlanishini, saqlanganda ham odatdagisidan ta’sirliroq bo‘lishini ta’minlaydi[35]. *Agar, gar, magar* yordamchi vositalari bilan shakllangan shart ergash gapli qo‘shma gaplarning inversiyasi quyidagicha namoyon bo‘ladi:

Jār γāfillïγïdïn zulfïda ʒān berdi Navāij,
Sajd ölär dāmda, *sajjād agar bolmasa āgah* (G‘S, 547).

Inversiya she’riy nutqda uslubiy bo‘yoqdorlikni ta’minlash, ekspressivlikni oshirish vazifasini bajaradi.

“Morfologik inversiya” deb nomlangan bandda sintaktik birliklarning asosi sanalgan qo‘shma fe’llarning inversiyaga uchrashi tahlilga tortilgan. Navoiy g‘azallarida qo‘shma ot, sifat, son, olmosh, ravish so‘z turkumlariga qaraganda qo‘shma fe’llar inversiyasi tez-tez kuzatiladi. Qo‘shma fe’llar asosan *qilmoq, bo‘lmoq, aylamoq, ermas, erdi, ermish* kabi yordamchi fe’llar asosida shakllangan. Ulardan *qilmoq* va *aylamoq* fe’llari qo‘llanishi va inversion faolligi bilan ajralib turadi:

Ögüb ʒannat gülin vāiz tilärkim, *äjläsäm savdā*
Nečä eski diramγa Jusufum, vah, körgil idrākin (G‘S, 441).

“Frazemalar inversiyasi” deb nomlangan faslda g‘azallarda frazeologizmlarning inversiyaga uchrash imkoniyatlari tahlil qilingan. Odatda, barqaror birikmalar bo‘laklarga bo‘linmaydi, ular yaxlit holda qo‘llanadi. Ammo bu qonuniyat she’riy asarlarda buziladi, ya’ni frazeologizmlar inversiyaga uchrab, she’riy tizimda “erkinlik”ka erishadi (ularning barqarorligi o‘z ahamiyatini yo‘qotadi), ya’ni ular she’riy misrada turli darajada “bo‘laklanadi/sinadi”. Ular ham inversiyaga uchrab bayt/misraning simmetrikligini yuzaga chiqarishda ishtirok qiladi.

G‘azallarda frazeologik birlik tarkibidagi so‘zlarning inversiyaga uchrashi bilan bog‘liq quyidagi holatlarni qayd etish mumkin: a) bayt/misra tarkibida frazeologik birlik uzvlari kontakt holda qo‘llanilib, inversiyaga uchraydi; b)

[35] Мамажонов С., Маҳмудов У. Услубий воситалар. – Фарғона: ФарДУ, 1996. – С. 47.

bayt/misrada frazeologik birlik qismlari inversiyaga uchraydi va distant holatda bo‘ladi, uning tarkibida inversiyaga uchragan erkin gap bo‘laklari qo‘llanadi. Iboraning kontakt holda inversiyaga uchrashiga misol*: boshi oqarmoq (erta keksaymoq):*

Ne taŋ uzārïm *agar* sarγarïb, qïzardï jašïm
Ki, jüz qaralïγ-u isjān bilä *aqardï bašïm* (G‘S, 396).

Ikkinchi holatda esa *ko‘rib ko‘rmasga solmoq* (e’tibor bermaslik) frazeologizmi vazn talabi bilan misra bo‘ylab taqsimlanadi:

Nečük ölmäj meni bemār ki Isā nafasïm,
Kördi-ju, hālïmnï-ju *körmäsgä* özin *saldï* jana (G‘S, 542).

Bobning *“Tadmin va sintaktik pozitsiya”* deb nomlangan faslida she’riy sintaksis bilan bog‘liq holda yuzaga keladigan poetik usul tadqiq qilingan. Poetik janr tarixida tadmin – “poetik ko‘chiruv” Alisher Navoiy g‘azaliyotida maxsus poetik usul darajasiga ko‘tarilgan[36]. Shoir birinchi misrada aytmoqchi bo‘lgan fikrini keyingi misrada davom ettirishi, ya’ni birinchi misraga sig‘may qolgan ayrim grammatik shakllar keyingi misraga yoki aksincha keyingi jumlaning shakliy ifodalari, ayrim qismlari birinchi misraga ko‘chirilishi mumkin. “Mumtoz poetika talablariga binoan bayt misralarining har biri mustaqil ma’no va mustaqil ifoda shakliga ega bo‘lishi lozim. Biroq voqelik ta’sirida lirik kechinma tabiatining murakkablashib borishi baytning birinchi misrasidagi fikrning ikkinchi misraga ko‘chishini, ya’ni birinchi misradagi poetik g‘oyaning ikkinchi misrada yakunlanishini ham taqozo qiladi va mana shunday hollarda bayt tarkibidagi misralar o‘rtasida shoir ***tadmin*** qilishga majbur bo‘lib qoladi[37].”

<u>Fikr oqimining uzilishi:</u>

Suγakim tušmïš qïzarγan bärglär*, körgän kiši*
Köz jašïm ičrä bayïr pargālasï äjlär xajāl (G‘S, 386).

<u>Qo‘shma fe’l va uning qismlari orasidagi bo‘linish:</u>

Āh dudïn, ašk qanïn, nāla maddïn *äjlägil*
Zulfi sunbul, jüzi gül, sarv-i xirāmānïmγa arz (G‘S, 279).

<u>Kosh+ki (yoki koshki) yuklamalari:</u>

Išim čü savma’ šajxï bilä tuzälmädi, *kāš*
Ki, emdi mäjkädä pirïγa iltiǯā qïlsam (G‘S, 436).

Ishning to‘rtinchi bobi **“Alisher Navoiy lirikasida sintaktik birliklarning kommunikativ xususiyatlari”** deb nomlangan. Uning birinchi fasli *“Murojaat shakllarining kommunikativ vazifasi”* tadqiqiga bag‘ishlanadi. R.Yakobson o‘zining “Lingvistika va poetika” maqolasida poetik asarlar kommunikatsiyasiga bog‘liq vazifa shakllarini aniqlagan va tasniflagan: a) kommunikativ (referentiv – narsa, hodisa nomi); b) apellyativ (tinglovchini muayyan bir xatti-harakatni bajarishga undash); v) poetik (estetik); g) ekspressiv (yoki emotiv); d) fatik (nutqiy aloqani ushlab turish yoki kontakt o‘rnatish); e) metatil kabi[38]. She’riy asarning

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[36] Саримсоқов Б. Алишер Навоий поэтик синтаксисидаги бир усул ҳақида // Ўзбек тили ва адабиёти, 2001. – № 2. – Б. 10-14.
[37] Жўраева Н.Г. Ўзбек мумтоз шеъриятида байт ва унинг поэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2004. Б. 159.
[38] Якобсон Р. Лингвистика и поэтика. Структурализм: “за” и “против”. – М.: Прогрес, 1975. – С. 475.

kommunikativ vazifalari muloqot ishtirokchilari, elementlari yoki kommunikatsiya modellariga qarab o‘zgarib turishi mumkin.

Navoiy g‘azallarida qo‘llangan murojaat shakllarining *asosiy vazifasi* quyidagilarda namoyon bo‘ladi: a) *kommunikativ (referentiv) vazifa*; *b*) *bayt/misrani shakllantirish/-to‘ldirish;* b) *badiiylikni ta’minlash (badiiy obraz va badiiy tasvir)* vazifasi. Ba’zan murojaat shakllari mazmunidan boshqa vazifalarini ham ajratish mumkin:

Joqki ul köz qaradur husnuŋ ara, *ej qaraköz*
Kim, qašïŋ daγï erür asru qara, *ej qaraköz* (G‘S, 218).

Demak, birinchi galda shoirning murojaat so‘zlarini qo‘llashdan asosiy maqsadi adresatni nomlash bo‘lib, bu uning *nominativ vazifasi* sanaladi. Shoir *yor*ni tavsifiy belgilariga ko‘ra *ey qorako‘z* deb nomlaydi. Shoir *qorako‘z* nomi bilan xitob qilar ekan, uning e’tiborini tortishga harakat qiladi, bu esa uning *apellyativ vazifasi*dir. Lirik qahramonning adresat bilan aloqa o‘rnatishi *kommunikativ vazifasi* sanaladi. Shoir emotsional-ekspressivlikni ta’minlaydigan *qorako‘z* murojaati orqali o‘zining subyektiv-tavsifiy bahosini beradi, bu – uning *konnotativ vazifasi*. Nutq subyekti adresatni murojaat so‘zlari orqali tavsifiy baholaydi, unga bo‘lgan hissiy munosabatini ifodalaydi, o‘zining ruhiy holatini ham ochishga harakat qiladi va adresatda ham xuddi shunday ruhiy holatning paydo bo‘lishini ko‘zlaydi. Bu *psixologik vazifa* yoki *adresatni tavsiflovchi murojaatdir*. Adresatni boshqalardan ajratish, unga ishora qilish *deyktik (ishoraviy) vazifa*ni anglatadi.

Ikkinchi fasl *“Undalmalarning subyektiv baho munosabatini ifodalashi”* deb nomlangan. Murojaat shakllarining semantik-konnotativ xususiyatlari N.Axmedova[39], nominativ birliklarda konnotativlikning ifodalanishi M.Mamadaliyeva va S.Maksumovalar tomonidan o‘rganilgan[40], Alisher Navoiyning lirik asarlarida murojaat shakllari suhbatdosh, ya’ni tinglovchini nomlash, uning e’tiborini nutq jarayoniga tortish, o‘zining asosiy denotati bilan bog‘liq holda subyektivlik, uslubiylik, emotsionallik, ekspressivlik kabi semalarni tashish vazifasini bajarishi bilan birga, so‘zlovchining shaxsiy munosabatini ham ifodalash uchun xizmat qiladi. Shoir ko‘pincha o‘zining subyektiv qarashlarini ifodalash uchun ijobiy yoki salbiy semali so‘zlardan foydalanadi va shu nominativ shakllar orqali o‘zining his-tuyg‘ularini ham ifodalaydi. Masalan:

Jïγlasam aččïγ malul olmaq nedür, *ej xoblar,*
Hazl üčün sizgä baqïb, häm šakarxand äjläŋiz (G‘S, 221).

Ba’zan egalik affiksining I shaxs birlikdagi shaklini metaforik qo‘llanishdagi so‘zga biriktirish orqali nutq subyektining ijobiy baho munosabati ifoda etiladi. Bunda shoir nutq yo‘naltirilgan shaxsga nisbatan erkalash, suyish kabi ijobiy munosabatini ifodalab, pragmatik ma’no hosil qilishga erishadi[41]:

Köŋlägiŋdinkim tapar ʒān dam-badam Jusuf isi,
Ej azizïm, men häm ul köŋläk ara bir tar-men (G‘S, 479).

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[39] Аҳмедова Н. Ўзбек тилида мурожаат бирликларининг семантик-коннотатив тадқиқи: Филол. фан. номз. ... дисс. – Тошкент, 2008. Б. 154.

[40] Мамадалиева М. Ўзбек тилида номинатив бирликларнинг коннотатив аспекти. – Наманган, 1997; Максумова С. Э.Воҳидов асарларида коннотативликнинг ифодаланиши: Филол. фан. номз. ... дисс. – Тошкент, 2012. – Б. 88.

[41] Максумова С. Ўша жойда.

“Murojaatlarning sintaktik shakllarga munosabati” deb nomlangan uchinchi faslda murojaat shakllarining gap tarkibidagi sintaktik shakllarga grammatik jihatdan aloqadorligi o‘rganilgan. Ishda murojaat shakllari jumla struktura elementlari bilan aloqadorligiga ko‘ra ikki turga ajratildi:

1. Murojaat shakllarining jumla struktura elementlari bilan aloqasi saqlanib qoladi:

Tark qïl, *sen* häm Navāijdek havāsïn, *ej köŋül*,
Jāki här dam bir taraf majlin körüb, xunāba jut (G‘S, 71).
Ej Navāij, er esäŋ dunjā arusïn *qïl talāq,*
Bir jolï *bolma zabun* bu zāli makkār allïda (G‘S, 26).

2. Murojaat shakllarining jumla struktura elementlari bilan aloqasi mavjud bo‘lmaydi:

Ej Navāij, zulmïdïn der-men ki išqïn tark etäj,
Bu nazardïn γājib oldï, joq jana sabr-u šikeb (G‘S, 49).

“Kirish so‘zlar” faslida Navoiy g‘azallarida bayt/misra sintaktik struktura elementi sifatida joy olgan kirishlarning sintaktik-semantik tahlili berilgan. Lirik asarlar matnida kirish so‘zlar nofaol. Ammo mavjud kirishlar boshqa sintaktik shakllar kabi shoirning poetik imkoniyatlaridan kelib chiqib bayt/misraning turli o‘rinlarida qo‘llangan. Ular aksariyat hollarda boshqa gap bo‘laklaridan *-ki/-kim* yuklamalari bilan ajratilgan. G‘azallarda *albatta, lojaram, bovujud (bovujudi ulkim), filjumla* kabi o‘zlashma so‘zlar shoirning subyektiv munosabatini ifodalashga xizmat qilgan.

O‘z qatlamning aksariyatini mustaqil so‘zlardan ko‘chgan so‘zlar tashkil qiladi. Mustaqil so‘zlar she’riy jumlada modal so‘zga aylanishi uchun o‘zining grammatik xususiyatlarini, leksik ma’nosini to‘liq yoki qisman yo‘qotishi hisobiga sodir bo‘ladi. Bunda leksik birliklarning turli pragmatik belgilarga ega bo‘lgan grammatik ma’noni ifodalashi yuzaga keladi. Bu holat tilshunoslikda *desemantizatsiya* deb yuritiladi. Agar muallif nutqida *de-* so‘zi uchinchi shaxsda *der, debtür* shaklida qo‘llansa, keskinlik, qat’iylik ma’nosi sezilib turadi, shu sababli uning semantikasida o‘zgarish yuz bermaydi. Ammo u uchinchi shaxs ko‘plikda *derlär* yoki *debtür(lär)* shaklida qo‘llansa, nutq egasi subyektiv nigohining reallashuvi ma’nosi seziladi. Bunda so‘zning leksik ma’nosi qisman yo‘qolib, nutq vaziyati bilan bog‘liq pragmatik ma’nolar yuzaga chiqadi. Endi unga yuklangan mazmun bevosita suhbatdoshga ta’sir etishga qaratiladi. Bu so‘z ma’no jihatidan hozirgi o‘zbek tilidagi *aytishlaricha* kirish so‘zi ifodalovchi ma’noga teng keladi:

Tāza sarve bāγ ara, *derlarki,* nāz āγāz etär,
Här dam anï körgäli köŋlüm qušï parväz etär (NSh 159).

Filjumla – hozirgi o‘zbek adabiy tilidagi *jumladan* modal so‘zining arabiy shakli. U o‘zbek tiliga to‘liq kalka asosida o‘zlashtirilgan. *Jumladan* kirish so‘zi hozirgi o‘zbek tilida fikrni asoslash, isbotlash, iqtiboslash uchun qo‘llansa, Navoiy g‘azallarida nutq vaziyatida aytilayotgan fikrni urg‘ulash, unga diqqat-e’tiborni qaratish kabi ma’nolarni ifodalagan:

Ej Navāij, aql-u din jaγmā qïlur davrān maji,
Čïq ravān bu bazmdïn, *filǯumla*, hušuŋ barïda (G‘S, 25).

Masaldurur//masaldururkim tabiatan sinsemantik jumlalarni eslatadi. Ammo uni hozirgi o‘zbek tiliga *masal qilishlaricha* tarzida trasformatsiya qilish mumkin. Shuning uchun uni kirish so‘z sifatida baholash o‘rinli bo‘ladi. So‘zlovchi nutqida mazkur so‘zni qo‘llash orqali o‘zining subyektiv fikrini erkin bayon qilish imkoniga ega bo‘ladi. U ko‘p jihatdan *derlär(ki)* kirish so‘zi ifodalagan ma’nolarga mos keladi:

Keldi maŋa čü belini čektim, *masaldurur*
Kim, tartsa bolur, kelüri bolsa qïl bilä (G‘S, 532).

Alisher Navoiy lirik asarlarida tabiatan sinsemantik jumlalarni eslatuvchi qurilmalar talaygina. Ularning bir turini *sintaktik tavtologiyalar* atamasi ostida o‘rgandik.

“Sintaktik tavtologiyalar” deb nomlangan faslda sintaktik tavtologiyalarning jumla semantikasidagi o‘rni, uning ta’kid xarakteriga ega ekanligi tahlil qilingan.

Tilshunoslikda tavtologiyaga sintaktik hodisa sifatida qaraladi va badiiy nutq tadqiqi doirasida estetik vazifa bajaruvchi til hodisalariga sintaktik tavtologiya atamasi qo‘llanadi. Tavtologiyalar ko‘proq ismlarda (ot so‘z turkumi doirasida) kuzatiladi. Ular ma’lum bir gap bo‘lagining boshqa so‘zlar, xususan, olmoshlar yordamida ayni shu grammatik shaklda takrorlanishidan hosil qilingan yoki uning grammatik shaklini oydinlashtiruvchi bo‘lak sifatida qo‘llangan va ayni shu xususiyati bilan she’rga ohangdorlik va emotsionallik bag‘ishlangan: *har gadā(ga) – aŋa*.

Har gadākim, borjā-ji faqr erür kisvat *aŋa,*
Saltanat zarbaftidin hāǯat emäs xil’at aŋa (G‘S, 8).

Mazkur baytda *anga* olmoshi tavtologik birlik – radif sifatida qo‘llangan: *har gadā(ga) – aŋa, har gadā(ga) – aŋa, ya’ni: “Har gadoga faqrning bo‘yrasi kisvat erur, unga saltanat zarbaftidan yasalgan xil’at hojat emas”.* Shuningdek, *bir shisha(ning) – aning:*

Sāda köŋlüm ičrä la’lïŋnïŋ xajālï tüšgäli,
Šišaedurkim, anïŋ ičigä salmïšlar nabāt (G‘S, 74).

Bu tur sintaktik tavtologiyalarning yuzaga kelishida *-kim/-ki; -dur/-tur* yuklamalari hamda forsiy “yoyi ishorat” shaklining o‘rni katta. Shunisi e’tiborliki, tavtologik asos o‘zida ko‘proq gapga xos belgilarni namoyon qiladi, ya’ni she’riy hukm ularni sinsemantik jumlaga tenglashtirib qo‘yadi:

Qanï *bir čehra*ki, majl etkaj *aŋa* xasta köŋül,
Qanï *bir zulf* ki, bolγaj *aŋa* vābasta köŋül (G‘S, 377).

Ta’kidlanganidek, mazkur baytda *anga* olmoshining lug‘aviy ma’nosi va grammatik shakli *čehra* va *zulf* so‘zlari grammatik ma’nosi bilan bog‘liq: *Qani endi bu xasta ko‘ngil bir go‘zalga mayl etsa, Qani endi bu ko‘ngil bir zulfga bobasta bo‘lsa (bog‘lansa).*

Umuman olganda, ijodkorning badiiy g‘oyasini ifodalashga xizmat qiladigan o‘y/fikr/she’riy jumla dastlab, shoir shuurida, so‘ngra she’riy bayt/misra strukturasida turli sintaktik qoliplarda aks etgan.

XULOSA

Turkiy xalqlarning “shams ul-millat”i, buyuk mutafakkir va shoir Alisher Navoiy jahon badiiy adabiyoti xazinasini boyitgan so‘z san’atkorlaridan biridir. Bugunga qadar shoir asarlari tili tadqiqi o‘zbek tilining fonetik, leksik, morfologik va sintaktik sathi doirasida olib borilgan bo‘lsa-da, lekin uning lirik asarlari lingvopoetik jihatdan etarlicha o‘rganilmagan. Mazkur tadqiqot ishida o‘zbek va jahon navoiyshunosligida ilk bor shoir g‘azallarining sintaktik-semantik va kommunikativ xususiyatlari tadqiq qilindi va bu borada quyidagi xulosalarga kelindi:

1. Har qanday nutq shakli ma’lum darajada o‘zining intonatsion tizimi va ritmikligiga ega. Intonatsiya va ritm asosida qayta shakllangan she’riy jumlalar uslubiy qimmatga ega bo‘ladi. Sintaktik birliklarning she’riy strukturada deformatsiyalanish (jumladan, grammatik shakllarning “yutilishi”) darajasi yuqori. Ayni holat Navoiy g‘azallariga ham xos. Shoirning chegaralanmagan poetik axborotni chegaralangan strukturada ifodalashi natijasida g‘azallar matnida ko‘plab murakkab ifodalar, noan’anaviy gap qoliplari yuzaga kelgan deyish mumkin.
2. Poetik asarlarning fonik tahlilida nutq tovushlari, qofiya (lar asosida yuzaga keladigan ritm) kabi fonik vositalar muhim sanaladi. Ular she’riy nutqning kompozitsion-tovush qurilishida alohida ahamiyatga ega bo‘lib, fonik vositalar takrori lirik asarning mohiyati/turini belgilashga, she’riy ohangdorlikni ta’minlashga, muhim poetik so‘zlarni ajratishga xizmat qiladi.
3. Lirik subyektning murojaatlari qaratilgan poetik shaxs/adresatga ishora qiluvchi *so‘roqlar, sen olmoshi, buyruq shakllari, undalmalar* og‘zaki so‘zlashuvga xos bo‘lgan xususiyatlarni g‘azallarda ham saqlab qoladi va bu dialogizatsiyani yuzaga keltiradi.
4. *Ey* undovi g‘azallar matnida undalmalar kabi chaqirish, adresat e’tiborini tortish, u bilan kontakt o‘rnatish va kommunikativ jarayonni yaratish maqsadida qo‘llanadi. Shoir g‘azallarida *ey* undov so‘zi undalma sifatida an’anaviy *yor* obrazi ma’nosini ifodalaydi, ammo uning poetik ma’nosi birmuncha kengayadi: *yor<Tangri (Alloh), piri komil, solik* va boshqalar.
5. Navoiy g‘azallarining nutq strukturasi “nutq subyekti – lirik qahramon/subyekt – she’riy matn – adresat” kategoriyasi birligidan iborat ekanligini qayd etish lozim. G‘azal nutq birligi sifatida uning subyekt tuzilishida *lirik qahramon* kategoriyasi shoirdan keyingi muhim komponent hisoblanadi.
6. Kommunikatsiya jarayonining asosini tashkil etuvchi ikki subyekt – nutq subyekti va adresat kategoriyalarini, she’riy matndan kelib chiqqan holda, *ichki va tashqi nutq subyektlari*ga, shuningdek, *ichki va tashqi adresatlar*ga bo‘lib o‘rganish maqsadga muvofiq.
7. Alisher Navoiy lirikasida jumla subyektining tashkil qilinishi lingvistik belgilarga bog‘liq: birinchi shaxsdagi lirik asar ko‘proq ekspressiv vazifaga, ikkinchi shaxs apellyativ, uchinchi shaxsda shakllangan nutq esa kommunikativ vazifaga asoslanadi.
8. Shoir g‘azallari matnida “o‘zi uchun nutq” va “o‘zgalar uchun nutq” biri biridan ayro ifoda etilmaydi. Buni shoirning she’riy nutq yaratish usullaridan biri deyish mumkin.

9. Taxallus g‘azalning ichki struktura elementi sifatida eng muhim komponent sanaladi. U g‘azal matnida quyidagi vazifalarni bajaradi: 1) onomastik birlik sifatida to‘g‘ridan to‘g‘ri nutq egasini ifodalash; 2) deyktik birlik sifatida nutq egasi/subyektiga ishora qilish, nutq ob’ekti, ya’ni o‘zi haqida so‘zlashga, fikr yuritishga imkon yaratish; 3) uning poetik ma’nosi nutq egasidan begonalashgan holda “boshqa obyektlar”ni ham ko‘rsatish; 4) uning grammatik holati nutq egasi maqomini so‘ndirib, matnning struktura elementiga aylantirish.

10. Navoiy g‘azallarida bayt strukturasini tashkil qiluvchi til birliklarini – sifatdosh, ravishdosh va harakat nomi shakllarini kommunikativ ifodaga ega bo‘lmagan propozitsiyalar va kommunikativ ifodaga ega bo‘lgan propozitsiyalar sifatida ikkiga ajratib o‘rganish mumkin.

11. G‘azallarda bayt/misra qismlarining tema-rematik munosabatlarini belgilash muhim masalalardan sanaladi. She’riy jumlani aktual qismlarga ajratishda shoir va g‘azalxon munosabatlari e’tiborga olinadi, ya’ni kitobxon uchun “yangi”ni “yangi”dan keltirib chiqarish tamoyiliga tayaniladi. Aktuallashtiruvchi vositalar sifatida tilning grammatik shakllari muhim rol o‘ynaydi. Bunda *-ki/-kim, chun, to, agar, agarchi, -mi* kabi yuklama-bog‘lovchi va forsiy “yoyi ishorat”ning o‘rni muhim.

12. G‘azallar matnida inversiya she’riy jumla tarkibidagi sintaktik birliklar (eganing kesimga nisbatan va so‘z birikmalari orasidagi inversiya) va gap inversiyasidan iborat. Ularning kontakt va distant holatda joylashuvi Navoiy g‘azallariga ham xos.

13. Shoir g‘azallarda morfologik shakllar (qo‘shma so‘zlar) va frazeologizmlar inversiyasidan o‘rinli foydalanib, ular orqali o‘zining muayyan poetik maqsadlarini amalga oshiradi. O‘zbek mumtoz she’riyatida badiiy san’at darajasiga ko‘tarilgan tadmin san’ati (enjambement) shoir g‘azallari asosini tashkil etadi.

14. G‘azallarda murojaat birliklari ham sintaktik, ham semantik, ham kommunikativ vazifaga ega. Ular shoirning poetik imkoniyatlarini ochishga va g‘azalning badiiy quvvatini oshirishga xizmat qiladi. Murojaat birliklari subyektiv munosabat bildirish, nutq obyektini nomlash, shuningdek, shoirning hissiy munosabatlarini ifodalash vazifasini bajaradi: *ey yor ko‘yi itlari, ey xo‘blar, ey sho‘xlar, ey dard; ey jonim, ey dilbarim, ey azizim* kabi. Murojaatlarning eng asosiy vazifasi *kommunikativ vazifadir*. Murojaatlar jonli nutqiy muloqotni ta’minlash bilan birga, yondosh vazifalarga ham xoslangan bo‘ladi: *nominativ vazifa, appelyativ vazifa (*yoki *vokativ vazifa), konnotativ vazifa (*yoki *emotsional-ekspressiv vazifa) va deyktik (*yoki *ishoraviy) vazifa.*

15. Murojaat birliklari she’riy struktura elementlari bilan aloqadorligiga ko‘ra ikki turga bo‘linadi. Birinchi holatda *ey Navoiy* murojaat shakli ikkinchi shaxs – *sen* bilan sintaktik-semantik aloqasini saqlab qolsa (*Ey Navoiy, sen// seni// sendek..., Ey Navoiy, tark qil* ... va boshqalar.), ikkinchi holatda esa shunchaki murojaat mazmunidan iborat qurilmalar (*Ey Navoiy, qilmag‘aylar ayb*...) sifatida namoyon bo‘ladi.

16. G‘azallarda subyektiv mazmunni ifodalashda kirish so‘zlarning ham alohida o‘rni bor. Shuningdek, g‘azallardagi sintaktik tavtologiyalar “dastlabki axborot materialining bo‘lakchasi” yoki she’riy jumlaning aktual qismi hisoblanadi.

SCIENTIFIC COUNCIL DSc.03/30.12.2019.Fil.19.01 ON AWARDING SCIENTIFIC DEGREES AT TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE NAMED AFTER ALISHER NAVOI

TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE NAMED AFTER ALISHER NAVOI

MARDON MEKHMONOVICH RAKHMATOV

SYNTACTIC-SEMANTIC AND COMMUNICATIVE FEATURES OF ALISHER NAVOI'S LYRICS

10.00.01 – Uzbek language

ABSTRACT OF THE DISSERTATION OF DOCTOR OF SCIENCE (DSc) ON PHILOLOGICAL SCIENCES

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The dissertation can be viewed at the Information Resource Center of Tashkent State university of Uzbek language and Literature named after Alisher Navoi (registered under number 248). Address: 100100, Tashkent, Yakkasaroy district, Yusuf Hos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44; fax: (99871) 281-12-44 (www.tsuull.uz).

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INTRODUCTION (abstract of the DSc dissertation)

Topicality and necessity of the thesis. In world linguistics, until today, extensive work on the study of theoretical issues of poetic syntax has been carried out. In researches of this field, the systematic research of the structural elements of the poetic work, their intonation and rhythmic characteristics' structure has reached a new level. As a result, in linguistics, an attention to studying the syntactic and semantic role, communicative nature of poetic speech has increased. Solving these problems in the diachronic aspect on the example of the works of a certain poet, in particular, Navoi, allows to determine the historical features of the original national nature of the poetic syntax. Also, revealing the nature of syntactic units within the content of poetic speech and the research of communicative tools used in the text of the work are important in the development of poetic syntax.

Since 21st century in world linguistics, a systematic approach to the study of language problems has begun. As a result, interest in researching historical and modern poetic texts in syntactic-semantic, semantic-pragmatic, functional-stylistic, communicative and other aspects was increased. In these studies, the main attention was focused on the semantics of syntactic units forming artistic speech and characteristics of the communicative means of the artistic information expressed in the poetry. The study of structural elements and semantics of classical poetic works as an expression of artistic information, the role of syntactic units in the structure of a poem/beyt/misra, their syntactic (rhythmic-syntactic), semantic (rhythmic-semantic) and communicative aspects define the theoretical basis of the problem.

In the years of independence in our country, Navoi scholars began to pay attention to the study of Alisher Navoi's lyrical works in various aspects. But until today, in Uzbek linguistics poetic form and meaning, structure and semantics of artistic speech, poetic information and its relevance to the subject (speaker), poetic sentence syntax, semantics and poetics; issues of inversion of syntactic and phraseological units are almost not studied. The structural elements of the poetic speech analyzed in this research are related not only to the style of classical poetry, but also to the language units that make up modern poetic works. Since, "the great poet, in his poetic and prose works, showed high humanistic ideas, incomparable vocabulary and limitless possibilities of expression of our mother tongue with all charm and elegance, won a worthy and solid place in the hearts of millions of readers on earth"[42]. Nowadays, the poet's works are necessary and important than ever for "...increasing the intellectual potential of the younger generation, given their incomparable importance in educating high moral qualities in their hearts, as well as further research and wide promotion of the literary and scientific heritage of the great poet and thinker in our country and in the world."[43]

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[42] O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi qarori // Qonun hujjatlari ma'lumotlari milliy bazasi, 20.10.2020, 07/20/4865/1395-son.

[43] O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi qarori // Qonun hujjatlari ma'lumotlari milliy bazasi, 20.10.2020, 07/20/4865/1395-son.

The research work contributes to the implementation of the Decree of the First President of the Republic of Uzbekistan the Presidental Decree # 4797 “On establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi” as of May 13, 2016, of the President of the Republic of Uzbekistan Sh.Mirziyoyev the Presidental Decree # 5850 “On measures to radically increase the prestige and status of the Uzbek language as the state language” as of October 21, 2019 and the Presidental Decree # 6084 “On measures to further development the Uzbek language in our country and improve the language policy” as of October 20, 2020, the Presidential Resolution # 2789 “On measures to further improve the activities of the Academy of Sciences, organization, management and financing of research activities” as of February 17, 2017, the Presidential Resolution # 4865 “On the wide celebration of the 580th anniversary of the Great Poet and Thinker Alisher Navoi” as of October 19, 2020, the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan # 124-R “On holding the international conference “Actual issues of studying and popularizing Uzbek classical and modern literature abroad” as of February 16, 2018, as well as in other regulatory documents regulating this area, and determines its relevance.

Correspondence of the research to the priorities of the development of science and technology of the Republic of Uzbekistan. The dissertation was carried out in accordance with the priority direction of the development of science and technology of the republic I. “Formation the system of innovative ideas and ways of their implementation in social, legal, economic, cultural, spiritual and educational development of an informed society and democratic state”.

A review of international research on the topic of the dissertation.

Despite the fact that Alisher Navoi’s works have been little studied in world linguistics, aspects of literary studies, source studies and textual studies of the poet’s works have been studied in a number of leading scientific centers of the world.

It is being conducted in different academic centers, including İstanbul Üniversitesi, Pamukkale Üniversitesi, Atatürk Üniversitesi, Necmettin Erbakan Üniversitesi, Cumhuriyet Üniversitesi, Sivaş Üniversitesi, Marmara Üniversitesi, Türk Dil Kurumu, Türk Kültürünü Araştırma Enstitüsü, Ege Üniversitesi “Türk Dünyası Araştırmaları” Enstitüsü (Turkey); University of Bonn, Free University of Berlin, Berlin State University (Germany); Balkh State University, Foryob University, Jawzjan University, Tahor University (Afghanistan); Central Nations University, Xinjiang University, Xinjiang Pedagogical University, Northwestern University, Peking University, Tianjin Pedagogical University, Xibei Minzi University, Junggo-Uyghur Classical Literature and Muqam Research Society (Zhunggo Uygur klassik edebiyati ve muqam tetqiqati ilmi jemiyiti), Xinjiang Normal University (China), Etosh Lorand University, Budapest University, Etvos University, Institute of Oriental Studies, (Hungary); Armstrong University, Turkish, Ottoman Turkish, Balkan and Central Asian Research Institute (France); Indiana University, Columbia University, Michigan University, Harvard University (the USA), University of Toronto (Canada); Cambridge (England); Kyoto University (Japan); University of Tehran (Iran), Crimean Engineering and Pedagogical University, Russian AS Institute of Oriental Studies (Russia), Baku State University,

Azerbaycan milli elmler akademiyasi Nizami adına ədəbiyyat İnstitutu (Azerbaijan); Tajikistan AS Institute of Language and Literature named after Rudaki (Tajikistan), as well as Institute of Uzbek Language, Literature and Folklore, National University of Uzbekistan, Tashkent State Institute of Oriental Studies, Tashkent State University of Uzbek Language and Literature, Samarkand State University, International Islamic Academy of Uzbekistan (Uzbekistan).

In world linguistics, studies on the grammatical features of some lyrical works of Alisher Navoi were conducted and following results were obtained: reviews of the poet's divan "Garoyib us-sigar"; function, semantics, aspects related to the syntactic structure of the prepositions (adjunctive conjunctions, auxiliaries) in the text of divan, the issues of prepositions forming the subordinate component of the compound sentence based on the principle of interpretation are covered[44] (İstanbul Üniversitesi, Pamukkale Üniversitesi (Turkey), as well as the structure of Navoi's ghazals and rhyme, emphasis on logic in rhyme, cause and effect relationships, borrowed words, lexical-semantic features of ghazals, as well as linguistic-conceptual research of Alisher Navoi's works (Institute of Uzbek Language, Literature and Folklore, Ferghana State University, Tashkent State Institute of Oriental Studies, Tashkent State University of Uzbek Language and Literature (Uzbekistan).

In world linguistics in order to research lyrical works based on new approaches, research is being carried out in the following directions: the content of the structure and elements of a lyrical work, relationship between the categories of the speech structure, understanding and imagining the world of native speakers by studying poetic information, expression and perception of concepts and values perceived at different levels in the national-cultural world in a lyrical work, poet's principles of poetic information creation and its transmission, research of harmony and symmetry laws of the poetic text.

Problem development status. Alisher Navoi's works have been linguistically researched by a number of scholars in Navoi studies. In particular, O. Usmanov, A. Rustamov, E. Fazilov, M. Rahmatillayeva, Kh. Mamadov, Kh. Daniyorov, E. Umarov, B. Bafoyev, U. Sanakulov, A. Karimov, E. Nasirov, Z. Hamidov, M. Yusupov, B. Yusupov, S. Ashirboyev, A. Nishanov, H. Dadaboyev, Q. Sadikov, I. Azimov, F. Hayitmetov, B. Zaripov, N. Umarova, Sh. Egamova, D. Z. Isakov, U. Islamov, M. Tojiboyeva, M. Usmanova, D. Abdulkhairov, D. Abduvaliyeva, N. Abduvaliyeva, Sh. Xojaniyozova were directly involved in the language research of Alisher Navoi's works[45], while scientists G. Abdurahmonov, Sh. Shukurov,

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[44] Ali Şir Nevayi'nin "Garaibü's-Sıgar" İsimli Eserinde Edatlar//http://nek.istanbul.edu.tr:4444/ekos/TEZ/57787.pdf; Muhterem Saygin. Ali Şîr Nevâyî'nin "Garâibü's-Sıgar" Adlı Divanının Tahlili. Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü. Doktora Tezi. – Denizli. 2022. – 900 s.; Günay Kut. Alî Şîr Nevâyî'nin Birinci Divanı: "Garâibü's-Sıgar", İstanbul Üniversitesi Sosyal Bilimler Enstitüsü Doktora Tezi. – İstanbul. 1965.; Hilal Kalkandelen. Ali Şîr Nevâî ve Farsça Divanının İçerik Açısından İncelenmesi, Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Doktora Tezi, Erzurum. 2004.; Metin Karaörs. Ali Şir Nevâyî Nevâdirü'ş-şebâb (Metin-Dil İncelemesi), İstanbul Üniversitesi Sosyal Bilimler Enstitüsü, İstanbul. 1985; Önal Kaya. Ali Şir Nevâyî Fevayidü'l-Kiber (İnceleme-Metin-Dizin), Ankara Üniversitesi Sosyal Bilimler Enstitüsü Doktora Tezi, Ankara. 1989; Bilge Özkan Nalbant. Nevâdirü'n-Nihâye (İnceleme, Metin, Dizin), Ankara Üniversitesi Sosyal Bilimler Enstitüsü Doktora Tezi, Ankara. 2005

[45] Усманов А. "Мухокамат ул лугатайн" Алишера Навоий. – Ташкент, 1948; Рустамов А.Некоторые грамматические особенности языка "Махбуб ул-кулуб" Алишера Навоий. Автореф. дисс. ... канд.фил.наук. –

M. Kadirov[46] have indirectly researched the language of the poet's works as part of their scientific work. Undoubtedly, their research work made a worthy contribution to the development of Uzbek Navoi studies.

Although a significant part of Navoi's work is composed of lyric works, there are not many researches related to their linguistic features. In particular E. Umarov[47],

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Ташкент, 1959; шу муаллиф. Фонетико-морфологические особенности языка Алишера Навои. Автореф. ...дисс. докт.фил.наук. – Ташкент, 1966; шу муаллиф. Навоийнинг бадиий маҳорати. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат, 1979; Фозилов Э. Ўзбек тилининг тарихий морфологияси. – Тошкент: Фан, 1965, шу муаллиф. Қадимги обидалар ва Алишер Навоий. – Тошкент: Фан, 1969; Умаров Э. Лексико-грамматическая характеристика фразеологизмов дивана "Хазойин ул маоний" Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Л.: 1968; Ўша муаллиф. Ўзбек тилида тил олди товушлари борми? // Ўзбек тили ва адабиёти, 1994. №4-5-6. – Б. 77-80; яна шу муаллиф. Алишер Навоий унли ва ундошлар ҳақида. // Ўзбек тили ва адабиёти, 1992. №1. – Б. 32-35; Рахматуллаева М. К вопросу изучения синонимов в лирике Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1965; Мамадов Х. Алишер Навоий бадиий прозасининг лексик-стилистик хусусиятлари: Филол.фан.номз.дисс.автореф. – Тошкент, 1969; Дониёров Х. Алишер Навоий ва ўзбек адабий тили. – Тошкент: номидаги адабиёт ва санъат, 1972; Бафоев Б. Сложные существительные в лирике Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент: 1968; Шу муаллиф. Навоий асарлари лексикаси. – Тошкент: Фан, 1983; Санакулов У. Исследование памятника XV века "Мухокамат ул лугатайн" Алишера Навоий. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1971; Каримов А. Лексико-семантические и стилистические особенности языка поэмы "Фархад и Ширин" Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1974; Насыров И.Лексика "Маджалис ан-нафаис" Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1980; Ҳамидов З. Лексико-семантические и лингвопоэтическоое исследование языка "Лисон ат-тайр" Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ташкент, 1982; Юсупов М. Алишер Навоий насрий асарларида изофали бирикмалар. Филол. фан. номз. ... дисс. – Тошкент, 1984; Юсуфов Б. Местоимение в староузбекском литературном языке (XV-XVI вв). Афтореф. ...дисс.канд.фил.наук. – Ташкент, 1988. – С. 24; Аширбоев С. Алишер Навоийнинг насрий асарларидаги содда гапларнинг маъно ва таркибий хусусиятлари: Филол. фанлари д-ри… дис. – Тошкент, 1990. Б. 330.; Нишонов А. Навоий тилидаги арабизмларнинг фонетик-морфологик ва лексик-семантик таҳлили (Фонетико-морфологический и лексико-семантический анализ арабизмов языка Навои): Филол. фан. номз. ... дисс. – Тошкент, 1990; Азимов И. Алишер Навоийнинг насрий асарларида кесим марказли бир бош бўлакли гапларнинг шаклий ва мазмуний хусусиятлари: Филол.фан. номз. ...дис. – Тошкент, 2000; Зарипов Б. Зоонимларнинг бадиий санъат турларини ҳосил қилишдаги иштироки (Алишер Навоий асарлари мисолида): Филол.фан. номз. ...дис. – Тошкент, 2002; Тожибоева М. Алишер Навоийнинг "Илк девон"идаги арабча сўзларнинг лексик-семантик талқини: Филол. фан. номз. ... дисс. – Тошкент, 2009. -Б. 175; Дадабоев Х. Алишер Навоийнинг киноя шеърий санъатини қўллаш маҳорати. Алишер Навоий ва XXI аср. – Тошкент: 2021. – Б. 149-155; Содиқов Қ. "Муҳокамат ул луғатайн"ни ўқиб ўрганиш. Ўқув қўлланма. – Тошкент, 2011; Эгамова Ш. Алишер Навоий асарлари тилидаги қадимги туркий лексик қатлам. Филол.фан. номз. ...дисс. автореф. – Тошкент, 2008; Исақова З. Алишер Навоийнинг "Мажолис ун-нафоис" асаридаги ижтимоий-сиёсий лексика: Филол. фан. номз. …дисс. – Тошкент, 2010; Исламов Ў. Алишер Навоий асарларида нутқ маданияти талқини: Филол.фан. номз. ...дис. – Тошкент, 2011; Усмонова М. Алишер Навоий асарлари тилида ўсимлик номларининг лексик-семантик хусусиятлари: Филол. фан. номз. …дисс. – Тошкент, –2012. – Б.153; Абдулхайров Д. Алишер Навоий тарихий асарлари лексикаси. – Тошкент: Фан, 2016; Абдувалиева Д. Алишер Навоий тарихий асарлари лексикаси: Филол. фан. бўйича фалс.д-ри (PhD)....дисс. – Тошкент, 2017. Б. 48.: Xo'janiyozova Sh. Alisher Navoiyning Manoqib asarlari leksikasi. Filol.fan.bo'yicha fals.d-ri (PhD) …diss. – Toshkent, 2022. – B. 54.

[46] Абдураҳмонов Ғ. Тарихий синтаксис. – Тошкент: Фан, 1974. – Б. 75; Абдураҳмонов Ғ., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент: Фан, 1984. – Б.160; Ш.Шукуров. Эски ўзбек тили унлилари. // Ўзбек тили ва адабиёти, 1994. №4-5-6. – Б. 22-25; ўша муаллиф. Шукуров Ш. Ўзбек тили тарихининг ўрганилиши// Ўзбек тили ва адабиёти. – Тошкент: 1982, – № 5. – Б. 36-41.

[47] Умаров Э. Лексико-грамматическая характеристика фразеологизмов "Хазойин ул маоний" Алишера Навои. Автореф. ...дисс. канд.фил.наук. – Ленинград, 1968. – С. 19.

F. Hayitmetov[48], N. Umarova[49], M. Tojiboyeva[50] and N. Abduvaliyeva[51] studied some linguistic features of the author's ghazals, while A. Hayitmetov, Yo. Isakov, I. Haqqul, B. Sarimsakov, D. Salohutdinova, M. Akbarova, G. Rahimova, S. Sotiboldiyeva, Z. Ghafarova, N. Bozorova, N. Bekova, K. Mullakhodjayeva, M. Rajabova, S. Utanova, H. Jorayev, H. Eshankulov, N. Jumakhoja[52] and many other scholars have researched from the point of view of literary studies.

The study of Navoi's ghazals in the field of linguistics consists only of those mentioned above. It seems that in the linguistic research carried out in the framework of ghazals, there were mainly studied the lexical, lexical-semantic features of the ghazal text. The topic of this dissertation is being studied for the first time in the linguistics of Navoi studies.

Relevance of the dissertation with the plans of scientific research works of the higher educational institutions where the dissertation has been conducted. The research has been conducted in accordance with the research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi within the framework of the theme "Social, historical and modern development of the language".

The aim of the research is to reveal the relation of the structural elements of the ghazals to the subject of speech in the divan "Garayib us-sigar" by Alisher Navoi, poetic actualization, and the position of syntactic units.

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[48] Ҳайитметов Ф. Алишер Навоий ғазаллари қофиясида мантиқ урғусининг берилиши: Филол. фан. номз. ... дисс. – Тошкент, 1998. Б.125.

[49] 1.Умарова Н. Алишер Навоий ғазаллари мақтасида сабаб ва оқибат муносабатининг ифодаланиши: Филол. фан. номз. ...дисс. –Фарғона, 2005. 2. Умарова Н. Алишер Навоий асарларининг лисоний-концептуал тадқиқи: Филол. фан. д-ри (DSc)... дисс. – Фарғона, 2021. Б.112.

[50] Тожибоева М. Алишер Навоийнинг "Илк девон"идаги арабча сўзларнинг лексик-семантик талқини: Филол. фан. номз. ... дисс. – Тошкент, 2009. Б. 175.

[51] Абдувалиева Н. Алишер Навоий ғазалларининг лексик-семантик хусусиятлари: Филол. фан. бўйича фалс.д-ри (PhD)....дисс. – Фарғона, 2022. Б. 146.

[52] Ҳайитметов А. Навоий лирикаси. – Тошкент: Фан, 1961. – 295 б.; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – Б. 167; Саримсоқов Б. Алишер Навоий поэтик синтаксисидаги бир усул ҳақида. // Ўзбек тили ва адабиёти. 2001, № 2. – Б. 10-14; Салоҳутдинова Д. "Бадоеъ ул-бидоя" девони ва бадиий санъаткорлик масалалари: НД. – Самарқанд, 1993; Жўраев Ҳ. Алишер Навоийнинг кексалик даври лирикаси: Филол. фан. номз. ... дисс. – Тошкент, 1993; Акбарова М. Алишер Навоий ғазалларида қофия: Филол. фан. номз. ... дисс. – Тошкент, 1997. Б.142; Алишер Навоий шеъриятида шоир ҳасби ҳолининг бадиий талқини ("Хазойин ул-маоний" асосида): Филол. фан. номз. ... дисс. – Самақанд, 1999; Сотиболдиева С. Фоний ғазалларининг бадиияти: Филол. фан. номз. ... дисс. – Тошкент, 2001; Ғаффорова З. Навоийнинг ҳамд ва наът ғазаллари. – Т.: Маънавият, 2001. – Б.64; Бозорова Н. Алишер Навоий ғазалларида кўнгил образи: Филол. фан. номз. ... дисс. – Тошкент, 2002. Б. 135; Бекова Н. Руҳ ул-кудс ва Навоийнинг ҳамд ғазаллари: Филол. фан. номз. дисс. – Тошкент, 2003; Муллахўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадиий санъатлар уйғунлиги ("Бадоеъ ул-бидоя" девони асосида): Филол.ф.н…дисс. – Тошкент, 2005. -Б. 149; Ражабова М. Алишер Навоий "Назм ул-жавоҳир" асарининг манбалари ва бадиияти: Филол. фан. номз. ... дисс. – Тошкент, 2006; Ўтанова С. Алишер Навоий ғазалиётида ранг символикаси: Филол. фан. номз. ... дисс. – Тошкент, 2007. – Б. 138; Жўраев Ҳ. Алишер Навоий лирикасида воқелик ва унинг поэтик талқинлари (Ўзига хослик ва анъанавийлик асосида): Филол. фан.д-ри ...дисс. – Тошкент, 2008, Эшонқулов Ҳ. Алишер Навоий шеъриятида самовий тимсоллар ("Бадоеъ ул-бидоя", "Наводир ун-ниҳоя" девонлари асосида): Филол. фан.номз ...дисс. – Самарқанд, 1999; Шу муаллиф: Алишер Навоий ғазалиётидаги ишқ поэтикасининг қиёсий-типологик таҳлили ("Хазойин ул-маоний" мисолида). Филол. фан.д-ри ...дисс. – Самарқанд, 2019; Н.Жумахўжа. "Қаро кўзум"...ғазали тадқиқи. – Тошкент: Муҳаррир, 2021. Б.308.

The tasks of the research:

to substantiate aspects of speech expressed in connection with the semantics of the ghazal text, the relations between the subject of speech and addressee, subject and object;

to reveal syntactic, semantic and communicative features of syntactic units used in the text of ghazals;

to highlight discourses in the text of the poet's ghazals: the mutual relations between dialogic speech and poetic speech;

to define and interpret syntactic devices that serve to transmit and receive poetic information forming the content of a beyt/verse;

to describe the issues of dialogization and addressing, auto-communication and auto-addressing in Navoi's ghazals;

to determine significance of addressing units used in the text of ghazals as a component of syntactic and semantic structure, their syntactic-semantic relationship with other parts of the sentence;

to analyze the stylistic features of inversion and tadmin in ghazals, as well as cases related to the change of the order of free and set phrases that take place in the structure of the beyt/verse.

The object of the research are ghazals of Alisher Navoi's in divan "Garayib us-sigar" (1988) in the collection "Khazoyin ul-Maoni", published as a scientific-critical text prepared on the basis of manuscript copies selected by Hamid Sulaiman at St. Petersburg (Saltikov-Shchedrin State Public Library, inv. Khanikov-55, 904-1498-1499 and inv. Dorn-558, 1001-1004-1592-1596), Tashkent (Institute of Oriental studies of the Academy of Sciences of Uzbekistan, inv. No. 677, XVI century), Istanbul (Topqopi Palace fund, inv. No. 808, 901-902-1495-1497), Paris (National Library of Paris, inv. No. 316-317, 930-933-1525-1527).

The subject of the research analysis of the syntactic-semantic and communicative features of the language of ghazals belonging to the divan "Garayib us-sigar" in Alisher Navoi's from the collection "Khazoyin ul-Maoni".

Research methods. Analysis, synthesis, description, classification, comparative-historical, syntactic-semantic, stylistic-functional analysis methods were used to clarify the research topic.

The scientific novelty of the research is as follows:

in the poetic speech, the role of communicative tools such as command form, interrogatives, pronouns, imperatives in ensuring dialogization was revealed such as in Uzbek: *angla, so'rma, fahm et*, questions: which?/ why? revealed on the basis of many examples;

the text of ghazals was examined based on the principles of speech subject and addressee, subject and object, which constitute speech activity, it was proved that they are the main categories of the structure of poetic speech, and the relationship of the subject of speech to the poet's pseudonym is explained;

relation of proposition devices to communicativeness, actualization of poetic sentence/verse parts were analyzed and their division into theme and rheme groups at the actual level was substantiated;

the role of exhortation and introductory words in poetic speech, the relationship of tautological units to communicative syntax, their expression system, syntactic-semantic and communicative features are determined;

the issue of interdependence of inversion and tadmin is clarified, and it is proved that they are a system of poetic information transmission that differs according to the position in the beyt/verse structure.

The practical results of the research are as follows:

ghazals were analyzed as a poetic speech, the syntactic-semantic and communicative features of the syntactic units used in it were described;

the relations of discourse, dialogic speech and poetic speech, issues related to the formation of beyt/verse structure were determined;

it was substantiated that dialogization and addressing, auto-communication and auto-addressing are the means of communication in ghazals;

in ghazals, word order – inversion and tadmin, placement of free and set phrases in the beyt /misra structure was proven.

"breaking" of phraseological units in poetic speech – their free use in poetic verse was proved;

it was explained that actual fragments of poetic sentences/verses differ from stylistic-neutral sentences of literary language.

The reliability of the research results is based on the diachronic approach to the analysis of the selected examples, the suitability of the used linguistic methods for the purpose of the research, the consistency of the theoretical information based on scientific sources, the conformity of the used artistic sources with the research subject, the practical implementation of the achieved scientific results, the theoretical opinions and reactions on them, each of the obtained results is evident. It is determined by the means of materials.

The scientific and practical significance of research results. The scientific significance of the research results is the study of language in the diachronic aspect within the framework of the syntactic-semantic, communicative features of ghazals, the sentence problem in poetry, poetic dialogization, grammatical forms creating address, specific aspects of the poet's speech, semantic and communicative features of active speech units, theoretical views related to inversion and its occurrence in ghazals are explained by the fact that they contribute to the development of the science of Navoi studies to a certain extent.

The practical significance of the research results helps in the analysis of the linguistic features of classical and modern poetic texts, including the lyrical works of Alisher Navoi and other classical authors (as a stage of turning the poetic text into a stylistically neutral literary language, which includes the analysis and covers interpretation of the poetic text), from scientific results such as solving the issue of classical poetry place in the development of modern Uzbek poetry, it is explained that it can be used in the development of special courses and lectures and seminars for higher education institutions on the history of the Uzbek language, the history of the Uzbek literary language, the historical grammar of the Uzbek language, the development of artistic style, linguistic analysis of artistic text, theoretical linguistics, psycholinguistics, linguistics, sociolinguistics.

Implementation of the research results. Based on the results of the research of syntactic-semantic and communicative features of Alisher Navoi's lyrics:

the text of ghazals is studied on the basis of the principles of speech subject and addressee, subject and object, which make up the speech activity, and the relations of the subject of speech and pseudonym, the function of the exhortation and introductory words in poetic speech, the relationship of tautological units to the communicative syntax, their expression scientific and theoretical conclusions about the system were used in the theoretical part of the practical project PZ-20170926459 on the subject of "History of Navoi Studies (20th-21st centuries)" (2018-2020) implemented at Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (certificate # 01/4-2978 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, as of October 26, 2022). As a result, the prepared monograph was enriched with new analytical information;

from the scientific conclusions were used the poetic speech, subject of speech and addressee, subject and object, relation of the subject of speech to the poet's pseudonym, the relation of propositional devices to communicativeness, inversion and tadmin, their interdependence, their role and importance in the formation of the poetic information transmission system in theoretical part of the fundamental project OT-F1-030 "Publishing a multi-volume monograph (Volume 7) on the "History of Uzbek literature", implemented at Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (in 2017-2020) (certificate # 01/4-2976 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi as of October 26, 2022). As a result, the individual style of the poet, the "artistic field" and "artistic time" of the lyrical work, and the syntactic units that determine the poetic skill were integrated into the content of the monograph, and the characteristics of the language of Navoi were revealed;

from the analytical conclusions devoted the importance of communicative tools such as command form, interrogatives, pronouns, imperatives in providing dialogue in poetic speech, relation of propositional devices to communicativeness, actualization of parts of poetic beyt/verse, their division into theme and rhema groups at the actual level from analytical materials devoted to the problem of a poetic sentence, the role of motivation and introductory words in poetic speech were used in the innovative project AM-FZ-201908172 "Creation of the educational corpus of the Uzbek language" (2020-2022) at Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (certificate # 01/4-2977 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi as of October 26, 2022). As a result, the educational corpus of the Uzbek language has been perfected in terms of the poetic text and its functional-stylistic, functional-communicative analysis methods;

scientific materials related to the analyses of the command form in poetic speech, questions, pronouns of the "sen" in Uzbek, imperatives in poetic speech to ensure dialogization, subject of speech and addressee, from scientific materials related to the attitude of the subject of speech to the poet's pseudonym were used to prepare the script of the programs "Ghazal bostoni", "Adabiy jarayon" on the "O'zbekiston" Television and Radio-channel of the National Television and Radio

Company of Uzbekistan (certificate # 04-36-1697 of the National Television and Radio Company of Uzbekistan as of October 10, 2022). As a result, it served to organize new radio broadcasts in UzMTRK and enrich the content of existing radio broadcasts.

Approbation of research results. The research results were discussed at 5 international and 7 republican scientific-practical conferences.

Publication of research results. A total of 28 scientific works were published on the topic of the dissertation, including 12 scientific articles in scientific editions recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publication of the main scientific results of doctoral dissertations, 3 articles were published in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion and a list of references. The total volume of the dissertation is 246 pages.

MAIN CONTENT OF THE DISSERTATION

In the **Introduction**, the topicality and necessity of the dissertation topic were substantiated, the aim and tasks, object, subject, scientific novelty and practical results and value of the research were highlighted, the scientific and practical significance of the obtained results was revealed, and there was presented information on implementation of the research results, their approbation, and on the dissertation structure.

The first chapter of the dissertation entitled **"The subject of speech and addressee in Alisher Navoi's lyrics"** consists of six parts. The first part is called ***"Poetic speech, intonation".*** In this part, an analysis of issues related to poetic information, its structure and organization is provided. According to researchers, the intonation structure of poetic speech is known to the author as soon as it is created. The poet feels the lyrical intonation, first of all, in himself. As A. Leontyev said the author, when creating a poetic speech, implements the sentence, the whole text in general, according to the special laws of motor programming. The most important aspect of creating a text is to ensure its rhythmicity, to organize the emphasis and tone of syntagms, for which it is necessary to select certain speech sounds, for example, vowels and consonants that provide rhyme, etc.[53]

A strict rhythmic-intonation system based on a certain measure (isometry) adapts the syntactic structure of the sentence in the poetic verse to itself so that, as a result, there is a change in their usual location, differences in the grammatical formation of some sentence fragments in the poetic sentence, changes in the syntactic structure of the sentences occur at various levels. Such changes, unnatural (spontaneous) complex devices occurring in the poetic text are not counted as stylistic nonsense sentences. A comment about the demonstrative pronoun *ul* used in a poetic sentence of Alisher Navoi, the demonstrative case of *(khublarning)* and the possessive suffixes in the words *kholi* and *holi:*

[53] Леонтьев А. Основы психолингвистики: Учебник для студ.высш.учеб.заведений. –4-е изд. – М.: Смысл; Издательский центр "Академия", 1999. – С. 288.

Barča *xoblarnïŋ* qad-u ruxsār-u *xatt-u xālï* bar,
Lek *ulkim* bizni behāl äjlär özgä *hālï* bar (G‘S, 176).

In our opinion, according to the syntactic position of the ulkim sentence formed in accordance with the intonation system of the stanza, it is the main clause part of a participle clause: ulki, … holi bor; and according to the syntactic position of the word holi, it does not interfere with understanding/analyzing is in the manner of aning… holi bor// yor’s … holi bor. The purpose of the poet is to impose the meaning of emphasis on the demonstrative pronoun *ul*, which is the basis for the reader to interpret it as a participle clause. Such devices included in the beyt/misra structure are sentences with varying degrees of deformation, rhythmically-syntactically, rhythmically-semantically organized ones.

In the second part, named “***Rhythm and phonics in ghazals”,*** the presence of rhythmic-intonational, rhythmic-syntactic structure in ghazals and their integration into a common rhyming basis ensures its symmetry, melodiousness, musicality and reveals phonics. Especially rhythm, rhyme (double rhyme), alliteration, sequence of vowels and consonants are important for poetic phonics. In the following beyt, the vowel “o” is used as a material of artistic speech.

Közüŋ ne bal**ā** qar**ā** boluptur
Kim, ʒ**ā**nγa qar**ā** bal**ā** boluptur (G‘S, 161).

Phonics (or poetic phonetics) is the aesthetic use of speech sounds in poetic works.

Radifs are considered as a poetic element that has its place in the intonation system. Therefore, in the treatises on classical poetics, they paid special attention to the radif and looked at it as the main poetic element, consisting of one or more words repeated at the end of the stanzas, providing harmony. The choice of radif in its place, according to the essence of the poem, shows the creative personality’s skill[54]. In this sense, radifs also come after rhyming words as a unit with phonetic value and participate in ensuring the intonation harmony characteristic of the entire structure of the ghazal. In the following beyt, repetitions: the phonic means as takrir, rhyme, radif, and the r sound served to ensure intonation harmony:

*Hä**r*** qajan baqs*am* közümgä ul qujašdïn *nu**r** erü**r***,
*Hä**r** sa**r**ï* qïls*am* naza**r**, ul aj maŋa *manzu**r** erü**r*** (G‘S, 186).

There is also a group of “special” words that serve the symmetrical arrangement of poetic parts, which do not differ in meaning, but differ according to the shortness and length of the hijo *(syllable),* and can be used in any place of the poetic verse, they are. *-ki/-kim, čün/čü, agar/gar/ar, agarči/garči, magar/magaki/ magakim, kāš/ kāški* endings, *bilän/bilä/ilä* auxiliaries, *ey* and the Persian *o* exclamation form *(Ej Navāij/Navāiy ā, ey saqiy/saqiy ā, ey dilbar/dilbar ā),* and they play a great role.

In the part named ***“Dialogization as communicative unity”*** in the poet’s lyric works language elements used to ensure dialogization – building a strong relationship with the addressee are analyzed. In the poetic work, the elements of dialogization (means of communication) that preserve the characteristics of the

[54] Ҳамроева О. Темурийлар давридаги поэтикага доир рисолаларда қофия илмининг қиёсий таҳлили. – Тошкент: Bookmany print, 2022. – Б. 89.

forms of oral dialogic speech are considered *urges, pronouns, second person of the verb, interrogatives, imperative structures*[55]. Also, in the scientific literature, language elements that imply sending speech to the addressee, participating the addressee in the process of the speech act, or encouraging him to do some activity are *addressing*.

Interrogatives (interrogative sentences) in lyric works are rhetorical questions. In their content, they serve to convey more poetic information than to question, and they are considered important for poetic expression. In the dialogues between the lyrical hero and his interlocutor, the original nature, charm, and slang of oral dialogic speech can be felt:

Dedim: käminä itiŋ-men, külüb maŋa ajtur:
Navāij, ne balā xudnamā emištuk-sen? (G‘S, 482)

The author made good use of the interrogative particle *-mi*, the Persian particle *oyo*, in order to create a strong rhetoric in the text of the ghazals, and the lyrical hero implies the meaning of the lover performing certain actions or being influenced by them:

Maj birlä jüzüŋ tim-tim ahmar-mu ekin *ājā*,
Jā šu’la ara bir-bir ahgar-mu ekin *ājā*? (G‘S, 36)

In the Uzbek language, *the imperative form* of the verb reflects the features of dialogization more than other types of grammatical forms. This form means asking the addressee to perform an action, to encourage him to do something or to take part in an event or process. In the context of the predicate of such sentences, the addressee is seen not just as a witness, but as a person who performs an action, as an element of dialogization, it greatly helps to understand the essence of poetic works:

Xasta ʒānïm za’fin aŋla, köŋlüm afγānïn körüb,
Sorma köŋlüm jarasïn, fahm et közüm qanïn körüb (G‘S, 57).

The content of predicates such as *“aŋla”, “surma”, and “fahm et”* in the verse contains the meaning of command and order, and in addition to the occurrence of situations expected in oral speech, i.e., encouraging the addressee to practical activities, it also provides emotional expressiveness.

Urges are also considered one of the categories that require a real interlocutor in accordance with their natural speech character. But it is correct to look at motives in poetic works as poetic names, and not as real persons or things. Urges are adapted to a new communicative situation depending on the conditions and time of poetic speech, that is, they slightly change their original meaning and function in poetic speech. The motivations included by the poet in the poetic work: the person, the events in nature and society, objects, etc., no matter how far in space and time they are, are located at such a close distance to the interlocutor, it gives the impression that he is directly participating in the described event (object). Such urges are *rhetorical addresses*[56]. For example, *ej köŋil, ej köz, ej aql, ej taš...; ej gardun, ej qujaš, ej ay, ej sipehr, ej čarx, ej falak...; ej šāh, ej zāhid, ej šajx, ej hakim, ej bāğbān,*

[55] Ковтунова И. Поэтический синтаксис. – М.: Наука, 1986. – С. 61.
[56] Қуронов Д. ва б. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 254.

ej sāqij, ej muǧannij, ej rāvij, ej sālik, ej majfuruš, ej qātil, ej munajjim...; Addresses to Jesus, Khizr, Masih, Majnun, Navoi, and others are also rhetorical addresses.

Ej Navāij, ka'ba-ji maqsud vaslïn istäsäŋ,
Šāh-i Ɣāzij qasrïnïŋ dargāhi ālijšānïn öp (G'S, 67).

It is known that the use of address words in speech styles is different. It is used naturally in oral speech, and in artistic speech as an imitation of oral speech. If the forms of address in oral speech, depending on the communicative situation, the words of address fulfill the tasks of naming the person or objects to whom the speech is directed, attracting their attention, while in poetic speech, this process takes place in a slightly different way. That is, the poet first animates the addressees (persons or objects) to whom the speech is addressed, or imagines them alive and names them to address them. According to some researchers, first the poet sees a connection with his feeling, a similarity in an object/person and names it according to these characteristics and turns it into an object of address. An important part of the address form of the addressee is the poetic information in it and how it is formalized using which language element. Addresses used in Alisher Navoi's lyrics consist of traditional images – personal and object nouns:

Ej sabā, šarh äjlä avval dilsitānïmdïn xabar,
Soŋra degil köŋül atlïγ nātavānïmdïn xabar (G'S, 179).

The form of address "*ej"* in Alisher Navoi's lyrical works does not imply the physical activation and attention of the addressee. The poet looks at the word of address *ej* as a means of creating an artistic image and description. The speech of the lyrical hero is focused on the second person:

Išq ara, ejkim, dediŋ, har lahza farjād etmä, vāj,
Ut tütäškän čaγ bolur-mu kimsä farjād etmäsä?! (G'S, 568)

That is: "ej" is the addressee "sen". Its poetic meaning is broad: like yor<pir or pir<yor. That is, the artistic image-description takes the lead in this: "ej" is an address to the image being described.

In the context of the second person personal, dialogization is much weaker. But, the second-person pronoun sen, apart from the second person (listener), also serves to indicate the possible addressees , the general readership.

If the sentence contains the pronoun *sen* and the second person imperative forms together, the characteristic signs of dialogization appear. This is especially evident in matla beyts:

Sen öz xulquŋnï *tüzgil*, *bolma* el axlāqïdïn xursand,
Kišigä čün kiši farzandi hargiz bolmadï farzand (G'S, 115).

Sen as a deictic unit allows you to refer to a definite or vague interlocutor, a person or persons, an inanimate object or abstract concepts. In the poetic text, *sen* is universal: he is the poet, the poet's heart (*qurbān köŋül* – sacrificing heart, *xasta köŋül* – sick heart):

Kel-kel, ej qurbān köŋül, ul qašï jā mehrin unut,
Čün vafādïn tartïlur-sen ham barïb bir gošä tut (G'S, 71).

Even if the dialogization in the context of the pronoun *sen* is weak, the informativeness is very high, because in such sentences the object of the image and the subject of the image are semantically united. The second person is described

according to the chatacteristics of the subject of the image: *sen – love, sen – a friend* (G‘S, 114); *sen – āludadāman-sen* (G‘S, 202); sen-*mayparast, sen – devāna-sen:*

Subh erür sāqij-u men maxmur-men, *sen majparast,*
Mana qujaš-dek ʒāmnï, moni’ nedur bolmaqqa mast (G‘S, 77).
Ej Navāij, *sen dayï devāna-sen*, köŋlüŋ *dayï,*
Gar seni zabt etsälärkim äjläj alγaj anï zabt (G‘S, 282).

Also, dialogization is disabled or not observed in the following cases. If the content of the sentence does not refer to real reality, but has not yet been realized, but is meant to be increased, that is, if it has an unrealistic content, dialogization is almost not observed, because there is no motivation in the predicate content of such sentences. But their informativeness, poetic power of information remains.

The 1st person *-aj/äj//j* and its plural *-ajlïq/äjlik* wishful forms of oral speech also have an unrealized meaning. In the “Gharoyib us-sighar” divan, the first person *aj/äj//j* (its plural form -aylik was not found) is used more often. The lyrical “men” in the first person is a lyrical subject who is highly emotional, experiencing and deeply feeling the described events:

Sāqij ā, tut bādakim, bir lahza özümdin *baraj,*
Šart bukim, har nečä tutsaŋ labālab *sïpqaraj* (G‘S, 588).

Historically, this form also expressed the meanings of the verb desire, wish, prayer[57]:

Ɣam elidin, jā rab, ul gülgä γubāre *bolmasun,*
Bälki ānsïz dahr bāγïda bahāre *bolmasun* (G‘S, 477).

In the part of the research entitled ***“The issue of the subject of speech in Alisher Navoi’s lyrics”,*** the participants of the speech act, the main member of the *addressee – speech – addresser* categories, the addresser – the owner of the speech, were studied. In the work, the subject of speech was divided into two types: 1. The subject of speech is the author, the owner of the speech is the external addressee. 2. The subject of speech is the lyrical subject/hero who stands behind the poetic text and is perceived through the elements of its internal structure – the internal addressee. In ghazals, the lyrical hero often addresses to himself as “men” and addresses another lyrical “men” (sometimes, “sen” or “siz”) in the text, with whom they exchange places[58]. It was also known as giving the turn to speak to “others” (second or third person), i.e., moving from artistic person to person[59]. Alisher Navoi’s ghazals also use language symbols that refer directly to the subject of speech. The most active grammatical form of them is the first person (singular) form of the verb – the personal pronoun *men* and the inflectional forms used accordingly.

In Alisher Navoi’s lyrics, “men” is a person who makes a broad observation, thinks deeply about the truths of life, has a philosophical understanding, always searches for the meaning and truths of existence, he is the poet himself. When “men” is marked or felt in the lyric statement, postic expression acquires an autopsychological character, and the poet becomes a subject to himself:

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[57] Содиқов Қ. Эски ўзбек ёзма адабий тили. – Тошкент: Akademnashr, 2020. – Б. 373.
[58] Солганик Г.Я. О структуре речи (категории производителя и субъекта речи) // Экология языка и коммуникативная практика, 2014. – № 1. – С. 57-66.
[59] Атауллоҳ Ҳусайний. Бадойиъ-ус санойиъ. – Тошкент: Фан, 1979. – Б. 182-185.

Men ʒahāndïn kečtim-u, kečmäs meniŋ ʒānïmdïn el,
Men ilik ʒāndïn jüdüm, čekmäs ilik qanïmdïn el (G‘S, 370).

When the lyrical subject is expressed by the grammatical first person, personal pronoun *men*, the internal experiences of the subject of speech serve to express the meanings related to his mental state and mood.

When the lyrical hero says *biz (we),* the connection between the subject of speech and the speech is significantly weakened, but by doing so, he turns to “biz” and manages to think about himself or change the direction of thought towards himself:

Sāqij ā, tutqïl sabuhij bādakim, bu dajrdïn,
Biz ketib bu nav’ tāle’ bolγusï bisjār subh (G‘S, 104).

In the lyrical works, biz show not the plurality of the speaker, but also a group of persons in which he participates: a) *biz* is inclusive *men+sen//sen+men, men+sizlär;* b) *biz is* exclusive *men+ul//men+ular*[60].

It is known that in live speech, in the language of journalistic works, as well as in solemn speeches, the pronoun *biz* is often used in the singular sense, sometimes expressing humility, sometimes arrogance. This feature is also noticeable in ghazals. In the beyt, the subject of speech, the pronoun *biz* performed the function of emphasis:

Barγalï ul husn ganʒ-i γam buzuγ köŋlümdädür,
Aʒdahā üji *biziŋ* vajrāna boldï āqibat (G‘S, 72).

The subjunctive mood serves to show the owner’s personality in addition to his desire and wish. It is more characteristic of the I person – *(a)y* form, which serves to express the central character of the lyric work and the subject of speech:

Išqïŋ ičrä köksümä anča ʒunun tašïn *uraj*
Kim, xiradnïŋ šavkatïn, taqvā šukuhïn *sïnduraj* (G‘S, 617).

In the text of ghazals, the meaning of the subject of speech is also formed using the forms of the 1st person in the subjunctive mood *-gäj/-γaj//-käj/-qaj*.

Sinsä köŋlümdä oquŋ surtub ïsïγ qandïn aŋa,
Paj mäsallik *čïrmaγaj-men* rišta-ji ʒāndïn aŋa (G‘S, 10).

Sentences formed in grammatical second and third persons in lyrical works and the relationship between the subject of speech (lyrical hero) are manifested in a unique way. In this type of sentences, the lyrical hero in the center of the text speaks on behalf of the second and third persons, and it opens a wide way for the poet to refer to other persons, nature, natural phenomena and landscapes, sometimes to various situations and events related to the content of the poetic work. In this way, the poet “alienates” himself (from his speech), and the activity moves to the lyrical hero. In this type of speech, the lyrical hero takes the position of a speaker-observer, assessor, and performs the task of describing, highlighting the events.

The communicative nature of the lyric work is also seen in the use of the personal pronoun *sen,* in fact that the lyrical subject can refer to any person, thing or

[60] Юсуфов Б. Местоимение в староузбекском литературном языке (XV-XVI вв). Афтореф. дисс. ... канд. фил. наук. – Ташкент, 1988. – С. 6.

event as “sen”, even to the poet himself [61]. In the works of Alisher Navoi, the pronoun *sen* as a linguistic unit is simultaneously the subject of a sentence, *sen* is a second-person listener, a participant in the speech process, the subject of the listener, *sen* is a person who addresses himself in the context of the present tense, who describes his situation in the second person:

Ej, (sen) nubuvvat hajlïγa xātam bänij Ādam ara,
Gär alar hātam, sen ul ötkim, erür hātam ara (G‘S, 6).

In connection with the communicative situation, “sen” also expresses the meaning of closeness and respect between the subject of speech and the listener[62].

The second-person of verbs in declarative sentence is expressed by the lyrical hero, he speaks more about the actions of the participants, describes their experiences, evaluates the actions of the other “men”, reports their actions or records them. This is more often seen in verbs in the second person in all three tenses that realize the implicit *sen* and its meaning:

Malāhat birlä *tüzdüŋ* sarvqadlar qāmatïn, ja’ni
Ki, mundaq zeb birlä ul alifni *äjlädiŋ* zebā (G‘S, 2).

The pronoun “sen” means to look at the subject of speech from the “outside” and also allows him to call himself “sen”. In such verses, “men” and “sen” are generalized. This is especially evident in the beyts involving the pseudonym Navoi:

Ej Navāij, *sen* čekär-sen āh, lekin jaxšïdur
Ul parinïŋ zulfï bu jel birlä darham bolmasa (G‘S, 27).

Alisher Navoi also effectively used *the third person pronoun “ul”* to express his lyrical goals. “Ul” as a linguistic unit is the subject of a sentence (“ul” is not the subject of speech), the “ul” is a third subject outside the sphere of speech, a stranger, at the same time, specific for this context, who knew well the situation of the lyrical hero, his lyrical experiences, appears as a third person who is aware of his inner feelings. The poet created the “ul” for himself. Through the “ul”, the poet expresses himself, speaks and thinks on behalf of the “ul”. Although the syntactic nature of such a sentence, from the content of the sentence structure, gives the impression that the poet and the “ul” are completely different persons, the ghazal-reader feels and knows about his “deception”.

Ne kelsä Navāijγa sendin jüz evürmäskim,
<u>Ul</u> zarra durur, sen mehr, <u>ul</u> banda-vu sen xāvand (G‘S, 114).

Although the speaker (narrator) does not clearly show himself in the sentence, his presence as the author is felt. In such cases, the connection between the subject of the sentence and the subject of speech is determined by extralinguistic means: this or that person, thing-event, that is, the person and things that the speaker of the speech sees, imagines, knows. In such sentences, although the speaker does not directly express himself in the speech, he is implied. Therefore, the explicit use of the pronoun *ul* in Alisher Navoi’s ghazals is limited: most of the pronouns *ul* are demonstrative pronouns.

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[61] Юсуфов Б. Местоимение в староузбекском литературном языке (XV-XVI вв): Афтореф. дисс. ... канд. фил. наук. – Ташкент, 1988. – С. 6.
[62] Ҳакимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. д-ри … дисс. – Тошкент, 2001. – Б. 63.

In the fifth part of the chapter entitled ***"The addressee and his role in Alisher Navoi's lyrics",*** one of the participants of the speech act – the addressee – is studied. In sources, addressees are divided into two types: an addressee to whom written information is directed in general – *the external addressee*; the addressee included in the internal structure of the information – such as *the internal addressee*[63]. The reader of a poetic text written by an author is considered *an external addressee*, while the type of information directed, that is understood through the author's addressing, urges, is *an internal addressee*. Internal addressee is one of the important elements that make up the content of the text and serves to express certain goals of the author. In the linguistic analysis of poetic works, it is important to study this very phenomenon, i.e., the issue of understanding internal addressees through language means.

The poetic person is understood from the content of the elements of the language system, special grammatical forms. In the poet's ghazals, the internal addressee, who is understood through *the imperative forms of the second person* of the verb, does not participate as a real interlocutor in accordance with the content of the text, but his participation is understood:

Qoj tavānāliγ sözin, jād et aǯal xārïn ki, bil,
Paššalar niši qašïnda nātavāne beš emäs (G'S, 223).

The second person imperative verbs used in this beyt, such as *qoy, yod et, bil*, are a form of speech aimed at the internal addressee and express the content of advice. In many beyts, internal addressees are used together, that is, side by side, and they complement each other's content.

In the text of ghazals, the content of the second-person command forms is directly addressed not only to the "internal addressee", but also to the poet himself. In this case, from the meaning of language elements, "internal addressee", the creator's addressing to himself takes the form of "speech for himself" and "speech for others", that is, these grammatical forms can embody speech directed at two objects. Such forms of speech, which are mixed with each other, are considered mutually exclusive and inseparable according to their content:

Qarïdïŋ, özni qarïlar sarï salkim, jarašur,
Kirsä čālāq jigit bazmïγa čālāq jigit (G'S, 81).

The second-person meaning of the verbs *qarimoq, solmoq* in verse is directed to the poet – "speech for himself", to the addressee – "speech for others": ("internal addressee", "external addressee"). In artistic speech, the speech of the narrator to himself is considered the *autocommunication*.

Usually the second person *-gil/-γïl; -kil/-qïl* has a command meaning. But its plural form *–ŋiz/ŋïz* is used in respect to unknown addressees in the sense of both respect and command:

Dahr šoxïγa köŋül gär bermädim, ajb etmäŋiz,
Išväsi čin-mu emäs, jā ahdi jalγan-mu emäs?! (G'S, 233)

Addressing words are an important component and component of beyts/verses as a syntactic unit, while a speech unit is a part that fulfills the purpose of the

[63] Ковтунова И. Поэтический синтаксис. – М.: Наука, 1986. – С. 20.

beyt/verse, i.e., shows or points to the addressee, the subject to which the speech is directed:

Dostlar, bir čāra men devāna-i šajdā üčün
Kim, ölär-men ul päripäjkär mäläksijmā üčün (G‘S, 481).

The object of the image is the subject by directing the speech to the person who is imagined to be present in the speech situation, he also perceives the presence of a third person in the imagination of the addressee, in addition to the speaker, that is, the lyrical hero. In this case, if the lyrical hero can address him directly as “dust(lar)”, the addressee becomes the object of these addressing, calling processes. At this point, the addressee begins to feel that the addressing is directed to him, naturally, in the sense of “dust(lar)” and his participation. According to this feature, it is appropriate to recognize the urges as a communicative center of the text.

If the meaning of the word chosen for addressing form has a special character (especially traditional poetic words), the lyrical hero can address it directly, but the addressee is left out of the meaning of this addressing or does not realize that the speech of the addressee is addressed to him, then the addressee becomes the observer, the listener of the addressing:

Mutribā, γam bazmïda tā navha āhaŋ äγlädiŋ,
Za’flïγ ǯismïmnï tār-u qāmatïm čaŋ äγlädiŋ (G‘S, 346).

In the part entitled ***“Relation of the pseudonym to the subject of speech”*** the linguistic features of the poet’s mention of his identity in the praise of the ghazal are analyzed. From ancient times, in poetic works, a special word – pseudonym is used to refer to the author and emphasize his personality. Accordingly, in the aspect of nomenclature, pseudonyms are considered as “onomastic unit”[64], and as “hollow word – a deictic unit”[65]. In the poet’s ghazals, it is appropriate to study the pseudonym *Navāiy* from two aspects.

1) pseudonym – onomastic unit – self-addressing:

Ček, Navāij, nāla, köz maj bersün-u baγrïm kabāb,
Čün bolur ul aj xajālï bizgä mehmān här kečä (G‘S, 530).

2) pseudonym – name – stranger, one third person:

Navāij gulšanïŋ nargisi nuǯum olγaj,
Köz üčidin aŋa qïlsaŋ hisāb vaqti nigāh (G‘S, 521).

In self-addressing beyts, the lyrical hero speaks of Navoi in all three persons:

1. Navoi – “men”. The speaker, the poet, in most cases addresses himself as “Ej Navāij” and establishes a relationship with the lyrical “sen”. Even in such images, the form of addressing, the lyrical “sen” is actually equal to the poet “men”, no matter how close this relationship between the speaker and the subject of speech is, the grammatical “sen” expresses the meaning of the listener in addition to the real owner of the speech:

Ej Navāij, ul qujaš vaslïn gadālïγ qïlγalï
Zāhir äjläb-men sarïγlïγ dalq-u gardunvār qad (G‘S, 123).

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[64] Нуритдинова Р.С. Ўзбек ономастикаси терминларининг лисоний таҳлили: Филол. фан .номз. ... дисс. автореф. – Тошкент, 2005. – Б. 22.
[65] Ҳакимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. д-ри ... дисс. – Тошкент, 2001. – Б. 283.

The meaning of this addressing may be related to his peers, sometimes to the general public of poets.

2. **Navoi – "sen".** From the content of such beyts, Navoi is embodied as an addressable person (interlocutor) within the discourse. Although the pseydonym Navoi does not claim to be the subject of speech according to its speech status, the equality of "sen" with "men" brings out the reference to itself. This type of speech is also called autocommunication:

Ej Navāij, häm zamāndïn, häm zamāna ahlïdïn
Här zamān γam jetsä jüzlän kulba-ji hammāryа (G'S, 563).

If the lyrical "sen" in self-addressing sentences expresses the meaning of "others" in addition to "men" of the poet, that is, the poetic speech is directed to "sen"< "men"< "ular (they)//others", then this type of speech is *autoaddressing*.

3. **Navoi – "u".** If the sentence in the maqtaa (praise beyts) is formed in the third person, the differences in the relations between the speech subjects are clearly noticeable. In the beyts of this type, the subjects of speech: both the speaker and his lyrical hero can speak about themselves in the third person. Navoi, as stated in the analysis of the previous beyts, becomes a third person standing outside the subjects of speech – the object of description:

Ej Navāij, bu xazān olγaj bahār ilä badal,
Kelsä davlat gulbuni šahzāda-ji sāhibǯamāl (G'S, 556).

Although the pseudonym in such beyts can fully shape our perceptions of the speaker, the grammatical structure somewhat obscures or denies the poet's stastus as the subject of th speech.

The second chapter entitled **"Semantics and poetics of syntactic units in Alisher Navoi's lyrics"** consists of four parts. The first part is entitled ***"On the beyt structure and syntax",*** and the existing devices derived from the beyt structure are classified according to their communicative features. In the first section named ***"Propositions expressing communicativeness",*** propositions serving communicativeness, that is, poetic sentences with signs of predicativeness, were analyzed[66].

ϒam tašïn ǯismïmda pajkāniŋ bilä band äjlädiŋ,
Ul samarnï bu jïγačqa barg pajvand äjlädiŋ (G'S, 361).

Each verse in this beyt is formed on the basis of independent sentences, the clause in the first verse is band aylading, and in the second verse is payvand aylading, they are predicates, and they have predicative signs such as affirmative, past tense, second person, singular, and declarative mood.

During the analysis of Navoi's ghazals, cases of using the sentence predicate without predicative signs were also observed, and such sentences are actually (hidden, unmarked) poetic sentences. The unmarked conjugation of the verb-predicate (participle), which is the center of the sentence, is characteristic of all three persons. For example, in the first and third persons:

Ul aj qasdïma tijγ-i burrān *čekib* (durur/dur),
Men allïda šukrānaγa ǯān *čekib* (men) (G'S, 65).

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[66] Нурмонов А. ва б. Ўзбек тилининг мазмуний синтаксиси. – Тошкент: Ўқитувчи, 1992. – Б. 44-45.

Complex forms of addressing equivalent to a full beyt or a line in it have the appearance of a simple sentence and express the meaning of the addressingreference as a whole. These forms of addressing are, in most cases, elliptical sentences with the exclamation “ey":

Ej meni särgäštädin gah fāriγ-u gāhi malul (aylagan),
Qahrïŋ ul, lutfuŋ bu, jā rabkim, ne ādatdur saŋa? (G‘S, 17)

In the section entitled ***“Propositions without communication”*** the adverbial, adjective, action noun endings of the verb without predicative signs, their place and meaning in the poetic text are analyzed. These semi-predicates appear in the poetic speech as a whole in the argument position of the main predicate – as an additional predicate. In simple sentences with multiple predicates, predicates that do not have a predicative sign in the argument position cannot be formed as a sentence, even if they represent a certain proposition[67]. The following types are mentioned in ghazals:

Conditional propositions: in the text of ghazals adverbial forms of the verb express the meaning of situation: *-b (-ib/-ïb//-üb/-ub); -mäj/-maj//-mäjin/-majïn; -bän/-ban (-ibän/-ïban//-übän/-uban):*

Čāra-ji kār *istäbän (holat)* bečāralïγ köŋlüm tilär,
Xānumān tarkin *qïlïb (holat),* avvāralïγ köŋlüm tilär (G‘S, 177).

Present meaningful propositions are formed using more than one form of adverb: *-b (-ib/-ïb//-üb/-ub); -gäč/-käč//-γač/-qač.*

Husnï artar juzda zulfin anbar *afšān äjlägäč,*
Šam ravšanraq bolur tārïn *parišān äjlägäč* (G‘S, 98).

Purposeful propositions are formed with adverbial forms *-gäli/-γalï//-käli/-qalï:*

Qïlγalï xil’atïn ul sarvi güländām qïzïl,
Qïldï qan tökmäk ilä dahrni gälfām qïzïl (G‘S, 390).

Form of action noun *-mäk/-maq, -miš/mïš* form of past participle; *-gän/-γan//-kän/-qan,* future tense *-güči/küči//γučï/qučï,* time, boundary content *-günčä/γunča//-qunča/-künčä* are also described in detail in the dissertation.

Propositions formed by the subjunctive form *–sä/sa*. Syntactically and semantically, the sentences expressed with the conditional *–sä/sa* used in the text of ghazals do not differ from their current Uzbek form. Such sentences, as in modern Uzbek language, are used with the particle “*agar”* and express the meaning of “condition”, sometimes with the particle *šājad(ki)*, *kāš(ki)*. If the syntactic whole expressing the conditional and substantive relation formed by means of the form and *-sa* is formed by two-propositional predicates, *šājad(ki)*, *kāš(ki)*, they are considered as one-propositional sentences.

Nošïdïn elgä guftugu, ej haǯr ičär-men men aγu,
*Kāš ölsäm-u köŋlümni bu anduhdïn qutqar**sa**m* (G‘S, 415).
*Tufraγïmdïn kāški ǯism-e murattab qïl**sa**ŋïz,*
*Bir ït ölsä köjidä ruhïγa qālab qïl**sa**ŋïz* (G‘S, 214).

The second part of the chapter entitled **“*Actualization in poetic text”*** examines the relation of the sentence to theme (known) and rheme (new). In the existing

[67] Нурмонов А. ва б. Ўзбек тилининг мазмуний синтаксиси. – Тошкент: Фан, 1992. – Б. 72.

studies, the actual fragmentation of prose speech materials is analyzed[68]. But the division of a poetic sentence into actual parts has not been studied. In poetic works, regardless of whether the theme is expressed in form or not, the lyrical person in the center of the work is the lyrical hero. In turn, the first person representing his "men" is the singular pronoun *men*. Lyrical "men-center" always defines the point of view of the author, therefore it is included in the structure of the text and is kept in the communicative center[69]. This form of speech is called "egocentric" speech. In the following beyt, the poet's "men" – his ego and the subject of his thoughts intersect at one point:

Men ʒahāndïn kečtim-u, kečmäs meniŋ ʒānïmdïn el,
Men ilik ʒāndïn jüdüm, čekmäs ilik qanïmdïn el (G'S, 370).

There is one aspect that attracts the reader's attention in the ghazal verses, which is that the matla is the central part of the beyts – the generality of the section for the beyt:

Zihe, husnuŋ zuhurïdïn *tušub* (tur) har kimgä bir savdā,
Bu savdālar bilä kavna-ji bāzārïda juz γavγā (G'S, 2).

The sentence predicate *tušub(tur)* is common to both beyts, and it also performed an actual task in the same place. First, if the word *tušub(tur)* in the beyt is noticeable as the central part of the sentence (with its hidden predicative signs), secondly, it is important, because it is the central part ot the next beyt and attracts the reader's attention. It is also necessary to take into account the place of *special words* and grammatical forms, as in prose works, when dividing sentences of poetic verse into actual parts[70]. In the text of ghazals, interrogative pronouns, conjunctions *-ki/kim, tā, -mi, -oq, -dur* are used as *special words*.

In the following beyt, the particles *-ki* and *-durur* serve to ensure thematic-rhematic relationship of the sentence:

Sačïŋ ki här taraf ajïrdï bir muanbar šāh,
Hajāt gülšaniŋ sunbulïdurur har šāh (G'S, 113).

Also, the form *-durki* can be extended to *-dekdurki.* At the beginning of a poetic sentence, it is possible to observe situations like the above in the words used with the complex morpheme:

Qāmatï haʒrïda har jan jaradïn qanlïγ köŋül
Bir kijikdekdürki, oq zahmi bilä bolmïš figār (G'S, 172).

In the following beyt, the Persian "yoi ishorat" and the particle *-dur* ensures the actualization of the poetic sentence:

Safhaedur ārazïm debāča išq avrāqïγa
Qan jašïïmnïŋ xatlarï šïŋarf birlä bāblar (G'S, 173).

The communicative center of a poetic sentence is *safhaedur*. It is the theme; the rest of the sentence is the rheme. Its transformative form: *A page of my face is a prelude to a page of love.*

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[68] Ҳайитметов К. Ўзбек тилида гапнинг актуал бўлиниши ва позицион масалалари. – Тошкент: Фан, 1984. – Б. 159.
[69] Силман Т. Заметки о лирике. – Л.: Советский писатель, 1977. – С. 224.
[70] Нурмонов ва б. Ўзбек тилининг мазмуний синтаксиси. – Тошкент: Фан, 1992. – Б. 105-106.

In the section of the chapter called ***"Communicative types of speech"*** the expression of the content of the sentence is analyzed. Communicative types of sentences in the current Uzbek language were specially studied by the researcher A. Ahmedov[71] in a monographic plan and according to the purpose of expression, they are divided into types such as: 1) message, 2) question, 3) command, 4) desire[72].

The formal paradigm of figurative sentences used in the text of Alisher Navoi's ghazals is almost no different from the paradigm[73] of his prose works, as well as from the current Uzbek literary language.

The main function of figurative language in lyrical works is to convey information. The use of *interrogatives (pronouns*) in poetic works is unique, that is, in such sentences, the meaning of interrogative, its appellative function is weakened or completely disappears. This can be explained by the fact that the meaning of the interrogative words is left open (that is, unanswered) in most beyts. They also have an informative value as a structural element of the poem, like declarative sentences[74]. In ghazals in order to make an interrogative meaning the following interrogative pronouns[75] *ne qïlmaq? ne bolmaq? ne (qanday – adjective)? ne(dän – sababdan)? netäk? qanï? qajsï? Ne üčün//nevčün? negä? netmaq* (qanday qilmoq)? are used, and also the interrogative particles *-ми, āyā.* As in pure interrogative pronouns, the interrogative meaning is weakened in the particle *-mu*, the addressee is not required to give an answer or reaction. It has the function of attracting the addressee's attention.

The functions of imperatives in poetic text were discussed in the dialogization and addressee expression chapters of the dissertation. In the poet's ghazals, expressions of desire serve to express the desire of the speaker. But they will have an informative value, as in the content of declarative sentences. In ghazals, the meaning of desire is formed using the form of *–sa/sä* imperative, *-gäj/-γaj//-käj/-qaj* of desire and Persian word forms kāš/ki, šājad.

Nošïdïn elgä guftugu, ej haʒr ičär-men men aγu,
Kāš ölsäm-u köŋlümni bu anduhdïn *qutqarsam* (G'S, 415).

The predicate of wish sentences formed with the preposition *šāyad/ki* is used with one of the forms *-gäy/-γay//-käy/-qay:*

Ej köŋül, salma özüŋni dard ilä mardāna bol,
Bizni, *šājadkim,* bu jaŋlïγ *imtihān etkäj* firāq (G'S, 314).

The third chapter of the work is named **"Position of syntactic units in Alisher Navoi's lyrics".** Its first part is devoted to the issue of ***"Inversion in the aspect of speech".*** Alisher Navoi's ghazals show various forms of inversion. For example: inversion misra and beyt parts appear among the parts of sentences (phrases), compound words, idioms and compound words (component verbs). Accordingly,

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[71] Аҳмедов А. Ўзбек тилида гапнинг коммуникатив турлари. – Тошкент, Фан, 1979. – Б. 172.
[72] Нурмонов А. ва б. Ўзбек тилининг назарий грамматикаси. – Тошкент: Ўқитувчи, 1995. – Б. 46.
[73] Қаранг: Раҳматов М. Алишер Навоийнинг насрий асарларида эргаштирувчили боғловчили гапларнинг синтактик-семантик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2008. – Б. 14-20.
[74] Нурмонов А. ва б. Ўзбек тилининг назарий грамматикаси. – Тошкент: Ўқитувчи, 1995. – Б. 52-53.
[75] Юсуфов Б. Местоимения в староузбекском литературном языке (XV-XVI вв): Автореф. дисс. ... канд. фил. наук. – Ташкент, 1988. – С. 14.

we studied them under the name: syntactic inversion, morphological inversion, phrases' inversion.

The first section of the part is devoted to the study of "***Syntactic inversion".*** The usual order of speech is named differently by linguists: correct order, normal order, standard order, neutral order, usual order. The arrangement of sentence fragments in a poetic sentence takes place on the basis of poetic law. They are not expected to receive or transmit any special or additional information. All out of order sentence fragments are considered equal. It is appropriate to divide the inversion of syntactic forms in Alisher Navoi's ghazals into two types: inversion of primary clauses and inversion of secondary clauses (word combinations). The use of a predicate at the beginning of a line is an indication of inversion:

Uzdi mendin dostluq ul šox-i sijmintan jana,
Ančakim mümkindür, etgil ajš, ej dušman, jana (NN, 682).

In ghazals, almost all parts of sentences are used in inversion order. Among them, inversion is not observed only between modifier + determiner, and inversion is observed, although less often, among compounds with demonstrative + determiner relation:

Xat ermäs ulki, čïqarïb *sujini mehrigijahnïŋ*
Qujaš sahifasïda rahmat ājati bitilibdür (G'S, 146).

The inversion of the parts of the compound sentence mainly applies to the clauses with a subordinate clause, and it is almost never found in the clauses without a conjunction and connected clauses. The presence of a follower in one of the components of a compound sentence with a subordinate clause ensures that, despite the change in the position of the components, the meaningful relationship between them is exactly preserved, and even when preserved, it is more effective than usual[76]. The inversion of conditional clauses is formed by means of *agar, gar, magar:*

Jār γāfillïγïdïn zulfïda ʒān berdi Navāij,
Sajd ölär dāmda, *sajjād agar bolmasa āgah* (G'S, 547).

Inversion serves to provide stylistic color and increase expressiveness in poetic speech.

In the section named ***"Morphological inversion",*** the inversion of compound verbs, which are the basis of syntactic units, is analyzed. In Alisher Navoi's ghazals, compound verbs are used in inversion more often than compound nouns, adjectives, numbers, pronouns, adverbs. Compound verb components are mainly formed by auxiliary verbs such as *qilmoq, bulmoq, aylamoq, ermas, erdi, ermish*. It became clear from the analysis that the verbs *qilmoq* and *aylamoq* are distinguished by their activity in the inversion:

Ögüb ʒannat gülin vāiz tilärkim, *äjläsäm savdā*
Nečä eski diramγa Jusufum, vah, körgil idrākin (G'S, 441).

In the part named ***"Inversion of Phrasemes"*** the possibility of inversion of idioms in Alisher Navoi's ghazals is analyzed. Usually, stable compounds are not divided into parts, that is, they are used as a whole in speech. But this regularity is

[76] Мамажонов С., Маҳмудов У. Услубий воситалар. – Фарғона: ФарДУ, 1996. – С. 47.

violated in poetic works, that is, idioms are inverted and gain "freedom" in the poetic system, or its stability loses its importance and "breaks" in various degrees.

In ghazals it is appropriate to note the following cases of inversion of words in a phraseological unit: a) in a beyt/verse composition parts of a phraseological unit are used as contact and it becomes inverted; b) in a beyt/verse, the parts of a phraseological unit are inverted and used in a distant position, and in its structure, inverted free sentence fragments are used. An example of the inversion of the phrase in contact form: *boshi oqarmoq (erta keksaymoq):*

Ne taŋ uzārïm *agar* sarγarïb, qïzardï jašïm
Ki, jüz qaralïγ-u isjān bilä *aqardï bašïm* (G'S, 396).

The second type – *kurib kurmasga solmoq (ignore)*, the phraseological unit is distributed throughout the verse with the requirement of the poetic meter:

Nečük ölmäj meni bemār ki Isā nafasïm,
Kördi-ju, hālïmnï-ju *körmäsgä* özin *saldï* jana (G'S, 542).

In the part of the chapter entitled ***"Tadmin and syntactic position"*** the poetic method that occurs in relation to poetic syntax is explored. In the history of the poetic genre, tadmin – "poetic transfer", in particular, in the poetry of Alisher Navoi, has risen to the level of a special poetic method[77]. The poet can continue the idea he wants to express in the first verse in the next verse, that is, some grammatical forms that do not fit in the first verse can be transferred to the next verse or, on the contrary, formal expressions of the next sentence, some parts can be transferred to the first verse. "According to the requirements of classical poetics, each misra of the beyt should have an independent meaning and form of expression. However, under the influence of reality, the complexity of the nature of the lyrical experience requires the transfer of the idea from the first verse of the verse to the second verse, that is, the completion of the poetic idea of the first verse in the second verse, and in such cases, the poet is forced to use ***tadmin*** between the misras of the beyt[78]."

<u>Disruption of the flow of thought:</u>

Suγakim tušmïš qïzarγan bärglär*, körgän kiši*
Köz jašïm ičrä bayïr pargālasï äjlär xajāl (G'S, 286).

<u>Division between a compound verb and its parts:</u>

Āh dudïn, ašk qanïn, nāla maddïn *äjlägil*
Zulfi sunbul, jüzi gül, sarv-i xirāmānïmγa arz (G'S, 279).

<u>Particles *kāš* +ki (or *kāš*ki):</u>

Išim čü savma' šajxï bilä tuzälmädi, *kāš*
Ki, emdi mäjkädä pirïγa iltižā qïlsam (G'S, 436).

The fourth chapter of the work is named **"Communicative features of syntactic units in Alisher Navoi's lyrics".** Its first part is dedicated to the study of ***"Communicative function of addressing forms".*** R. Yakobson in his article "Linguistics and Poetics" identified and classified the types of tasks of poetic works related to communication: a) communicative (referential – the name of a thing,

[77] Саримсоқов Б. Алишер Навоий поэтик синтаксисидаги бир усул ҳақида // Ўзбек тили ва адабиёти, 2001. – № 2. – Б. 10-14.
[78] Жўраева Н.Г. Ўзбек мумтоз шеъриятида байт ва унинг поэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2004. Б. 159.

event); b) appeal (encourage the listener to perform a certain behavior); c) poetic (aesthetic); d) expressive (or emotive); e) phatic (maintaining speech communication or establishing contact); f) like metalanguage[79]. The communicative tasks of a poetic work may vary depending on the participants, elements or models of communication.

The main function of addressing forms used in Alisher Navoi's ghazals is manifested in the following: a) *communicative (referential) function*; b) *forming/completing a beyt/verse*; b) *the task of providing artistry (artistic image and artistic image)*. Sometimes other communicarive tasks can be understood from the content of the application forms:

Joqki ul köz qaradur husnuŋ ara, *ej qaraköz*
Kim, qašïŋ daγï erür asru qara, *ej qaraköz* (G'S, 218).

So, first of all, the main purpose of the poet's use of addressing words is to name the addressee, this is his *nominative function*. The poet named the *yor* as *ey qorakoz* according to her characteristic features. Calling by the name *qorakoz*, he tries to attract her attention, this is his *appellative task*. The lyrical hero's communication with the addressee is his *communicative task*. The poet gives his subjective descriptive assessment through the word *qorakoz*, which provides emotional expressiveness, which is his *connotative function*. The speech subject makes a descriptive evaluation of the addressee through the words of addressing, expresses his emotional attitude towards him, tries to reveal his mental state and aims for the emergence of the same mental state in the addressee, this is a *psychological task* or *addressing describing the addressee*. Separating the addressee from others, pointing to him means a *deictic (gestural) task.*

The second part is named ***"Expression of the subjective value attitude of impulses".*** Semantic-connotative characteristics of addressing forms were studied by N. Akhmedova[80], the expression of connotativeness in nominative units was studied by M. Mamadalieva, and S. Maksumova[81], it serves to express the speaker's personal attitude while performing the task of conveying themes such as formality, emotionality, expressiveness. The poet often uses positive or negative words to express his subjective views and expresses his feelings through these nominative forms. For example:

Jïγlasam aččïγ malul olmaq nedür, *ej xoblar,*
Hazl üčün sizgä baqïb, häm šakarxand äjläŋiz (G'S, 221).

Sometimes, by attaching the first person, singular form of the possessive affix to the word in metaphorical use, the positive evaluation attitude of the subject of speech is expressed. In this case, the poet expressed a positive attitude towards the addressed person, such as caressing and loving, creating a pragmatic meaning[82]:

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[79] Якобсон Р. Лингвистика и поэтика. Структурализм: "за" и "против". – М.: Прогрес, 1975. – С. 475.
[80] Аҳмедова Н. Ўзбек тилида мурожаат бирликларининг семантик-коннотатив тадқиқи: Филол. фан. номз. ... дисс. – Тошкент, 2008. Б. 154.
[81] Мамадалиева М. Ўзбек тилида номинатив бирликларнинг коннотатив аспекти. – Наманган, 1997; Максумова С. Э.Воҳидов асарларида коннотативликнинг ифодаланиши: Филол. фан. номз. ... дисс. – Тошкент, 2012. Б. 150.
[82] Максумова С. Э.Воҳидов асарларида коннотативликнинг ифодаланиши: Филол. фан. номз. ... дисс. – Тошкент, 2012. – Б. 88.

Köŋlägiŋdinkim tapar ʒān dam-badam Jusuf isi,
Ej azizïm, men häm ul köŋläk ara bir tar-men (G‘S, 479).

In the third part, named ***“Relation of addressing to syntactic forms”,*** the grammatical relationship of addressing forms to syntactic forms in the sentence is studied. Addressing forms are divided into two types according to their relationship with sentence structure elements:

1.The relationship of addressing forms with the elements of the sentence structure is preserved:

Tark qïl, *sen* häm Navāijdek havāsïn, *ej köŋül*,
Jāki här dam bir taraf majlin körüb, xunāba jut (G‘S, 71).
Ej Navāij, er esäŋ dunjā arusïn *qïl talāq,*
Bir jolï *bolma zabun* bu zāli makkār allïda (G‘S, 26).

2. There is no relationship between the addressing forms and the elements of the sentence structure:

Ej Navāij, zulmïdïn der-men ki išqïn tark etäj,
Bu nazardïn γājib oldï, joq jana sabr-u šikeb (G‘S, 49).

In the part **“*Introductory words”***, there is given a syntactic-semantic analysis of the introductions in Alisher Navoi’s lyrics, where the beyt/verse is a syntactic structure element. Introductory words are inactive in the text of lyrical works. But existing introductions, like other syntactic forms, are used in different places of the beyt/verse depending on the poetic possibilities of the poet. In most cases, they are separated from other clauses by particles *-ki/-kim*. In ghazals, words such as *albatta, lājaram, bāvujud (bovujudi ulkim), filjumla* served to express the subjective attitude of the poet.

Most of its layer consists of words that have moved from independent words. The independent words have completely or partially lost their grammatical features and lexical meaning, in order to become a modal word in a poetic sentence. In this case, lexical units express grammatical meaning with different pragmatic signs. This situation is called *desemantisation* in linguistics. If the word *demäk* is used in the third person in the form of *der, debtür* in the author’s speech, the meaning of tension and strictness is felt, so its semantics does not change. But if it is used in the form of *derlär* or *debtür(lar)* in the third person plural, the meaning of the realization of the subjective gaze of the subject of speech is felt. In this case, the lexical meaning of the word partially disappears, and pragmatic meanings related to the speech situation appear. Now the content uploaded to it is focused on influencing the interlocutor directly. This word corresponds to the meaning of the word introduction in the modern Uzbek language.

Tāza sarve bāγ ara, *derlarki,* nāz āγāz etär,
Här dam anï körgäli köŋlüm qušï parväz etär (NSh 159).

Filjumla is the Arabic form of the modal word *jumladan* in the modern Uzbek literary language. It has been adapted to the Uzbek language on the basis of a calque *(loan translation).* For example, if the introductory word *jumladan* is used in the modern Uzbek language to justify, prove, and quote an idea, in the works of Alisher Navoi, it expresses such meanings as emphasizing the idea being expressed in a speech situation, drawing attention to it:

Ej Navāij, aql-u din jaγmā qïlur davrān maji,
Čïq ravān bu bazmdïn, *filʒumla*, hušuŋ barïda (G‘S, 25).

Masaldurur//masaldururkim naturally resembles synsemantic sentences. But it can be transformed into the modern Uzbek language in the manner of *masal qilishlaricha.* Therefore, it is appropriate to evaluate it as an introductory word. By using this word in his speech, the speaker has the opportunity to freely express his subjective opinion. It corresponds in many ways to the meanings implied by the introductory word *derlär(ki)*:

Keldi maŋa čü belini čektim, *masaldurur*
Kim, tartsa bolur, kelüri bolsa qïl bilä (G‘S, 532).

In Alisher Navoi’s lyrical works, there are many devices reminiscent of synsemantic sentences. We studied one of them under the term syntactic tautologies.

In the part named ***“Syntactic tautologies”,*** the place of syntactic tautologies in the semantics of the sentence, its emphatic nature, is analyzed.

In linguistics, tautology is seen as a syntactic phenomenon, and the term syntactic tautology is applied to the same language phenomena that perform an aesthetic function when studying artistic speech. Tautologies are observed more often in nouns (within nouns). They are formed by the repetition of a certain sentence in the same grammatical form with the help of other words, in particular, pronouns, or are used as a clarifying part of its grammatical form, and with this feature, they give the poem a melodiousness and emotionality: *har gado (ga) – anga.*

Har gadākim, borjā-ji faqr erür kisvat *aŋa,*
Saltanat zarbaftidin hāʒat emäs xil’at aŋa (G‘S, 8).

In this verse, the pronoun anga is used as a tautological singular radif: *har gadā(ga) – aŋa, har gadā(ga) – aŋa,* i.e.: “*Every pauper is blessed with a bed of poverty, he does not need a garment made of royal silk”*. Also, *bir shisha(ning) - aning:*

Sāda köŋlüm ičrä la’lïŋnïŋ xajālï tüšgäli,
Šišaedurkim, anïŋ ičigä salmïšlar nabāt (G‘S, 74).

This type occurs in syntactic tautologies *-kim/-ki; dur/-tur,* suffixes and the role of the Persian “yoyi ishorat” form are considered important. It is worth noting that the tautological basis exhibits more sentence-specific features, that is, the poetic judgment equates them to a synsemantic sentence:

Qanï *bir čehra*ki, majl etkaj *aŋa* xasta köŋül,
Qanï *bir zulf* ki, bolγaj *aŋa* vābasta köŋül (G‘S, 377).

As noted, the lexical meaning and grammatical form of the pronoun *anga* in this verse is related to the grammatical meaning of the words’ chehra and zulf*: If only this sick heart is inclined to a beautiful one, If only this heart is connected to a curl.*

In general, the poetic sentence, which serves to express the artistic idea of the creative personality, is first reflected in the poet’s consciousness, and then in the structure of the poetic beyt/verse in various syntactic patterns.

CONCLUSION

The “shams ul-millat” of the Turkic peoples, the great thinker and poet Alisher Navoi is one of the word artists who have enriched the treasury of world fiction. Although the study of the language of the poet’s works has been carried out within the framework of the phonetic, lexical, morphological and syntactic level of the Uzbek language, his lyrical works have not been sufficiently studied in terms of linguopoetics. In this research, the syntactic-semantic and communicative features of the poet’s ghazals were studied for the first time in Uzbek and world Navoi studies, and the following conclusions were reached in this regard:

1. Any form of speech has its own intonation system and rhythmicity to a certain extent. Reformed poetic sentences on the basis of intonation and rhythm will have a stylistic value. The degree of deformation of syntactic units in the poetic structure (including the “absorption” of grammatical forms) is high. The same situation is characteristic of Navoi’s ghazals. As a result of the poet’s expression of unlimited poetic information in a limited structure, it can be said that many complex expressions and non-traditional sentence patterns appeared in the text of ghazals.

2. In the phonic analysis of poetic works, phonic tools such as speech sounds and rhymes (rhythm based on them) are considered important. They are of particular importance in the compositional-sound construction of poetic speech, and the repetition of phonic means serves to determine the essence/type of the lyrical work, to ensure poetic melodiousness, and to distinguish important poetic words.

3. Interrogatives, personal pronouns, command forms, imperatives referring to the poetic person/addressee addressed by the lyrical subject preserve the characteristics of oral communication in ghazals and create dialogization.

4. The exclamation “ey” is used in the text of ghazals as an exhortation, to attract the addressee’s attention, to establish contact with him and to create a communicative process. In the poet’s ghazals, the word exclamation *ey* expresses the meaning of the traditional *yor* image as an exclamation, but its poetic meaning is somewhat expanded: *yār<Taŋri (Allāh), piri komil, sālik, and others.*

5. It should be noted that the speech structure of Navoi’s ghazals consists of the unity of the category “speech subject – lyrical hero/subject – poetic text – addressee”. As a ghazal speech unit, in its subject structure, the category of the lyrical hero is an important component after the poet.

6. Based on the poetic text, it is appropriate to study the categories of two subjects, the speech subject and the addressee, which are the basis of the communication process, divided into internal and external speech subjects, as well as internal and external addressees.

7. The organization of the sentence subject in Alisher Navoi’s lyrics depends on linguistic features: the lyric work in the first person is based on a more expressive task, the second person is appellative, and the speech formed in the third person is based on a communicative task.

8. In the text of the poet’s ghazals, “speech for oneself” and “speech for others” are not distinguished from each other. This can be said to be one of the poet’s ways of creating a poetic speech.

9. Pseudonym is the most important component of the internal structure of the ghazal. It performs the following tasks in the text of the ghazal: 1) to represent the speaker directly as an onomastic unit; 2) referring to the owner/subject of speech as a deictic unit, creating an opportunity to talk and think about the object of speech, that is, oneself; 3) showing "other objects" while its poetic meaning is alienated from the speaker; 4) turning its grammatical status into a structural element of the text, extinguishing the status of the speaker.

10. Language units that make up the beyt structure in Navoi's ghazals – adjectives, adverbs, and nouns of action – can be divided into propositions without communicative expression and propositions with communicative expression.

11. Determining the thematic-rhematic relations of parts of verses in ghazals is one of the important issues. When dividing a poetic sentence into actual parts, the relationship between the poet and the ghazal-reader is taken into account, that is, the principle of deriving "new" from "new" for the reader is relied on. Grammatical forms of the language play an important role as actualizing tools. In this case, the role of prepositional conjunctions such as *-ki/-kim, čün, tā, ägär, ägärči, -mi* and the Persian "yoyi ishorat" is important.

12. Inversion in the text of ghazals consists of syntactic units in a poetic sentence (inversion of the possessor in relation to the participle and between phrases) and sentence inversion. Their location in contact and distance is also characteristic of Navoi's ghazals.

13. The poet uses the inversion of morphological forms (compound words) and idioms in ghazals and realizes his specific poetic aims through them. In Uzbek classical poetry, the poetic figure tadmin – enjambement, which has risen to the level of artistic art, forms the basis of the poet's ghazals.

14. Addressing units in ghazals have syntactic, semantic, and communicative functions. They serve to open the poetic possibilities of the poet and increase the artistic power of the ghazal. Addressing units express a subjective attitude, name the object of speech, also has the function of expressing the poet's emotional relationships: *ey yār köyi itläri, ey xublar, ey šoxlar, ey dard; ey jānïm, ey dilbarïm, ey azizïm.* The main task of addressing is *communicative task*. In addition to ensuring lively speech communication, addressing are also characterized by related tasks: *nominative task, appellative task (*or *vocative task), connotative task (*or *emotional-expressive task)* and *deictic (*or *indicative) task.*

15. Addressing units are divided into two types according to their relationship with the elements of the poetic structure. In the first case, *Ej Navāij*, the form of addressing preserves the syntactic-semantic connection with the second person – *sen (you) (Ej Navāij, sen// sen// sendek..., Ey Navoi, leave ..., and others),* and in the second case, it is just appeared as devices consisting of addressing content *(Ej Navāij, qïlmaγaylar ayb...).*

16. Introductory words have a special role in expressing subjective content in ghazals. Also, syntactic tautologies in ghazals are a "piece of primary information material" or an actual part of a poetic sentence.

НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

РАХМАТОВ МАРДОН МЕХМОНОВИЧ

СИНТАКТИКО-СЕМАНТИЧЕСКИЕ И КОММУНИКАТИВНЫЕ ОСОБЕННОСТИ ЛИРИКИ АЛИШЕРА НАВОИ

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА НАУК (DSc)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2023

Тема диссертации доктора наук (DSc) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан за № B2022.4.DSc/Fil471.

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Автореферат диссертации размещен на трех языках (узбекский, английский, русский, (резюме)) на веб-сайте Ученого совета (www.tsuull.uz) и на информационно-образовательном портале "ZiyoNet" (www.ziyonet.uz).

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Защита диссертации состоится на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 по присуждению ученых степеней при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои 9 марта 2023 года в 9:00. (Адрес: 100100, Ташкент, Яккасарайский район, ул. Юсуф Хос Хожиб, 103. Тел. (99871) 281-42-44, факс (99871) 281-42-44. (www.tsuull.uz).

С диссертацией можно ознакомиться в Информационно-Ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована за номером 248). Адрес: 100100, Ташкент, Яккасарайский район, ул. Юсуф Хос Хожиб, 103. Тел. (99871) 281-42-44, факс (99871) 281-42-44. (www.tsuull.uz).

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ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Цель исследования – осветить вопросы изучения газелей Алишера Навои в диване “Гараиб ус-сигар” как речевого произведения с точки зрения участвующих в нем субъектов – адресата и адресанта, содержательного образования бейтов/стихов, входящих в состав газелей, и выраженной в них коммуникативности, поэтической актуализации языковых единиц в газелях и места в них синтаксических единиц.

Задачи исследования:

обосновать выраженные стороны речи в связи с семантикой текста газелей, отношениями между субъектом речи и адресатом, субъектом и объектом;

выявить синтаксические, семантические и коммуникативные особенности синтаксических единиц, используемых в тексте газелей;

выделить дискурсы в тексте газелей поэта: взаимоотношения диалогической речи и поэтической речи;

определить и интерпретировать синтаксические приемы, служащие для передачи и приема поэтической информации, составляющих содержание бейта/стиха;

описать вопросы диалогизации и адресации, автокоммуникации и автоадресации в газелях Навои;

определить значение единиц обращения, используемых в тексте газелей, как компонента синтактико-семантической структуры, их синтактико-семантическое соотношение с другими частями предложения;

проанализировать стилистические особенности инверсии и тадмин в газелях, а также случаи, связанные с изменением порядка свободных и устойчивых словосочетаний, имеющих место в структуре бейта/стиха.

Объектом исследования являются газели Алишера Навои в диване “Гараиб ус-сигар” (1988) из сборника “Хазойин ул-маони”, изданные в виде научно-критического текста, подготовленного на основе рукописных копий, отобранных Хамидом Сулейманом в Санкт-Петербурге (ГПБ им. Салтыкова-Щедрина, инв. Хаников-55, 904-1498-1499 и инв. Дорн-558, 1001-1004-1592-1596), Ташкенте (Институт востоковедения АН РУз), Узбекистан, инв. № 677, XVI век), Стамбуле (фонд дворца Топкопи, инв. № 808, 901-902-1495-1497), Париже (Национальная библиотека Парижа, инв. № 316-317, 930-933-1525-1527).

Научная новизна исследования заключается в следующем:

в поэтической речи выявлена роль таких коммуникативных средств, как форма команды, вопросительные формы, местоимения, императивы в обеспечении диалогизации;

текст газелей рассмотрен на основе принципов субъекта и адресата речи, субъекта и объекта, составляющих речевую деятельность, доказано, что они являются основными категориями структуры поэтической речи, было объяснено отношение субъекта речи к псевдониму поэта;

проанализирована связь пропозициональных средств с коммуникативностью, актуализация поэтических частей предложения/стиха, и обосновано их деление на тематические и рематические группы на актуальном уровне;

определена роль назидания и вводных слов в поэтической речи, их синтактико-семантические и коммуникативные особенности;

выяснена проблема инверсии и развития структурных элементов стихотворения, их взаимообусловленности.

Внедрение результатов исследования. По результатам исследования синтактико-семантических и коммуникативных особенностей лирики Алишера Навои:

проанализировано место синтактико-семантических и коммуникативных признаков синтаксических единиц в поэтическом тексте, субъекта речи и лирического героя в лирических произведениях, отношения субъекта речи и псевдонима, субъекта речи и объекта речи, а также другие научно-теоретические выводы, связанные с изучением поэтического синтаксиса, были использованы в теоретической части практического проекта ПЗ-20170926459 по теме “История навоиведения (XX-XXI вв.)” (2018-2020 гг.), выполненного в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 01/4-2978 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 26 октября 2022 года). В результате подготовленная монография обогатилась новой аналитической информацией;

индивидуальный стиль поэта, “художественное поле”, “художественное время” лирического произведения, формальные и содержательные характеристики синтаксических единиц, определяющих поэтическое мастерство, поэтическую речь, поэта, псевдоним – предмет речи и лирический характер, лингвистический анализ текста позволяет выявить лирические переживания автора и мировоззренческую цель, определить языковые знаки, служащие для выражения, определения его (поэтического текста) семантику, использовались в теоретической части фундаментального проекта ОТ-Ф1-030 “Издание многотомной монографии (Том 7) по “Истории узбекской литературы”, выполненного в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (в 2017-2020 гг.) (справка № 01/4-2976 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 26 октября 2022 года). В результате в содержание монографии интегрировались индивидуальный стиль поэта, “художественное поле” и “художественное время” лирического произведения, синтаксические единицы, определяющие поэтическое мастерство, а также особенности языка Навои;

аналитические выводы, посвященные вопросам поэтического текста и его функционально-стилистических, функционально-коммуникативных методов анализа, поэтической структуры речи, проблемы поэтического предложения в формировании языковых знаний учащихся общеобразовательных учреждений и студентов высших учебных заведений, а также в качестве изучающих язык

в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои, были использованы в инновационном проекте АМ-ФЗ-201908172 “Создание учебного корпуса узбекского языка” (2020-2022 гг.) (справка № 01/4- № 2977 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 26 октября 2022 года). В результате совершенствовался учебный корпус узбекского языка с точки зрения поэтического текста и методов его функционально-стилистического, функционально-коммуникативного анализа;

научные материалы, связанные с соотношением поэтической формы и содержания, стиля и мастерства поэта, поэтической речи и ее коммуникативных средств, их практического значения, с поэтикой газелей, использовались при подготовке сценария передач “Ғазал бўстони”, “Адабий жараён” на телерадиоканале “O‘zbekiston” Национальной телерадиокомпании Узбекистана (справка № 04-36-1697 Национальной телерадиокомпании Узбекистана от 10 октября 2022 года). В результате это послужило созданию новых радиопередач и обогащению содержания существующих радиопередач в УзМТРК.

Структура и объем диссертации. Диссертация состоит из введения, четырех глав, заключения, списка использованной литературы, общий объем работы 246 страниц.

E’LON QILINGAN ISHLAR RO‘YXATI
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