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# Linguopoetic Interpretation of Precedent Units in the Poetry of Khurshid Davron

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**Abstract:** This article analyzes the linguopoetic features of precedent units used in the poetry of Khurshid Davron. It reveals the artistic and aesthetic functions of precedent names associated with historical figures, historical events, and historical places in the poet's works. The study examines the semantic, connotative, and associative potential of precedent units related to such historical personalities as Abdulla Qodiriy, To'maris, Mahmud Tarobiy, Boborahim Mashrab, Bobur, Namoz Botir, Mirzo Ulug'bek, and Shamil. The findings demonstrate that precedent units serve as important linguopoetic devices for expressing national memory, historical consciousness, and the ideas of freedom and independence in Khurshid Davron's poetry.

**Keywords:** precedent unit, precedent name, linguopoetics, historical figure, historical memory, national consciousness, connotative meaning, associative field, poetic semantics, Khurshid Davron's poetry.

## Introduction

In world linguistics, the issue of precedent units has been extensively studied within the fields of linguoculturology, psycholinguistics, and linguopoetics. Such units are distinguished by their ability to embody the historical memory, cultural experience, and national values of a particular people. In literary texts, precedent names play an important role in expressing the author's aesthetic intention, activating historical and cultural layers, and creating a specific associative field in the reader's consciousness [1].

In Uzbek poetry, the works of Khurshid Davron occupy a significant place in the artistic interpretation of historical memory and national identity. The poet actively employs precedent units related to historical figures, events, and places to convey ideas of national pride, freedom, historical consciousness, and spiritual heritage. In this respect, Khurshid Davron's poetry provides rich material for investigating the linguopoetic potential of precedent units [2].

The aim of this article is to identify the linguopoetic characteristics of precedent units used in Khurshid Davron's poetry and to analyze their role in shaping the semantics of literary texts as well as their aesthetic functions [3].

## Materials And Methods

The problem of precedent phenomena has been studied in Russian linguistics from both linguocultural and psycholinguistic perspectives. Within the linguocultural approach, scholars such as V.N. Teliya (1986), N.D. Arutyunova (1988), V.G. Kostomarov and N.D. Burvikova (1994), Yu.E. Prokhorov (1996), G.G. Slishkin (2000), N.F. Alefirenko

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(2010), and V.A. Voropaev (2009) investigated the classification of precedent units. The issues related to precedent names were examined by V.A. Voropaev (2012), V.M. Shaklein (2012), E.A. Fleisher (2014), and M.L. Kovshova (2019). Psycholinguistic aspects of precedent phenomena were explored by Yu.A. Sorokin (1997), N.S. Panarina (2017), N.V. Bubnova (2019), and other researchers.

In Uzbek linguistics, D. Khudoyberganova was the first scholar to investigate precedent units in her monograph *Anthropocentric Study of Text*, thereby stimulating a series of subsequent studies in this field. Khudoyberganova emphasizes that precedent units may occur in the forms of precedent names, precedent utterances, and precedent texts. According to their sources, they can be associated with literary and religious texts, well-known and remarkable events, myths, legends, fairy tales, anecdotes, and films. Such units function as important means of preserving and transmitting cultural knowledge, historical memory, and national values within discourse.

### Results

Precedent units associated with historical figures occupy an important place in Khurshid Davron's poetry as linguopoetic devices expressing the ideas of national independence, freedom, and historical memory. The poet artistically interprets the people's aspiration for a free and independent life through the images of historical personalities whose names have been preserved in the pages of history and whose courage, intellectual achievements, educational activities, and heroic qualities have survived in collective memory through legends and folk narratives. In this regard, the names of historical figures in his poems function not merely as nominative units but also as precedent phenomena embodying specific national and cultural information [4]. By recalling the past, the poet encourages his contemporaries to become worthy successors to the legacy of their ancestors. His statement, "The future is hidden in history; the more often one returns to the past, the closer one comes to the future," reflects the inseparable connection between history and the future.

During a period in which nearly 130 years of colonial policy resulted in the weakening of national identity and historical memory, the appeal to historical heritage emerged as one of the most important means of awakening national consciousness. From this perspective, the 1970s witnessed a growing interest in historical themes within Uzbek poetry. Khurshid Davron occupies a distinctive place in this literary process. In his poetry, precedent units related to historical figures, historical events, and historical places constitute a dominant poetic layer. Through these units, the poet artistically and aesthetically interprets the concepts of national identity, historical memory, and freedom, transforming historical experience into an important source of cultural and spiritual reflection [5].

The poetry collection *Tungi bog'lar (Night Gardens)* contains ten poems dedicated to historical figures, including "1231 yil 16 avgust" (*August 16, 1231: The Day Jaloliddin Manguberdi Died*), "Namoz haqida qo'shiq" (*Song about Namoz*), "Botir Namoz o'limi" (*The Death of Botir Namoz, June 3, 1907; the movement led by the renowned Namoz Pirimqul o'g'li had openly assumed a political character, according to History of the Uzbek SSR*), "Alisher Navoiy", "Bibixonim" (*Bibi Khanum*), "Eski shahar" (*The Old City*), "Samarqandda tong ottirib" (*Watching the Dawn in Samarkand*), "Ulug'bekning qasosi" (*Ulugbek's Revenge, October 27, 1449*), "Shiroq" (*Shirak*), and "Behzod" (*Kamoliddin Behzod*) [6].

Some of the poems mentioned above were published without titles; therefore, in this study, their opening lines have been adopted as titles. In addition, several poems, particularly those dedicated to Namoz Botir, were republished in different collections, including *Tungi bog'lar (Night Gardens)*, *Qaqnus (Phoenix)*, and *Bolalikning ovozi (The Voice of Childhood)*. However, poems sharing the same title do not necessarily convey the same content. For instance, the poem entitled "Alisher Navoiy" in *Tungi bog'lar* differs in content and artistic conception from the poem bearing the same title in *Bolalikning ovozi*. This suggests that Khurshid Davron consistently used the title "Alisher Navoiy" for different

poems dedicated to the great historical figure, while developing distinct thematic and artistic interpretations in each work [7].

### Discussion

In Khurshid Davron's poem "*Qodiriyning so'nggi surati*" (*Qodiriy's Last Portrait*), the name of Abdulla Qodiriy functions as a precedent unit that represents not only a specific historical figure but also the fate of the nation, the struggle for justice, and spiritual resilience. In the poem, the phrase "*Qodiriyning so'nggi surati*" expands beyond its denotative meaning and acquires a symbolic significance. The lexeme *surat* ("portrait") refers not merely to the writer's physical appearance but also serves as a poetic image embodying his spiritual legacy, literary views, and contributions to the nation. As a result, the precedent name and its associated units generate a strong connotative meaning, contributing to the expression of the lyrical hero's emotional experiences. In the following lines [8]:

If I encounter mistakes on my path,  
If the sorrows of my people torment me,  
I come to seek refuge from you,  
O Qodiriy's last portrait.

In these lines, the stylistic device of apostrophe is employed, establishing a dialogic relationship with the "portrait," which is represented as an inanimate object. This device expands the semantic potential of Qodiriy's image within the literary text, elevating it to the level of a source of spiritual support and moral guidance. Thus, the associative field formed around the precedent name becomes a linguopoetic means of expressing national memory and historical consciousness [9].

In the poem "*Afrosiyob xotirasi*" (*Memory of Afrasiyab*), the precedent toponym *Afrosiyab* functions not merely as a reference to a historical place but also as a symbolic unit representing the historical memory and cultural heritage of the people. Within the poem, the images of Samarkand and Afrasiyab become semantically interconnected, creating a contrast between the present condition of the historical site and its former glory. As a result, semantic components associated with nostalgia, loss, and historical memory are activated within the text [10].

In a number of his poems, Khurshid Davron refers to precedent units associated with historical figures even beyond the central theme of the work, employing them as a means of artistically expressing the social and spiritual problems of his time. In such cases, precedent names function not only as references to particular historical personalities but also as linguopoetic devices conveying the author's aesthetic position and attitude toward the realities of his era. For instance, in the poem "*She'riyat – bu qiyin ish emas*" (*Poetry Is Not a Difficult Task*), the use of the name *Tomyris* is not merely a reference to a historical figure; rather, it serves as a precedent unit that activates semantic associations of courage, perseverance, and national pride [11].

Like the hands of Tomyris,  
Cut by the sickle's blade in late autumn,  
The lines of my poem upon the paper  
Have left bloody traces in my heart.

In these lines, a contrast is established between the image of Tomyris and that of women enduring hardship in the cotton fields. As a result, the connotative meaning of the precedent name is expanded, juxtaposing the image of a historical heroine with contemporary social reality. Through this device, the poet intensifies the depiction of the harsh working conditions experienced by women during the colonial period [12].

In the poem "*Afrosiyob devoridagi ko'zlar*" (*The Eyes on the Wall of Afrasiyab*), the names *Alp Er To'nga* and *Mahmud Tarobiy* function as precedent units that contribute to the restoration of historical memory. Within the text, these names signify more than historical personalities; they become symbolic representations of national liberation, justice, and resistance. In particular, the image of Mahmud Tarobiy artisticizes the concept of an

individual who struggled for historical truth and the interests of the people. Consequently, the historical name acquires an associative meaning, encouraging readers to reflect on the spiritual continuity between the past and the present [13].

The name of a historical figure also carries a significant linguopoetic function in Khurshid Davron's poem "*Adabiyot – she'r, doston emas*" (*Literature Is Not Poetry or an Epic*). In the concluding part of the poem, the mention of *Boborahim Mashrab* reveals the semantic core of the text:

*Literature is not a worn-edged  
Manuscript preserved with care;  
Literature is the poet  
Boborahim Mashrab hanged on the gallows...*

Here, the name *Mashrab* functions as a precedent unit that serves to reveal the essence of literature itself. The poet presents literature not as a material legacy or a written source, but as the destiny of a creator willing to sacrifice himself for truth and faith. As a result, the image of *Mashrab* is interpreted as a symbol of free thought, spiritual courage, and self-sacrifice [14].

The name *Bobur* also occupies a prominent place among the precedent units with rich linguopoetic potential in Khurshid Davron's poetry. By associating the image of a song with the figure of *Bobur*, the poet activates semantic associations of longing, exile, and love for the homeland:

*Oh, this song!  
How could such sorrow and such light  
Be contained within a human body?  
This is not a song,  
It is the wandering Bobur  
Returning to his homeland.*

In these lines, the name *Bobur* does not merely evoke a historical figure. Rather, it becomes a poetic symbol of homesickness and spiritual separation. Through the phrase "*the wandering Bobur*," the poet universalizes the historical image, expressing the emotional state of individuals compelled to live far from their native land. Consequently, the precedent name *Bobur* becomes one of the principal linguopoetic devices that enhances the emotional and expressive impact of the poem.

Literary scholar Q. Yo'ldoshev, in his article "*Erk va g'urur ohanglari*" (*Melodies of Freedom and Pride*), offers the following assessment of Khurshid Davron's poetry [15]:

"Undoubtedly, the poet frequently turned to history because of his love for his nation and homeland. However, this was not the only reason. He was dissatisfied with the present condition of his nation and country. Therefore, he often drew his themes from history. By reminding his compatriots of the glorious and majestic past of the Uzbek people, he sought to awaken those who had become accustomed to subjugation - and had even reached the point of taking pride in it. He wished to remind them of who they truly were and to revive their sense of national dignity" [16].

Indeed, precedent units associated with historical figures in Khurshid Davron's poetry serve to express the ideas of national awakening, freedom, and independence. In particular, the image of *Namoz Botir* is interpreted as a symbol of national heroism, courage, and the struggle for liberation.

In the poem "*Botir Namoz o'limi*" (*The Death of Botir Namoz*), the name *Namoz Botir* functions as a precedent unit that goes beyond merely recalling a historical figure. It acquires a symbolic meaning representing resistance to colonial oppression:

*While men lay inhaling  
The fragrance of flowers and women,  
Botir Namoz went out into the streets  
In search of death.*

In these lines, a poetic opposition is created between the image of Botir Namoz and the indifferent segments of society. The phrase “*went out in search of death*” is a metaphorical expression that intensifies the hero’s courage and further enriches the connotative meaning of the name *Namoz Botir*. As a result, the historical figure is transformed into a symbol of selfless devotion to the cause of national liberation. In the subsequent part of the poem, the poet turns to the image of the dark night:

O dark night embraced by the summer heat,  
 O silent land!  
 Hide and swallow your horseman  
 Who never ceased crying, “My homeland!”

In these lines, the image of the night is portrayed through the device of personification. The poet enters into a dialogue with the night, depicting it as a protective force capable of sheltering the hero. As a result, the associative field surrounding the name *Namoz Botir* expands, and the historical figure is transformed into a symbol of the struggle for national freedom. The same idea is further developed in the poem “*Namozni yov o’ldirgan tunda*” (*On the Night When Namoz Was Killed by the Enemy*):

On the night when Namoz was slain by the enemy,  
 The villages slept soundly,  
 Having eaten their fill in the teahouses,  
 Scattering grains of rice in every direction.

In these lines, the contrast between the image of Namoz Botir and the indifference of the people is intensified even further. By portraying the hero’s tragic fate, the poet emphasizes the importance of historical memory. Consequently, the name *Namoz Botir* functions as a precedent unit expressing national consciousness and civic responsibility [17].

In Khurshid Davron’s poem “*Padarkush*” (*Patricide*), precedent units associated with historical figures acquire a moral and philosophical dimension. The central figures of the poem are Mirzo Ulug’bek and his son Abdullatif. However, the image of Abdullatif is employed in a broader sense than that of a specific historical individual, becoming a symbol of betrayal, spiritual decline, and disregard for historical memory. In this respect, the name *Abdullatif* transcends its status as an individual historical figure and rises to the level of a generalized symbolic image.

Could he have known that no deed ends well  
 For one who slays his father and his brother?  
 As Nizami once declared:  
 Six months later,  
 He would lose the throne of his kingdom.

In these lines, the precedent names *Ulug’bek*, *Abdullatif*, and *Nizami* create a broad associative field connected with justice, morality, and historical accountability. Through the tragic fate of Abdullatif, the poet conveys the idea that betrayal and violence inevitably lead to downfall. Thus, historical figures are transformed into linguopoetic symbols that express universal ethical values and preserve the continuity of historical memory.

In these lines, the name *Mirzo Ulugbek* functions as a precedent unit activating the semantic components of science, enlightenment, and creative achievement, whereas the image of *Abdullatif* is positioned in opposition to these values. As a result, the poem constructs a moral conflict grounded in a historical event. From a linguopoetic perspective, such opposition expands the semantic potential of historical names and enhances the expressive power of the work [18].

The dialogic discourse formed through the image of Mirzo Ulugbek provides an artistic interpretation of the historical event. Ulugbek’s repeated rhetorical question, “*Could he have asked?*”, serves not only to condemn Abdullatif’s betrayal of his father but also to evaluate attitudes toward national values and the legacy of the ancestors. This

rhetorical construction strengthens the emotional and expressive impact of the text and encourages readers to engage in reflection.

Ask him—would my beloved son have known?  
If he does not know, it is not too late to learn.  
In this world and in the next,  
No one but his father will forgive him.

In these lines, the lexemes *father* and *son* extend beyond their literal meanings and acquire symbolic significance. The image of the father represents history, ancestral heritage, and national values, while the image of the son symbolizes subsequent generations and their attitude toward that legacy. In this way, the historical event is enriched with a broader philosophical meaning. A particularly significant linguopoetic image appears later in the poem in the form of the “*third man*”:

Then a voice emerged from the darkness:  
“One is a martyr, one is a murderer.  
But the third,  
The third - alas!  
Still lies asleep; that is you, heedless one!”

Here, a semantic opposition is created through the contrast between the concepts of *martyr*, *murderer*, and *the heedless one*. In particular, the lexeme *heedless* becomes the conceptual center of the poem, symbolizing indifference and apathy. Consequently, the historical event is presented not merely as an occurrence of the past but as a moral warning relevant to every era [19].

Yet though I cried out in grief and lament,  
Not a single person raised a voice.  
As if deaf of ear, concerned only for themselves,  
The world had become a land of such people.

The phrase “*deaf of ear*” employed in these lines has a metaphorical character and expresses the social and spiritual indifference of society. By depicting a historical event, the poet in fact draws attention to the problem of apathy in his own time.

Throughout the poem, the image of the *padarkush* (“*patricide*”) transcends the boundaries of an individual historical figure and acquires a generalized symbolic meaning. From a linguopoetic perspective, the lexeme *padarkush* rises to the level of a concept within the text, functioning as a collective symbol of forces that betray historical memory, national values, and the homeland. For this reason, the poet uses the generalized designation “*patricides*” to refer to those who distort history, destroy spiritual heritage, or act against the interests of the people. In the subsequent section of the poem, the names of Jadid intellectuals and fighters for national independence are introduced:

Qodiriy was executed, Cho'lpon was executed,  
Fayzulla Khojaev was disgraced.  
Fitrat and Behbudiy felt the blade upon their chests,  
Usmon Nosir died in the cold of Siberia.

In these lines, the names *Abdulla Qodiriy*, *Abdulhamid Cho'lpon*, *Fayzulla Khojaev*, *Fitrat*, *Behbudiy*, and *Usmon Nosir* function as precedent units associated with the tragic pages of national history. They evoke semantic associations of repression, injustice, sacrifice, and devotion to the nation. Consequently, these historical names transcend their nominative function and become linguopoetic symbols of collective memory and national suffering.

Thus, in the poem “*Father-killer*” precedent units related to historical figures appear as an important linguopoetic tool that serves not only to remind of historical truth, but also to form national memory, spiritual responsibility and civic position. In the next part of the poem, the image of “*father-killer*” becomes more generalized, moving away from the characteristics of an individual person and acquiring a socio-philosophical content. Linguopoetically, the lexeme “*father-killer*” rises to the level of a concept and is interpreted as a generalized symbol of the forces that betray national values, historical memory and

spiritual heritage. Therefore, the poet describes the concepts of "father-killer" and "batyr" on the basis of semantic opposition. In this case, the image of the batyr expresses the meanings of self-sacrifice, courage and patriotism, while the image of the father-killer embodies the meanings of betrayal, cowardice and spiritual decline.

*Don't worry, there are many cowards,  
They are all cowards, they are all cowards.  
And those who say "My homeland, you"  
There are more of them than there are of them.*

In these verses, an antithesis is created through the lexemes "padarkush" and "mard". As a result of this opposition, the ideological content of the poem becomes more clear, and the concept of patriotism takes on a central role. In Khurshid Davron's poem "Bobur", the name of Bobur appears as a precedent unit with a high level of linguopoetic potential. Through the image of Bobur, the poet artistically expresses the feelings of emigration, longing for the homeland, and national belonging.

*Zahiriddin, what kind of bargain is this,  
Turning towards the black emigration?  
Is it enough for your heart to be a good person –  
Leaving the homeland alive?*

In these verses, the combination of "black migration" acquires a metaphorical character, expressing not a simple migration, but a spiritual separation and mental anguish. The name Babur, in addition to information about a historical figure, activates associative meanings associated with the longing for the homeland. As a result, the connotative possibilities of the precedent name expand, and it rises to the level of a generalized lyrical symbol.

*Zahiriddin, look back,  
Look back, so that you are safe.  
After all, even in your dreams,  
You will probably see this land.*

In these verses, the lexeme "soil" is used as a poetic expression of the concept of the Motherland. In connection with the image of Babur, this unit reveals the meanings of historical memory, national belonging and loyalty to the country. In the poem "What the hero said before his death", precedent units associated with a historical figure also serve to express the ideas of national identity and independence. The references in the work to historical layers such as Manguberdi, Timurids and Baburs create a semantic connection between the past and the present. Thus, historical memory becomes a criterion for assessing modern reality.

*So there are still battles,  
God is my witness, my word is true:  
The sea, the gardens will not rise,  
The people will not rise.*

In these lines, the image of the people becomes the semantic center of the poem. The poet interprets the activity and historical responsibility of the people as the main factor of all changes. As a result, the image of the hero Bobon becomes a symbol of national revival and the struggle for independence. Academician Izzat Sultan, speaking about the issue of historicity in the drama, draws attention to the following instructive thoughts of Goethe: "For the poet, there is not a single historical figure: he wants to show his spiritual world and, for the sake of this purpose, sometimes congratulates historical figures and considers their names worthy of his works" [3;285].

Yanada konkretlashtirib aytadigan bo'lsak, ijodkor o'z davri dardlariga tarixiy shaxslar orqali davo izlaydi. Darhaqiqat, shoir tarixiy shaxslarni tarixiy voqealarni qayta hikoya qilish uchun emas, balki zamonaviy ijtimoiy-ma'naviy muammolarni yoritish vositasi sifatida qo'llaydi. Shu jihatdan pretsedent birliklar Xurshid Davron poetikasining muhim lingvopoetik komponentlaridan biri hisoblanadi.

In the poet's work, precedents associated with historical figures do not remain only within the framework of national history. For example, the image of Imam Shamil is also interpreted as a universal symbol of the ideas of freedom and liberty:

*Shamed in his own land,  
Having barely reached his own land,  
Shamil reached Medina,  
He lies awake in Medina...*

In these verses, the name Shamil, while signifying a historical figure, becomes a poetic expression of the fate of a person who fought for freedom and lived with longing for his homeland. As a result, the precedent name transcends national boundaries and acquires a universal meaning. Through the image of Shamil, the concepts of freedom, independence, and loyalty to the Motherland are artistically expressed, and the linguopoetic impact of the poem is enhanced.

### Conclusion

The analysis shows that in the poetry of Khurshid Davron, precedent units are one of the important semantic and linguopoetic components of the literary text. The poet uses precedent names related to historical figures, historical events and historical places not only as a means of providing historical information, but also as poetic units expressing the ideas of national memory, historical consciousness, will and freedom.

During the research, it was found that the names of historical figures such as Abdulla Qodiriy, To'maris, Mahmud Tarobiy, Boborahim Mashrab, Babur, Namoz Batir, Mirzo Ulug'bek, Imam Shamil create a strong connotative and associative meaning in the text. Through these precedent units, such semantics as courage, selflessness, enlightenment, patriotism, historical memory and national identity are activated. As a result, the names of historical figures go beyond the boundaries of individual historical images and rise to the level of generalized artistic images.

Also, Khurshid Davron, through precedent units, restores the spiritual connection between the past and the present, turning historical memory into a criterion for evaluating modern reality. Therefore, in the poet's poetry, precedent units appear not only as a means of enhancing aesthetic impact, but also as an important linguopoetic factor that shapes national consciousness and historical thinking.

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