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ARTISTIC FUNCTIONS OF ELEMENTS OF POETIC SYNTAX IN POETRY

Abstract. It is known that the elements of poetic syntax are of great importance in the structure of a poem. In particular, the elements of poetic syntax serve to express certain meanings in the poem, give lyrical color to the artistic speech, and serve to increase its effectiveness and musicality. The article reveals the artistic functions of elements of poetic syntax, rhetorical question, inversion, ellipsis, anaphora, epiphora, antithesis, alliteration, assonance and consonance, on the example of modern English and Uzbek poems. In addition, the role of poetic figures in increasing the emotionality of the poetic text is proved.

Keywords: poetic figures, anaphora, epiphora, alliteration, inversion, harmony of elements of poetic syntax

Аннотация: Хорошо известно, что большое значение в структуре стихотворения имеют элементы поэтического синтаксиса. В частности, элементы поэтического синтаксиса служат для выражения определенных смыслов в стихотворении, придают лирическую окраску художественной речи, служат повышению ее действенности и музыкальности. В статье раскрываются художественные функции элементов поэтического синтаксиса, риторического вопроса, инверсии, эллипсиса, анафоры, эпифоры, антитезы, аллитерации, ассонанса и консонанса на примере современных английских и узбекских стихотворений. Кроме того, доказана роль поэтических фигур в повышении эмоциональности поэтического текста.

Ключевые слова: поэтические фигуры, анафора, эпифора, аллитерация, инверсия, гармония фигур поэтического синтаксиса

Introduction. In world literature, research is being conducted to study the important aspects of poetic speech, the role of poetic syntax elements, reducing, enhancing, modifying, contrasting and melodic figures in increasing the emotionality of poetic speech. In particular, special attention is paid to the issues of poetic syntax of modern English and Uzbek poetry. Poetic syntax is a special field at the intersection of literary studies and linguistics. It consists of several elements. When analyzing poetry, syntax refers to word order and grammatical rules, although sometimes challenging. Literary scholar T. Boboyev classified and systematized the essence of these figures based on their functions in the poetic text:

- 1) Reinforcing figures - gradation, artistic repetitions and anaphora
- 2) Reduction figures - aposiopesis, ellipsis
- 3) Melodic figures - parallelism, paronomasia, antanaklassis and pun
- 4) Contrasting figures - antithesis
- 5) Modifying figures - inversion, transposition and anacoluth

Among these types of repetition, the most used in poetry is anaphora. “*Anaphora (Gr. anaphora “leading back”)* is an element of poetic syntax resulting from the repetition of the same word or words at the beginning of two or more consecutive clauses, sentences or lines. Anaphora gives a unique rhythm to a sentence in prose, bringing it closer to poetry. It gives emotional impact to the speech.”[2] The Oxford Dictionary defines anaphora as a figure of rhetorical repetition in which the same word or phrase is repeated in (and usually at the beginning of) successive lines, clauses, or sentences.[3] Anaphora (from Greek word means - word repetition) is the repetition of the initial word in each parallel element of speech.[4] Indeed, in rhetoric, anaphora is a figure of

speech in which a word or phrase is usually repeated at the beginning of successive sentences or lines of verse. Morphologically, anaphoras are composed of nouns, adjectives, adverbs, pronouns, and verbs.

Among the forms of repetition, one of the reinforcing figures of poetic syntax, which is often used in poetry, is epiphora. Epiphora (Greek “epi” – “end” + strepho – “address”) is the repetition of words in successive clauses or sentences at the end of relatively complete speech fragments. This syntactic pattern is the opposite device of anaphora. Consequently, even more than anaphora, epiphora gives rhythm to prose by closing identical sentences. Epiphora can be used for various stylistic functions, it can emphasize a part of speech. [2,]

Among the reducing figures, the most used in poetry are *ellipsis* and *aposiopesis*. “Elliptical forms are usually colloquial forms. They give the phrase a certain conciseness, special expressiveness, energy. Ellipsis is a feature of colloquial speech, but not always. Ellipsis appears in written speech without paying attention to oral speech.”[5,267] In fact, ellipsis can be used to achieve brevity in poetic speech. Syntactically, it is a possessive and participle form of the sentence. Ellipsis is a characteristic feature of colloquial speech.[4,267] In fact, syntactically, ellipsis consists of possessive and noun participle, possessive and verb participle, which is traditional in poetry. Another feature of this element is that it is possible to achieve a clear and concise expression of the philosophical content.

Based on the study of modern English and Uzbek poetry samples, it was found that they use more repetitions (anaphora, epiphora, alliteration), ellipsis, aposiopesis, inversion, rhetorical questioning, rhetorical appeal.

Alliteration is one of the most active-used elements of poetic syntax in modern poetry. Alliteration is usually the exact repetition of initial consonant sounds in two or more adjacent words or syllables. Its task is to add emotional color to the speech. As a special expressive device, alliteration has long been a common device in English poetry. Alliteration continues to be widely used in both poetry and prose [2,80]. Another literary dictionary defines alliteration as the repetition of stressed initial sounds in a group of closely related words.[6,20]

Main part. Below we have analyzed the artistic functions of anaphora in modern English and Uzbek poetry:

<i>In English language</i>	<i>In Uzbek language</i>
<p>No one leaves home unless home is the mouth of a shark you only run for the border when you see the whole city running as well your neighbors running faster than you breath bloody in their throats the boy you went to school with who kissed you dizzy behind the old tin factory is holding a gun bigger than his body you only leave home when home won't let you stay.[7]</p>	<p>Yurt bukun karvonlar boshida nordir, Yurt bukun Sharq ichra tengsiz bir diyor. Yurt bukun ohuday xop ishvakordir, Sir kabi seravjdir, Pomirday poydor.[8,27]</p>

The above poem “**Home**” by Warsan Shire is dedicated to the fate of refugees. The word “*home*” is often repeated in it. The repetition of this word served to express the love of the refugees for their homeland. At the same time, this repetition also refers to the dangers of their country and the society that forced them to flee. In addition, the words “**no one leaves home**” are repeated in the next stanzas of the poem. The main theme of the poem includes images of the fate of refugees, suffering, immigration, racism, etc. This poem, built on the basis of events, expresses the experiences of Shire refugees in a moving way. In the poem, “*home*” symbolizes the Motherland. The poet expresses it not as a place of safety and prosperity, but as a place of evil. He also uses metaphors such as “*mouth of a shark*” and “*barrel of a gun*” to describe the situation of the

refugees during the flight. They represent danger and death. The above lines describing the homeland are imbued with the spirit of patriotism. “*Yurt bukun*” is a combination of two independent words. The Motherland, illuminated by the sun of independence, is compared to the light at the head of a caravan, the East is compared to a unique land, an enterprising deer, and a stable Pamir mountain. This shows his greatness and glory. Anaphora served as an effective tool in expressing this poetic content.

It can be observed that both forms of alliteration are used in English poetry. We will try to analyze this on the example of poems using alliteration.

<i>In English language</i>	<i>In Uzbek language</i>
<p>You might forget the exact sound of her voice, Or how her face looked when sleeping. You might forget the sound of her quiet weeping Curled into the shape of a half moon, When smaller than her self, she seemed already to be leaving Before she left, when the blossom was on the trees And the sun was out, and all seemed good in the world. I held her hand and sang a song from when I was a girl – Heil Ya Ho Boys, Let her go Boys And when I stopped singing she had slipped away, Already a slip of a girl again, skipping off, Her heart light, her face almost smiling.[9]</p>	<p>Qaro qoshing qarolikda Qaro tunni xarob etmish.[10,27]</p> <p>Qay kunikim, kun jamoling Ko’rdi bu kuz, dilrabo. [10,71]</p>

The alliteration based on the repetition of the consonants “*k*” and “*q*” in the above verses served as an additional poetic “color”, appropriate tone and appeal to the lexical meaning.

Jackie Kay’s poem “*Darling*” is dedicated to the memory of Julia Darling, the poet’s best friend. The poet hopes that the readers will find comfort in reading these lines. Composed of four stanzas, four lines, this poem is written in freestyle. The poet skillfully uses several patterns of repetition and half-rhyme in the text, as well as good examples of perfect rhyme. In this, the poet mentions the theme of death. It means that the person who has just died will remain close to those who loved them in life, only to leave when the person is ready for them. The words “*smaller*” and “*self*” in the first line of the second stanza, and “*slip*” and “*skipping*” in the third line of the third stanza are crossed alliteration.

Another poetic figure is inversion. The poetic element of inversion is more common in verse than in prose. Inversion creates meter and rhyme in lines. Like all literary devices, the main function of inversion in prose or poetry is to help poets and writers achieve a stylistic effect, such as emphasizing a certain point or diverting the attention of readers from a certain point, etc. In poetry, inversions are regularly used to create rhythm, meter, or rhyme scheme in lines.[11]

<i>In English language</i>	<i>In Uzbek language</i>
<p>Not the following evening, I’ m dreaming in the <u>monocle of the moon</u>, <u>a sleeping Son the page of a bed</u> <u>in the tome of a dim room</u>, the rain on the roof, rhyming there, like the typed words of a poem.[12]</p>	<p>Qabrlar tug’iga mohtob egildi, yoritdi sargardon ellar yo’lini, u ilk bor Tangriga iymon keltirdi, qumlar qayrog’ida charxlab tilini. O’tdi asriy suron, bo’hron bahridan, sovut, qalqonidan yuvdi dog’larin. Jahongir ilkida tuproq qa’ridan ko’tardi avliyo-anbiyolarin. [13,42]</p>

Poet Carol Ann Duffy skillfully used inversion in this poem. It is in the above lines that the phrase “*I’m dreaming in the round glasses of the moon*” was inverted, and when breaking these lines, the poet came in handy and served for the smooth spread of melody. The melancholic mood in the poem rises and falls evenly, and the structure of the sentence plays an important role in imagining the path of the imagination. Instead of “*Not the following evening, I’m dreaming in the monocle of the moon*” in the first line of the first paragraph, it should be “*I’m dreaming in the monocle of the moon not the following evening*”. Inversion provided melodiousness and poetic content. And Askar Mahkam used inversion for smooth output of rhyme and poetic tone. The law of rhyming would be violated if the words of “*dog‘larin*” and “*anbiyolarin*” were not replaced by participles, the purpose of the poet was to ensure rhyme. Hence, inversion also serves for poetic tone.

If you look at the pages of modern Uzbek poetry, you can see that the figures of poetic syntax are harmonious.

<i>In English language</i>	<i>In Uzbek language</i>
I like to think that I’m a sort of poet For our times. My shout. Know what I mean? I’ve got a special talent and I show it In punchy haikus featuring the Queen. DIPLOMAT IN BED WITH SERBO-CROAT. EASTENDERS’ BONKING SHOCK IS WELL- OBSCENE.[14,18]	Temuriy esam-da, Mirzo esam-da, men – banda, men – banda, men – banda... Yo Rabbiy, ilkimda paymona – to‘ldir, ko‘ngildek labolab bo‘lsin-da, sinsin, Yo Rabbiy, to‘rt yuzu qirq to‘rt so‘ngagim harbalarda singuncha senga sig‘insin![15,4]

Inversion, anaphora and ellipsis can be observed in the above English verses. If the repetition of the personal pronoun “Men” (personal pronoun “I”) is an anaphora, Know what I mean? An example of ellipsis is the omission of the interrogative ‘You (know)’ or “do” (what do I mean?) in a sentence. In the sentence “In punchy haikus featuring the Queen” an inversion can be observed. Based on the syntactic rules of the English language, the structure of SVO (possessive + participle + complement) has changed, in this case it can be replaced by *The Queen featuring haikus in punchy style*. Uzbek verses taken from the epic “Tavajjuh” can be called monologues of Babur. In this, ellipsis, silence, rhetorical appeal, and anaphora come together. The ellipsis is unique: “*men – banda, men – banda, men – banda...*” (“I am a slave, I am a slave, I am a slave...”). “Men” (“I”) - subject, “banda” (“slave”) - is noun-predicate. In this case, the systematic occurrence of ellipsis served to emphasize the poetic idea and once again highlight the fact that a person is a slave. This also shows the individuality of the poet’s style. “*Yo Rabbiy*”(“*O Lord*”) was both a rhetorical appeal and an anaphora at the same time. The lyrical hero asks the Creator that the first thing he has is filled to his heart’s content.

Conclusions and suggestions.

Firstly, poetic syntax is a unique direction in the intersection of literary studies and linguistics. Syntax refers to the structure of a sentence in a language, while poetic syntax refers to the structure of a poem. Poetic syntax consists of several elements. Through them, the emotionality and imagery of the artistic text emerges. The Uzbek literary scholar T. Boboyev classified the internal manifestations of poetic syntax.

Secondly, it is observed that the anaphora used in modern English poetry achieves the emotionality of thought and is also the basis for inversion. According to their structure, they have lexical and syntactic forms. In this respect, anaphora served to emphasize the object of the image, to reflect the mental state, intense anguish, and feelings of sadness. In English poetry, it is observed that personal pronouns, prepositions, adjectives, word combinations have become anaphora. It should be noted that in modern English poetry, repetitions have the function of consolidating and unifying the lines.

Thirdly, in modern Uzbek poetry, as the words in ellipsis pass from verse to verse, the number of words decreases and forms a geometric shape, they come in an organized manner, and

emphasize the poetic thought. Anaphoric words are loaded with basic meanings. Rhetorical appeal and rhetorical questions expressed the psyche of the lyrical hero. At the same time, the fact that one word is both a rhetorical appeal and an anaphora at the same time is noticeable as a characteristic update of the poetic syntax of modern poetry. Thus, the harmony of elements of poetic syntax in modern Uzbek poetry served to improve poetic thought.

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Sadriddin Ayniyning “Tahsib us-sibyon” asari Sharq didaktik adabiyoti an’alarining XX asrdagi betakror davomidir. Unda bola tarbiyasiga oid bugungi kun uchun ham ibrat bo‘ladigan hikmatga boy fikr-qarashlar aks etgan.

Aziz jurnalxon! Biz jurnalimizning dastlabki sonidagi kitob bilan muloqot sahifasini donishmand ijodkorning Shu asaridagi ma’naviy-axloqiy parchalar bilan boshlashni lozim topdik. Bu sahifa “Ayniy o‘qishlari” uchun o‘ziga xos dastur vazifasini o‘tashiga ishonamiz.

“Таҳсиб ус-сибён” ҳикматлари

ХОНАНДАИ АЗИЗ!

Агар ҳар як талаба, донишчӯ ва падару модари «Таҳзиб-ус-сибён»-и устод Айниро дастури зиндагии ҳаррӯзаи худ нагардонад, дар чахлу нодонӣ хоҳад монд ва димор дар рӯзгорашон давом хоҳад намуд. Мутолиаи ин дастури таълимӣ ва ахлоқии устод Айни ба ҳар як фарди кӯчак, миёнсол ва пир фарз, зарур ва шарт аст.

БАЧАИ ТАРБИЯТДИДА

Ҳар бача, ки тарбият дида бошад, бисёр баодоб мешавад. Хӯроку пӯшокашро покиза медорад. Аз таом хӯрдани пеш ва дам сонӣ дасташро мешӯяд. Нохуни дасту пояш ҳамеша гирифтагӣ мебошад. Либосашро чиркин намекунад. Эҳтиёт карда мепӯшад, ба чангу хок олуда намекунад. Ҳама вақт баодоб гап мезанад. Асло дурӯғ намегӯяд. Ҳамеша ростқавл мебошад.

БАЧАИ БООДОБ

Бачаи боодоб дар мактаб рафтан ва омадан бисёр боодоб роҳ меравад. Ба дари хонаҳои мардум ва ба дӯконҳо ва тирезаҳояшон нигоҳ карда намеистад. Дар роҳ худаширо ба ҳар кас машғул – саргардон намекунад. Ба ҳар касе ки вохӯрад, салом медиҳад. Мардҳои пир, занҳои кампирро масҳара намедоранд, онҳоро бисёртар иззат мекунад.

Мисраъ:

Иззати пир кунӣ, пир шавӣ.

ПАДАРУ МОДАР

Падару модарро иззат кардан, онҳоро бисёр бузургу калон доништан, аз гуфтаи онҳо набаромадан, суханашонро рад накардан, ҳамеша дар ҳама кор ризои онҳоро чустан ба ҳар кас лозим аст. Падару модар дар тарбияти мо бисёр машаққатҳо кашиданд ва ба хуни чигар парвариш намуда калон карданд. Ба синни ҳафт солагӣ ба мактаб фиристоданд. Аълон моён ба мактаб мехонем, ҳеч ғам надорем. Хӯроку пушоки моро онҳо тайёр мекунанд. Акнун моёнро лозим аст, ки қадри падару модарро донем, онҳоро бисёр иззат кунем, бе ичозати онҳо ҳеч кор накунем.

МАКТАБ

Мактаб ҳоест, ки аз барои ғоидаи мо бино кардаанд. Ҷои ёд ғрифтани илм мактаб аст. Ҷои ёд ғрифтани одоб мактаб аст. Бас ба моён лозим аст, ки мактабро дӯст дорем. Ҳурмати мактабро нигоҳ дорем. Ба мактаб беодобӣ накунем. Асло аз мактаб нагурезем.

Рубойи:

Мактаб ба ту ёд медиҳад нлму адаб,
Мактаб зи ту мебарад ғаму ранчу тааб.
Як нуктаи мухтасар зи мактаб гӯям,
Одам нашавад касе, магар аз мактаб.

ОДАМИ БААҚЛ ВА СОҲИБИ БАХТИ БАЛАНД

Дар дунё бахтиёр он касе аст, ки соҳиби илм ва дониш бошад. Лоақал хонда ва навишта тавонад. Одами оқил ба тавфиқ ва соҳиби хулқи хуш мешавад. Ба ҳеч кор хиёнат намекунад. Ба чамъи мардум, ҳатто ба ҳайвонҳо, некӣ мекунад. Ҳеч касро озор намедиҳад. Ба мардум зарар ва захмат намерасонад. Ба моли мардум ҳаргиз хиёнат намекунад. Ба қадри имкон некӣ мерасонад. Ҳимматбаланд ва саховатпеша мебошад.

ХОНАДОНИ ХУШБАХТ

Хушбахт он касест, ки дар хонадони ӯ касе беилм ва бетарбият набошад. Ҳамаи афроди хонаводаи хушбахт соҳибони ахлоқи нек, ботамиз, некӯкирдор мешаванд. Бузургу саркори хонадони саодатманд ҳама авлод ва атбоашро илм ва дониш меомӯзад. Чизҳои ба дунё ва дин кор меомадагиро ёд медиҳад.

ҲИКОЯТ

Сайфиддин ва Саъид ном ду бародар буданд, ки ҳар ду дар як мактаб мехонданд. Сайфиддин ҳамеша чизҳои худро парешон мекард. Рӯзе дафтари худро ба рӯи хона бепарвоёна партофта буд. Саъид дафтари бародари худро сиёҳ кард. Пагоҳӣ ба мактаб муаллим дафтари Сайфиддинро айбнок дида ҷазо дод.

Шабона Сайфиддин ба модари худ аз Саъид шикоят карда гуфт: «Ба сабаби бадкирдории ӯ ман ҷазо дидам, бисёр хичолат кашидам».

Модараш гуфт: «Дар ин кор бародарат гунаҳкор нест, балки худат гунаҳкорӣ. Чаро ки ту ҳамеша чизҳои худро парешон мекунӣ ва сарришта наменамай. Агар дафтару китоб ва соири асбоби мактабро ба дасти худ сарришта куни, касе ба чизи ту ҳалал расонида наметавонад. Масал аст, ки: «чизи худро эҳтиёт кун, ҳамсоятро дузд магир!»

**Саҳифа филология фанлари доктори (DSc),
профессор Қ.Р.Тўхсанов томонидан тайёрланди.**

ФИЛОЛОГИЯ ИЛМИДАГИ ЯНГИ ҚАДАМЛАР

Adizova Niluafar Istamovna БухДУ профессори, педагогика фанлари номзоди Дилором Йўлдошева илмий раҳбарлигида 10.00.01 – О‘zbek tili ixtisosligida “Erkin Vohidov dostonlarining lingvostilistik va milliy-madaniy xususiyatlari” mavzusidagi falsafa doktori (PhD) dissertatsiyasini Buxoro davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/04.06.2021.Fil.72.09 raqamli Ilmiy kengashda (2023-yil 23-mart) muvaffaqiyatli himoya qildi va O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining 2023-yil 5-maydagi 337/1-son qaroriga muvofiq filologiya fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasiga sazovor bo‘ldi.



Iqtidorli olim va ilmiy rahbarni bu yutuq bilan qutlaymiz. Ularning keyingi ishlarida yuksak parvozlar tilaymiz.

Muqimova Gulnora Rashidovna filologiya fanlari doktori (DSc), professor Yoqub Saidov ilmiy rahbarligida 10.00.01 – O‘zbek tili ixtisosligida filologiya fanlari bo‘yicha “Fitomorf metaforalarning lingvopoetik, lingvokulturologik xususiyatlari va leksikografik talqini” mavzusidagi falsafa doktori (PhD) dissertatsiyasini Buxoro davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/04.06.2021.Fil.72.09 raqamli Ilmiy kengashda (2023-yil 23-mart) muvaffaqiyatli himoya qildi va O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining 2023-yil 5-maydagi 337/1-son qaroriga muvofiq filologiya fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasiga sazovor bo‘ldi.



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Navruzova Muyassar G‘aybullayevna BuxDPI dotsenti, filologiya fanlari bo‘yicha falsafa doktori (PhD) N.I. G‘aybullayeva ilmiy rahbarligida 10.00.01 – O‘zbek tili ixtisosligi bo‘yicha “O‘zbek folklori tilida tibbiy birliklarning etnolingvistik va lingvopoetik ifoda xususiyatlari” mavzusidagi falsafa doktori (PhD) dissertatsiyasini Buxoro davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/04.06.2021.Fil.72.09 raqamli Ilmiy kengashda (2023-yil 24-mart) muvaffaqiyatli himoya qildi va O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining 2023-yil 5-maydagi 337/1-son qaroriga muvofiq filologiya fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasiga sazovor bo‘ldi.



Iqtidorli olim va ilmiy rahbarni bu yutuq bilan qutlaymiz. Ularning keyingi ishlarida yuksak parvozlar tilaymiz.



Bozorova Gulmira Zayniddinovna BuxDU professori, filologiya fanlari doktori (DSc), professor Mehriniso Abuzalova ilmiy rahbarligida 10.00.01 – O‘zbek tili ixtisosligida filologiya fanlari bo‘yicha “O‘zbek tilida pleonastik birliklarning lingvopragmatik xususiyatlari” mavzusidagi (filologiya fanlari bo‘yicha) falsafa doktori (PhD) dissertatsiyasini Buxoro davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/04.06.2021.Fil.72.09 raqamli Ilmiy kengashda (2023-yil 24-mart) muvaffaqiyatli himoya qildi va O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining 2023-yil 5-maydagi 337/1-son qaroriga muvofiq filologiya fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasiga sazovor bo‘ldi.

Yosh olim va ilmiy rahbarni bu yutuq bilan qutlaymiz. Ularning keyingi ishlarida yuksak parvozlar tilaymiz.



Xojiyeva Maxfirat Yusupovna BuxDU dotsenti, filologiya fanlari nomzodi Saida Nazarova ilmiy rahbarligida 10.00.01 – O‘zbek tili ixtisosligi bo‘yicha “O‘zbek tili so‘z birikmalarida shaxs tavsifi (substansial va sotsiopragmatik aspektlarda)” mavzusidagi falsafa doktori (PhD) dissertatsiyasini Buxoro davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/04.06.2021.Fil.72.09 raqamli Ilmiy kengashda (2023-yil 25-mart) muvaffaqiyatli himoya qildi va O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining 2023-yil 5-maydagi 337/1-son qaroriga muvofiq filologiya fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasiga sazovor bo‘ldi.

Yosh olim va ilmiy rahbarni bu yutuq bilan qutlaymiz. Ularning keyingi ishlarida yuksak parvozlar tilaymiz.



Sharipova Maftunaxon Jamshid qizi BuxDU professori, filologiya fanlari doktori (DSc), professor Bibish Jo‘rayeva ilmiy rahbarligida 10.00.01 – O‘zbek tili ixtisosligida bo‘yicha “Chorva nomlari asosida shakllangan o‘zbek xalq maqollarining lingvopoetik va uslubiy xususiyatlari” (“Qo‘y” lug‘aviy-ma‘naviy guruhi asosida)” mavzusidagi falsafa doktori (PhD) dissertatsiyasini Buxoro davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/04.06.2021.Fil.72.09 raqamli Ilmiy kengashda (2023-yil 25-mart) muvaffaqiyatli himoya qildi va O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining 2023-yil 5-maydagi 337/1-

son qaroriga muvofiq filologiya fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasiga sazovor bo‘ldi.

Yosh olim va ilmiy rahbarni bu yutuq bilan qutlaymiz. Ularning keyingi ishlarida yuksak parvozlar tilaymiz.

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