



LEXICAL REPETITIONS IN THE POETRY OF USMON AZIM

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Abstract. Artistic and visual means play an extremely important role in drawing the attention of students to the events that have found their artistic expression in poetic speech and in revealing the poetic value. In particular, through lexical repetitions, the imagery becomes more vivid, the artistic and stylistic meaning increases, the poet's current mental state and experiences, growth and changes in his complex nature, and most importantly, the artistic-aesthetic, psychological rediscovery of the world. is mounted. Types of repetition such as anaphora, repetition, repetition, epiphora are also an integral and important link of the poet Usman Azim's poetry. Similarly, repetition is the only tool of artistic conditioning and allows the poet to understand the essence of the literary world, the conflict between words and spirit. If the poet aims to create an artistic expression of the essence of the universe and man in general, he will definitely pay attention to the existing reality and content carefully. In this article, the linguopoetic features related to lexical repetitions in Usman Azim's poetry are studied, and the importance of lexical repetitions is discussed in it. Usman Azim's poems serve as illustrative material of the article.

Keywords: lexicon, words, word forms, anaphora, repetition, repetition, epiphora, repetition, repeated words, etc.

Introduction.

In world linguistics, the emergence, formation, and development stages of national languages have been studied in various aspects. Lexemes, which are the main means of research in any science, their linguistic nature, sources of occurrence, methods of formation, types of lexemes according to their structure, phenomena of synonymy, homonymy, antonymy in them, and the relationship between the meanings of words are among the main issues in linguistics. became one.

Uzbekistan's achievement of independent national development has had a positive effect on all spheres of society's life, in particular, on the restoration of national and cultural values. The enrichment and development of the Uzbek language lexicon was also connected with the opportunities created by independence. At the same time, a number of studies were conducted in Uzbek linguistics aimed at determining the Turkic nature of our language. In particular, S. Karimov's "Artistic style of the Uzbek language" [3, 292], M. Muhiddinov, S. Karimov "Gafur Ghulom's poetic skills" [5, 126], G. Muhammadjonova "The end of the 80s "Linguopoetic study of Uzbek poetry of the early 90s" [6, 25], S. Boymirzayeva "Linguostylistic study of Oybek prose" [1, 23], M. Yaqubbekova "Linguopoetic features of Uzbek folk songs" [16, 27], B. Yoldoshev, Z. Shodiyev Issues of linguopoetic research of the "Horizon" trilogy" [10, 126], D. Shadiyeva "Linguopoetics of Muhammad Yusuf's poetry" [10, 126], M. Kasimova "Linguistic features of the individuality of artistic speech (On the example of Togay Murad's



works)" [19, 23], M. Yoldoshev "Linguopoetic study of the literary text" [11, 313], S. Maksumova "Expression of connotativeness in the works of E. Vahidov" [7, 25], Sh. Tashkhujayeva "Linguopoetics of the works of Erkin Azam" [12, 174], S. Umirova "Linguistic tools and poetic individuality in Uzbek poetry (on the example of Usman Azim's poetry)" [16, 137], researches were created. As the object of the research work, the poems given in Usman Azim's book "Saylanma" [14, 400], published in 1995, are analyzed.

Object and methods.

The object of research is Usman Azim's poems. The research used the following methods of scientific analysis: linguistic description, system, statistical, contextual analysis methods. The method of linguistic analysis was used in the analysis of scientific literature on the research topic. Contextual analysis is widely used in the study of the characteristics of the reflection of the meaning of lexemes in Usman Azim's poems.

Results and analysis.

The dialectic of emotions is more visible in the poems that form the third link of the lyric-composition series. The idea that comes from the essence of such a poem can be compared to the collision of two flint stones. The poet, who puts forward a certain idea at the beginning of the poem, in the following places introduces a second idea that is opposite to the previous one or slightly different from it (in lyrical poetry, thought comes from feeling, feeling it is worth mentioning that it comes inseparable from thought). Their collision, figuratively speaking, creates such a poetic spark that in its light the idea of the poem acquires a new shine and a new appeal. This is a very general scheme characteristic of the third link of the lyric-composition series. But within the framework of this general scheme, within these general limits, its countless forms and countless variations apply, which can be distinguished as simple and complex as desired [2, 197]. It seems that in the lyrical composition, the connection of each word along the general logic - from rhythmic fragments to lexical repetitions - serves the realization of a single idea. As a result, it becomes clear that the image-lyric-composition is aimed at the perception of these aspects. Figurative thinking is naturally associated with the use of lexical repetitions. Skill and stylistic tools are integral parts of any poetic mood.

Discussion.

In Russian linguistics, repetitions are being studied in various aspects in the following directions: 1. Poetic style and feature of oral speech. 2. The component of oral speech. 3. Word, word forms and thought in the text [12, 174]. The mentioned issues are also observed within the framework of Uzbek poetry.

Academician A. Hojiyev notes: "According to whether the components have independent meaning or not, repeated words are divided into three types: 1) words with both components having independent meaning; 2) words with one component having an independent meaning; 3) words whose two components do not have independent meaning. [20, 53] The use of the same types of lexical repetitions in the poetic text is often observed. In Usman Azim's lyrics, it is often observed that repetitions occur in pairs and in combination (given in uzbek):

Tarix sharobin *limmo-lim* to‘ldir,
Har tarafga oqsin boshimiz.
Bir lahzaga g‘ashlikni o‘ldir,
Bir lahzaga tinsin yoshimiz [14, 400].

Lexical repetitions in the poem reflect the restless mood of the poet, the severity of life's trials, and the eternality of love. The logical emphasis given to one moment helped the poet to express his pain and suffering, the value of hopeful people, and the great happiness of living happily for a moment. A sense of the value and worth of a life given for a moment to live is heightened by the repetition of a moment. The philosophy of life and the topic of life were a special red thread in the poet's lyrics (given in uzbek):

G‘am selini tun-kun ichib o ‘tding sen,
Kishanlarni uzib, yechib o ‘tding sen,
Ko‘z yoshlarni ichib-ichib o ‘tding sen –
To ‘xta-ya, to ‘xtagin umrim karvoni.

Orzular o‘tlarda yonib ketdilar,
Shamollar kullarni olib ketdilar –
Hatto kullari ham g‘olib ketdilar –
To ‘xta-ya, to ‘xtagin, umrim karvoni [14, 403].

This poem evokes an impression as a lyrical hero's appeal to the life of the Yuryk in the series of struggles, hard tests of life, dreams and dreams. The caravan passes through places and places, and the caravan of the life of the lyrical hero rushes through gardens, mountains and stones, deserts and deserts, carrying the burden of life. The caravan of life is passing by very fast. The speed and intensity of the caravan movement can be understood through the repetition of the word "stop" used in the verses of the poem. It can be felt how important the repetition of the word stop in the form of special reinforcement (-ya) and imperative form (-gin) is to reduce the intensity of the caravan. The repeated use of the word stop in special grammatical and stylistic forms also indicates the ability and talent of the author to effectively use the language possibilities. -its content, artistic-aesthetic nature, melodiousness and impressiveness are also damaged. Such repetitions in poetic speech create an opportunity to vividly imagine the artistic landscape of reality, to deeply feel the experiences of the lyrical hero, to empathize with him. So, the repetition of words in poetic speech serves not only for form and tone, but also for a figurative image of objective reality, for a deep feeling of the poet's experiences, and for an insight into the spiritual world of the lyrical hero.

The poet created a unique repetition of words such as *o ‘tding sen*, *ketdilar*, *ichib-ichib*, *to ‘xta-ya*, *to ‘xta* etc. was able to create a vivid image and description sufficiently. The use of lexical repetitions in pairs and singly indicates the author's skills and findings.

Linguist B. Umurkulov, who conducted special research on poetic speech, notes: "The importance and relevance of separating poetic words as a lexical layer and its special study is:

a) a number of lexical tools used in poetry are rarely used in other genres;

b) poetic words have the feature of increasing artistic effectiveness, solemnity, imagery, and sometimes these features are not noticeable in other speech;

c) poetic words have emotional-imagery, poetic elation, and when used in other genres, the emotional-imagery of the word may weaken or not come out as in poetic speech;

g) poetic words have their own lexical-semantic, stylistic features, and these aspects are more revealed in poetic speech.

Accordingly, the question of the nature of the poetic lexicon, its semantic-stylistic features, its place in the literary language system, and its relationship with other language elements is a general linguistic issue" [15, 16].

Another important feature of lexical repetitions as a poetic word and tool is that by means of repetitions, the poet adds meaning to various images in the poem, deepens imagery, arranges rhythmic intonation, and ensures the consistency of a logical connection..

When it comes to this, it should be said that linguists Milman Perry and Albert Lord "I call a formulaic poem or half-verse, half-poem (polustishie) composed on the pattern of a formula. Repeating episodes and statements in a song are called themes... Each performance is an independent song. Bakhshi, the performer (skazitel) is the tradition itself and at the same time the individuality, the author. He is among the artists who create within the framework of tradition" [4, 15]. In fact, if we compare these views with the structure of the poetic text, the essence of the matter becomes clearer. In many poems of Usman Azim's Bakhshiyan series, it is clearly observed that lexical repetitions are aimed at ensuring the expression of the integrity of the plot and composition, orbism, and logical consistency. The poet's serious attention to the meaning-carrying layer of the text, the content plan, becomes more clear in the situations and images, which in many cases are realized with lexical repetitions:

*Bu yerda o'zлari uchun yig'lamas,
Bu yerda yig'latar birovning dardi.
Bu yerda birovning g'ami muqaddas,
Bu yerda tabarruk o'zganing qadri.*

*Teatr! Joningni o'ylamading hech,
Yonib bormoqdasan! Bag'ringda yong'in!
Barcha katta-kichik binolar har kecha,
Senga havas bilan boqishadi jim [14, 99].*

These verses belong to the poet's poem called "Theatre", in which the image of the real life in the theater, the experiences of people inside it, and the copied scenes of life are vividly expressed. The theater and its existence are perceived so logically that even here the exact repetition of the lexical repetition in the form of a compound at the beginning of each stanza attracts the reader and invites the reader to serious reflection, in a unique style and tone to the world of theater. brings in Also, it should be noted that the power and effect of the created lexical repetition in this poetic speech, the expression of pathos, tone and rhythm is provided on the basis of its exact, unchanged repetition at the beginning of each verse.

The effect of logical emphasis on word order is also reflected in modern Uzbek poetry. With its help, the author draws the reader's attention to the idea he wants to express in the poem. Sometimes this content is strengthened by repeating the stressed part in each verse. In the language of poetic works, the use of the phenomenon of inversion in the order of sentence fragments is intended to give a certain meaning to the sentence [8, 17]. In fact, one of the unique features of the poem is the use of logical emphasis. The theoretical-scientific basis of such emphasis is reflected in a number of studies carried out by scientists. The rhythm and imagery in any poem is clearly developed in the structure of that poem. In the work of Usman Azim,

the order of words and the harmony between rhythmic fragments also belong to the scope of our above considerations.

*Ohista-ohista yog‘adi yomg‘ir,
Ohista-ohista qo‘zg‘alar shamol.
Ohista-ohista to‘kar yumshoq nur,
Bulutlar bag‘ridan ko‘ringan hilol* [14, 39].

At the beginning of the verses of the poem, the repetitive form that is repeated gradually strengthens the emphasis and rhythm, and gives a special soft tone, restrained rhythm, and silence to the poetic speech. In this place, the poet wisely used the status of the word as an artistic word, loaded it with a unique poetic load, and was able to fulfill this task at an excellent level. The wind that begins to blow softly in the landscape of the poem, the rain that falls without pain, the moon that radiates its peaceful light is embodied in our imagination, the feelings that arise under their influence quietly descend into our hearts - all this is the result of gradual repetition.

We can observe that the topic of love, its interpretation and description are also shown in different angles in the poet's poetry. In the series of spiritual experiences and inner feelings of a person, there is love, love, visal, emigration, separation, parting, and pain. In the following verses of the poet, we encounter a special image of human emotions (given in uzbek):

*Umrinni bir olis ishqqa almashdim,
Qochdim xushyorlikdan, tushga almashdim.
Beqanot qalbimni qushga almashdim –
Sizsiz o‘tgan umrim bekor yorijon!
Ne baxtkim, yuragim bemor yorijon!* [14, 77]

In the verses of this poem, it is clearly observed that lexical repetitions such as almashdim and yorijon serve to reflect the tragic scene of the theme of love. At the heart of the exchange, the poet calls for the sharpening of any socio-psychological interpretation. As a result, logical emphasis and rhythm give the poem a special charm. It seems that traditional words deserve a special value and position in the language of poetry due to the fact that they fulfill a specific artistic-aesthetic, stylistic task. Therefore, traditional words are important in poetic speech not only as a lexical unit, but also as a stylistic element. The stylistic classification of many lexical tools is also related to poetic semantics. In this respect, some poeticisms used according to their traditional meaning in modern poetry language are characteristic [15, 16]. In fact, from the poet Usman Azim's frequent use of words such as yondim, kuydim, olov boldim, it is understood that the role, importance, and function of traditional poeticisms in all poetic genres and styles are highly appreciated. After all, the poet does not just include words and phrases such as burning, burning, becoming a fire in the composition of the poem, but also ensures that the poetic speech is meaningful, artistic and stylistic, impressive, melodious, and attractive, as well as the figurative scene. also applies in order to enhance artistically and aesthetically:

*Bu uyda yashashar bir-birin poylab,
Bunda ezgu tuyg‘u qovjirar pinhon.*

*Bunda faqat charchoq kezadi yayrab,
Bunda uvalanib boradi inson.*

*Bunda bir burchakda tishlab labini,
Tegrasiga boqar jiddiy, beshafqat –
Shu uyning bo‘lajak odil qotili,
Shu uyning o‘zida tug‘ilgan nafrat.*

When used in the lines of the poem, it can be felt that the harmony of the lexical repetitions with the logical emphasis and rhythm of the poem was revealed, and served to understand the main motive - hatred. The sadness and mental suffering behind hatred, sufferings and pains can be seen through the description of the images in the poet's lines and the use of repeated forms. In the image of the house at the heart of the repeated words, the human body and the struggle of knots going on inside it, the defeat of good feelings, the cold attitude of murderous, merciless hatred and its victory are embodied. The poet directs the rhythmic inversion of the general spirit and mood to a single aesthetic center through lexical repetitions. At the same time, he allows his inner experiences to emerge as a separate phase.

Classification of lexical repetitions related to color. In Usman Azim's poetry, there are many lexical repetitions related to color and image. It is also noted that colors in nature have a special meaning and content expression in artistic communication and poetic speech. In particular, white, black, green, yellow, blue, and red colors express youth, love, romance, beauty, beauty, and the emotional state of the lover. appears as an aesthetic tool, it also serves to ensure the attractiveness of poetic speech and images:

*Ko‘zing qaro sening, qoshlaring qaro,
Yuzlaring oq sening, kulishlaring oq.
Qo‘lingdagi ta’na toshlaring qaro,
Menga g‘amgin boqib turishlaring oq.*

*Unutishing qaro, hijroning qaro,
Sog‘inching oppoqdir, xatlarining oppoq.
Qarodir yurganining, o‘ch-mehring qaro,
Menga tashlab ketgan dardlaring oppoq [14, 85].*

The poet's poem "Graphics" was very popular at the time. It was recognized by scientists and literary specialists that a new single-image thinking has entered Uzbek literature. On the basis of images related to color, human body and psyche, the poet logically emphasizes two aspects of life. In particular, the originality of the method of using black color against white in the antithesis method is a proof of the poet's unique poetic skill. Repetition of white and black qualities in the middle and at the end of the stanzas provides unique musicality, rhythm and melodiousness. also created an opportunity to imagine. By repeating the white word in white form and the black word in black form in various places, the intended special emphasis was ensured and the artistic spirit was added to the form and content expression of the verses of the poem.



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When examining the linguistic features of the literary text, it is considered appropriate to approach each event in it taking into account the concept of unity of space and time. Any work is created in relation to time and place. The language of the work on the historical theme includes lexical-grammatical units that clarify in what place and in what environment the events that carry the spirit of a certain time are taking place. The concept of the unity of space and time is not a characteristic of a work of art. It applies to any text view. Based on this principle, one of the diachronic and synchronic aspects should be chosen depending on the period in which the text was written, the topic raised in the text, and the nature of the text units [9, 100], - writes linguist M. Yoldashev.

The following should also be noted as part of the comments of linguist M. Yoldashev. First of all, in the first poems, Usman Azim used the definition of heavenly bodies more in the praise of the theme of love, and in his later poems, it is clear that he perceived the relationship between the spirit and the seasons. Secondly, it can be felt that the general picture of lexical repetitions in Usman Azim's poems serves to indicate the nature-society-human factor and to further strengthen the power of influencing feelings, to increase the melodiousness and musicality:

*Bir tomon qalblarda urushning dog‘i,
Bir tomon muzaffar el yalangoyoq.
Bir tomon quvonch-u,
Bir tomon og‘u.
Bir tomon o‘rog‘-u,
Bir tomon mashoq...
Inson shoshar edi,
shoshardi it ham.
Insonga bo‘lmaydi biroq tenglashib.
Yugurib dalaga
jo‘nardi odam
it borar edi
unga ergashib... [14, 129]*

On the one hand, the interpretation of nature and human relations, strong dramatism is more vividly expressed in lexical repetition. The exact repetition of the same unit at the beginning of the stanza at the beginning of each stanza is not just a repetition, it served to express both the content and the form. At this moment, within the scope of this concept, the dog's image of the dog in Navoi's ghazals is reminded of the man's desire to follow his dog. The reality of life and its appearance in the form of a dog and a man is manifested in the form of the barefootness of countries that are victims of wars, the dream of a comfortable life, hard work, the struggle of joy and worries. The main basis of the Uzbek poetic lexicon is the original Turkic words. Turkish words have been used in Uzbek poetry for centuries, and they are the basis for the creation of new words according to the rules of the language, increasing the weight of words of their own class in Uzbek poetry. Turkish words were rarely used in the early periods of Uzbek poetry. Because as a result of giving priority to the Arabic language, scientific and artistic works were written in this language during certain periods. The widespread use of original Turkish words in the language of poetry is related to Alisher Navoi's work. In modern

Uzbek poetry, Turkish words such as *bitmoq, bol, dudog', inju, nogoh, ochun, og'u, tegra, chechak, erur, yalov, yor, o'shal, qalb* are actively used [15, 10]. Therefore, in our poetry, Turkish and Uzbek words are mixed with Persian-Tajik and other language units. It should also be noted that words borrowed from Arabic and Persian-Tajik languages have already our native language has a stable place in the vocabulary and has been mixed with its own words of the Uzbek language. Turkish and Uzbek words and their importance make up a lot in the works of our great poets such as Usman Azim, Shavkat Rahman, Khurshid Davron. They are creators who have been nourished by the power of people and nation, national spirit and value, language and literature in their work, lived in them, found inspiration, were able to fly high, and were able to give great hope, confidence, and admiration to their students and readers. .

Ehtiyyotkor odam! Hey, ehtiyyotkor odam!
Yolg'on kerak joyda bir bor jasur bo'l,
Ta'zim lozim joyda bir bor mag'rur bo'l!
Sukut lozim joyda til bo'lsang netar?
Birovning g'amida sil bo'lsang yetar?

Ehtiyyotkor odam! Hey, ehtiyyotkor odam!
Uyquni asraysan – uyg'onolmaysan!
Yurakni asraysan – to'lg'onolmaysan,
Dardakashlar yurti bu, qara sog'i yo'q –
Sening yuragingning nega dog'i yo'q.

Ehtiyyotkor odam! Hey ehtiyyotkor odam!
Yaxshilarni yomon domiga tortdi.
Yomonlarni zamon komiga tortdi.
Tinch boqib dunyoga ayyor turibsan!
Bir yamlab yutishga tayyor turibsan!.. [14, 133].

The lexical (in place, if you are, if you are not, pulled, you are standing), syntactical repetitions in this poem (Careful man! Hey careful man, be brave for once) are manifested as a linguistic and artistic expression of the depth of the poet's philosophical and spiritual thinking. is happening These repeated units, which are located in different places in the composition of the verses of the poem, are artistically and stylistically effective and effective means of expressing the lyric hero's appeal, invitation, desire, grudge, etc. As a result of the definition and description of the phenomenon of a single person, we will learn about the character, character and purpose of this cautious person. This "cautious man" is a selfish, greedy, arrogant person, he is a self-interested, insensitive creature, he needs nothing but his own sorrow... In the consistency of figurative interpretations, there is rhythm and logical emphasis. the human being is the linguistic expression of this being. Silence indicates the possibility of making a logical point, if you have a tongue in the right place. There are many such poems in the poet's works. Traitors and villains of the era are critically interpreted and their true nature is revealed. Poetic syntax tools, called poetic figures of speech, are widely used in order to give visuality to a work of art. Rhetorical interrogative, ellipsis, gradation, clause, anaphora, epiphora, repetition, antithesis, etc., which are called syntactic figures since ancient rhetoric, are units of

artistic-poetic syntax. When thinking about the elements of artistic and poetic syntax of the Uzbek language, inversion (changed word order) has a special place. Inversion is a violation of the correct (proper) word order from a formal point of view, and from a functional point of view, it is a word order characteristic of poetic speech [8, 17]. In fact, the participation of these elements in the lexicon of poetic speech undoubtedly serves to increase the content and performance of art. There is no doubt that the lexical repetitions related to autumn and colors and tones in Usman Azim's artistic researches are aimed at understanding the social, spiritual and spiritual climate of a person:

Yulduzi yo 'q osmon yomon,
Kunduzi yo 'q jahon yomon.
To'ylarda yig'lagan yomon.
Vaqtida o'lмаган yomon.
Bahorsiz kelgan sel yomon,
Botirsiz qolgan el yomon.
Dalasiz dehqonlar yomon,
Bolasiz armonlar yomon [14, 197].

Conclusion.

Usman Azim's ability to use lexical repetitions, to use them appropriately and effectively, is certainly more vividly manifested in his poetry. Any lexical repetition takes on a certain artistic-philosophical, methodological load and moves in the structure of poetic speech, it is an effective tool for increasing poetic tone, figurative animation, as well as creating a philosophical-psychological mood, artistic-spiritual feelings, is considered a poetic phenomenon. These aspects allow a deeper understanding of the linguopoetic perception of lexical repetitions in the poet's lyrics. After all, only if the creator can ensure the place and rhythm of the words, sounds, and combinations in the construction of the poem in his bright points, as well as the content, artistic and stylistic consistency, the poetic speech will be impressive, the artistic images will be empty, and the observations will be unbiased. , the poetic tone is bound to be charming and charming.

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