

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT
O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY
DARAJALAR BERUVCHI DSc.03/30.12.2019.FIL.19.01.
RAQAMLI ILMIY KENGASH ASOSIDAGI BIR MARTALIK ILMIY
KENGASH**

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ADABIYOTI UNIVERSITETI**

ABDULLOYEVA KAMOLA MIRXON QIZI

**INGLIZ VA O‘ZBEK BADIY MATNIDA MUALLIF DISKURSIV SHAXSI
VOQELANISHINING KOGNITIV ASPEKTI**

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI**

Toshkent – 2025

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**Contents of dissertation abstract of the doctor of philosophy (PhD) in
Philological Sciences**

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по филологическим наукам**

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Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (291 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; www.tsuull.uz)

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Tadqiqot mavzusining dolzarbligi va zarurati. Jahon tilshunosligida tilni antropotsentrik paradigma asosida tadqiq etish globallashuv natijasi hisoblanadi. Diskursiv va lisoniy shaxsni o'rganish turli uslubiy vositalar, ayniqsa, badiiy tasvir asosida so'zlovchining motivlari va niyatlarini tahlil qilishni o'z ichiga oladi. Hozirgi tilshunoslikda diskurs hodisasi tadqiqi an'anaviy lingvistik tahlil usullaridan farqli ravishda yangicha yondashuvlarni talab qiladi. Tilga antropotsentrik yondashuv asosida amalga oshiriladigan tadqiqotlar materiallarining yanada boyishi, erishilgan natijalar hamda kelib chiqadigan xulosalarning ishonchli bo'lishi bilan chambarchas bog'liq. Bu esa, muallif va qahramon diskursiv shaxsini namoyon etuvchi lingvistik, uslubiy, pragmatik hamda kognitiv vositalarni hozirgi tilshunoslik doirasida chuqur tahlil qilish zaruratini kun tartibiga qo'ydi.

Dunyo tilshunosligida diskursiv shaxs ko'p bosqichli hodisa sifatida talqin etilib, unga ijtimoiy o'zaro ta'sir jarayonida doimiy ravishda o'zgarib turadigan moslashuvchan tuzilma sifatida qaraladi. Uning tavsifi murakkab bo'lib, kommunikativ xulq-atvor, kommunikativ vakolat va nutq tomonidan belgilangan modellarni qamrab oladi. Kommunikativ jarayonda kognitiv omil va diskursiv kompetensiyaga asoslangan motivatsion parametrlar namoyon bo'ladi. Diskursiv shaxs muayyan lingvistik vositalar, muloqot taktikasi va strategiyasini, muloqot amalga oshirilayotgan mafkuraga eng mos keladigan nutq xatti-harakatlari modellarini tanlaydi. Diskursiv shaxsning o'ziga xosligi tuzilish hamda lingvistik jihatdan ko'p bosqichni ichiga oluvchi murakkab qurilma ekanligi bilan izohlanib, o'zida kognitiv, kommunikativ-pragmatik, semantik-uslubiy, madaniy va psixologik jihatlarni aks ettirishi mumkin. Shuningdek, diskursiv shaxs badiiy matnlarda intensionallik va kontekstual aniqlikni ham ifodalashi bilan ahamiyatli sanaladi.

Mamlakatimizda olib borilayotgan islohotlar natijasida hozirgi tilshunoslik tarmoqlarida inson omili bilan bog'liq antropotsentrik paradigmaga oid tadqiqotlarga alohida e'tibor qaratilmoqda. Mazkur tadqiqotning dolzarbligi tilshunoslik rivojlanishining yangi yo'nalishlari doirasida diskursiv shaxsning shakllanishi hamda muayyan vazifani bajarishida muhim sanaluvchi mexanizmlarni tushunishdagi nazariy ahamiyati va zarurati bilan xarakterlanadi. "Ayni paytda dunyoda ilm-fan va texnologiyalar shiddat bilan rivojlanib, mamlakatimizning xalqaro hamkorlik aloqalari tobora kengaymoqda. Natijada hayotimizga chetdan ko'plab yangi tushuncha, so'z va iboralar kirib kelmoqda. Globallashuv sharoitida milliy tilimizning sofliğini saqlash, uning lug'at boyligini oshirish, turli sohalarda zamonaviy atamalarining o'zbekcha muqobilini yaratish, ularning bir xil qo'llanishini ta'minlash dolzarb vazifa bo'lib turibdi"¹. Diskursiv shaxsning kognitiv namoyon bo'lishini tadqiq etishning ahamiyati hozirgi tilshunoslikda badiiy matnda inson omilining aks etishi hamda uning kognitiv va diskursiv jihatlari tahlili bilan xarakterlanadi. Ingliz va o'zbek badiiy matnlarida diskursiv shaxsning lingvistik jihatdan aks etishini tadqiq qilish til hamda madaniy jihatdan o'xshashliklar va farqlar haqidagi bilimlarning kengayishida muhim ahamiyat kasb etadi. Shu ma'noda, tilshunoslikda amalga

¹O'zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning o'zbek tiliga davlat tili maqomi berilganining 30 yilligiga bag'ishlangan tantanali marosimdagi nutqi // Xalq so'zi, 2019-yil, 22-oktabr.

oshirilayotgan qiyosiy-tipologik tadqiqotlar o'zbek tilining o'ziga xos jihatlarini ochib berish, milliy o'zlikni saqlab qolish kabi ustuvor vazifalarni amalga oshirishga xizmat qiladi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4997-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida", 2022-yil 11-maydagi PF-134-son "2022-2026-yillarda xalq ta'limini rivojlantirish bo'yicha milliy dasturli tasdiqlash to'g'risida"gi farmonlari, 2020-yil 6-noyabrdagi PQ-4884-son "Ta'lim va tarbiya tizimini yanada takomillashtirish bo'yicha qo'shimcha chora-tadbirlar to'g'risida", 2021-yil 19-maydagi PQ-5117-son "O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida"gi Qarorlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo'nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish" ustuvor yo'nalishiga muvofiq ravishda bajarilgan.

Muammoning o'rganilganlik darajasi. Hozirgi tilshunoslikda badiiy matn va diskurs masalasini tadqiq etish, jumladan, diskursiv shaxsning matnda voqelanishiga xos xususiyatlarni o'rganish xorijiy va mahalliy olimlarning ilmiy tadqiqotlari doirasida faol amalga oshirilmoqda. Jumladan, tadqiqot mavzusiga doir shaxsni qayta voqelantirish va til vositasida anglash imkoniyati xususidagi ilmiy-nazariy qarashlar bir qator chet ellik tilshunoslar: L.V.Shcherba, B.A.Larin, A.A.Potebnya, G.O.Vinokur singari olimlarning asarlarida bayon etilgan². Lingvistik shaxsning tuzilishi Y.N.Karaulov asarlarida rus tili materiallari asosida batafsil tavsiflangan³. N.Normurodovanning doktorlik dissertatsiyasi ushbu tadqiqot uchun nazariy asos bo'lib xizmat qildi⁴.

Xorij tilshunosligida lisoniy shaxs muammosi, asosan, psixolingvistika nuqtayi nazaridan ko'rib chiqilgan holatni G.Lakof, Z.Harris, V.Deyk, E.Erikson tadqiqotlarida ko'rish mumkin. Ushbu olimlarning ishlarida lisoniy shaxsga xos xususiyatlar hamda ularning tilda namoyon bo'lishi, muloqot jarayonida ruhiy holatni aks ettirishda qo'llaniladigan lingvistik vositalar, shuningdek, lisoniy shaxs tasnifiga oid qarashlar bayon etilgan. O'tgan asrda inson hamda til munosabatlarini tadqiq etishning yangi bosqichga chiqishi natijasida M.A.Shelyakin tilning mazmun jihatdan qurilishi subyektivligi va fikrlash jarayonlari natijasida inson muhim ahamiyatga ega omil sifatida xizmat qilishi to'g'risidagi qarashni yoqlab chiqdi.

²Щерба Л.В. Избранные работы по русскому языку. – М.: Учпедгиз, 1957. – 188 с.; Ларин Б.А. Лекции по истории русского литературного языка (X – середина XVIII в.) – М. Высшая школа, 1975. – 327 с.; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – 614 с.; Винокур Т.Г. Говорящий и слушающий: Варианты речевого поведения. 2-е изд., стереотипное. – М.: Ленанд, 2005. – 171 с.

³Карaulов Ю.Н. Русский язык и языковая личность. – М.: Наука, 1989. – 261 с.

⁴Нормуродова Н.З. Вербальная экспликация антропоцентризма в англоязычном художественном дискурсе. Дисс. д-ра филол. наук. – Ташкент, 2020. – 237 с.

Tilning antropotsentrik paradigma nuqtayi nazaridan tadqiq etilishi hamda lisoniy/diskursiv shaxs tahlili xususida rus tilshunosligida N.F.Alefirenko, I.V.Arnold, N.N.Boldirev, I.R.Galperin, A.V.Karasik, E.S.Kubryakova, V.A.Maslova, V.N.Teliya⁵ kabi olimlar fikr yuritgan. Xususan, N.D.Arutyunova tilning antropotsentrik tabiati to‘g‘risida to‘xtalib o‘tarkan, inson til vositasida ichki tuyg‘ulari, hissiyotlari, bilimi, qarashlari hamda boshqa shaxslarga nisbatan munosabatini aks ettirishini ta’kidlagan⁶. Boshqa bir olim tomonidan tilning antropotsentrik tadqiqi jarayonida asosiy e’tibor qaratilishi muhim bo‘lgan omil xususida fikr yuritilib, «til tizimi asosini tashkil etuvchi mexanizm emas, balki uning qo‘llanilishi» muhim ahamiyat kasb etishi e’tirof etilgan⁷.

O‘zbek tilshunosligida tilning antropotsentrik tadqiqi hamda lisoniy/diskursiv shaxs muammosi D.U.Ashurova, Sh.S.Safarov, N.M.Mahmudov, X.A.Dadaboyev, Z.Xolmonova, S.X.Muhammedova, A.E.Mamatov, D.E.Lutfullayeva, N.Z.Normurodova, D.S.Xudoyberganova, M.R.Galiyeva, N.M.Djusupov, M.E.Umurzoqova⁸ tadqiqotlarida atroflicha o‘rganilgan. Biroq lingvistik/diskursiv shaxs muammosi bo‘yicha mavjud lingvistik adabiyotlarni tahlil qilish shuni ko‘rsatadiki, garchi ushbu sohada katta hajmdagi tadqiqotlar amalga oshirilgan bo‘lsa-da, muallif diskursiv shaxsini o‘zbek va ingliz tillari materiallari doirasida lingvistik jihatdan tahlil etish bilan bog‘liq bir qator muammolar hali ham yechimini kutmoqda. Badiiy matnda muallif va qahramon diskursiv shaxsining namoyon bo‘lishini o‘rganishga yo‘naltirilgan o‘zbek tilidagi tadqiqotlar hozircha yetarli emas.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy tadqiqot ishlari rejasiga muvofiq “Hozirgi tilshunoslikning dolzarb muammolari” mavzusi doirasida amalga oshirildi.

⁵ Алефиренко Н.Ф., Корина Н.Б. Проблемы когнитивной лингвистики. – Нитра: UKF, 2011. – 216 с.; Арнольд И.В. Стилистика современного английского языка. Стилистика декодирования. – Л.: Просвещение: Ленингр. отд-ние, 1981. – 298 с.; Болдырев Н.Н. Когнитивная семантика: (Курс лекций по английской филологии): Учеб. пос. для студентов вузов. – Тамбов: ТГУ, 2002. – 123 с.; Гальперин И.Р. Текст как объект лингвистического исследования – М.: Наука, 1981. – 139 с.; Карасик В.И. Языковой круг: личность, концепты, дискурс. – Волгоград: Перемена, 2004. – 390 с.; Кубрякова Е.С. О термине «дискурс» и стоящей за ним структуре знания // Язык. Личность. Текст: Сборник к 70-летию Т.М. Николаевой // Ин-т славяноведения РАН; Отв. ред. проф. В.Н. Топоров. – М.: Языки славянских культур, 2005. – С. 23–33; Маслова В.А. Современные направления в лингвистике. – М.: Академия, 2008. – 264 с.; Телия В.Н. Роль человеческого фактора в языке: язык и картина мира. – М.: Русский язык, 1988. – 267 с.

⁶ Арутюнова Н.Д. Язык и мир человека. – М.: Языки русской культуры, 1998. – С. 3.

⁷ Пименова М.В. Концептуальные исследования. – М.: Флинта, 2011. – С.10.

⁸ Ashurova D.U., Galieva M.R. Text Linguistics. – Tashkent: Turon Istiqbol, 2016. – 324 p.; Mahmudov N. Til tilsimi tadqiqi. – Toshkent: Mumtoz so‘z, 2017. – 176 b.; Dadaboyev H.A., Xolmanova Z. Turkiy tillarning qiyosiy-tarixiy grammatikasi – Toshkent: Tafakkur bo‘stoni, 2015. – 224 b.; Safarov Sh. Kognitiv tilshunoslik. – Jizzax: Sangzor, 2006. – 91 b.; Mamatov A.E. Tilga kognitiv yondashuvning mohiyati nimada? // Tilshunoslikning dolzarb masalalari: Prof. A.Nurmonov tavalludining 70 yilligiga bag‘ishlab o‘tkazilgan ilmiy-amaliy anjuman materiallari. – Andijon, 2012. B. 212–220; Lutfullayeva D., Xudoyberganova D. Tilshunoslikda lisoniy shaxs muammosi // O‘zbek tili va adabiyoti. – Toshkent, 2017. 6-son. – B. 35–41; Normurodova N.Z. Вербальная экспликация антропоцентризма в англоязычном художественном дискурсе. Дисс. д-ра филол. наук. – Ташкент, 2020. – 237 с.; Худойбергана Д. Матнинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013; Джусупов Н.М. Когнитивная стилистика: теория и практика стратегии выдвижения в художественном тексте. – Ташкент, 2019. – 464 с.; Umurzakova M. Types of linguistic personality in the literary text (on the example of Ulugbek Hamdam’s stories) – Asian Journal of Multidimensional Research. ISSN: 2278-4853. Vol 10, Issue 5, May, 2021. – P. 591–595.

Tadqiqotning maqsadi ingliz va o'zbek tillaridagi badiiy matn materiali asosida muallif diskursiv shaxsi voqelanishiga doir kognitiv aspektning o'ziga xosligini belgilovchi turli mental jarayonlar, bilim strukturalari hamda lisoniy majmuini ilmiy asoslashdan iborat.

Tadqiqotning vazifalari:

hozirgi ingliz va o'zbek tilshunoslikning metodologik tamoyillarini o'rganishga oid mavjud yondashuvlarni tahlil qilish;

diskursiv shaxs tushunchasi va uning mohiyati, shuningdek, muallif diskursiv shaxsining asosiy belgilarini tadqiq etish hamda badiiy matnda muallif individual olam manzarasi aks etishini chog'ishtirma aspektda tavsiflash;

ingliz va o'zbek badiiy matnlarida monolog va dialog muallif diskursiv shaxsini aks ettiruvchi til birligi sifatidagi ahamiyatini ochib berish;

muallif konseptual olam manzarasi namoyon bo'lishida sarlavha va epigrafning o'rnini asoslash hamda o'ziniki bo'lmagan ko'chirma gaplarni kognitiv-madaniy xususiyatlarini chog'ishtirma o'rganish, chog'ishtirilayotgan tillarda mos keluvchi va farqli jihatlarini aniqlash.

Tadqiqotning obyekti sifatida ingliz va o'zbek badiiy matnlarida muallif diskursiv shaxsi namoyon bo'luvchi til birliklari (sarlavha va epigraf, portret, badiiy dialog va monolog, o'ziniki bo'lmagan ko'chirma gap) tanlangan.

Tadqiqotning predmetini ingliz va o'zbek badiiy matnlarida muallif diskursiv shaxsi namoyon etuvchi til birliklari (sarlavha va epigraf, portret, badiiy dialog va monolog, o'ziniki bo'lmagan ko'chirma gap) ning semantik-stilistik, lingvopragmatik, lingvokognitiv, lingvomadaniy xususiyatlari tashkil etadi.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda tavsiflash, uslubiy tahlil, kontekstual, kommunikativ-pragmatik, freym, konseptual, intertekstual, chog'ishtirma va qiyosiy tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

hozirgi o'zbek va ingliz tilshunosligidagi antropotsentrik paradigma tamoyillariga asoslanib, lingvopersonologiyaning mustaqil fan ekanligi nazariy asoslari orqali dalillangan;

muallif diskursiv shaxsiga xos jihatlar uning kognitiv, madaniy, kommunikativ-pragmatik va semantik-uslubiy xususiyatlari hisobga olingan holda ko'p qirrali kognitiv-madaniy hosila sifatidagi majmuaviy mexanizm ekanligi chog'ishtirma aspektda aniqlangan;

ingliz va o'zbek badiiy matnlarida muallif diskursiv shaxsining asosiy ko'p vazifali lingvistik belgilarini namoyon etuvchi sarlavhalar va epigraflar; badiiy portret; dialog va monolog; o'ziniki bo'lmagan ko'chirma gaplar asosida ochib berilgan;

muallif diskursiv shaxsi voqelanadigan til birliklarining kognitiv-madaniy xususiyatlari, universal va unikal jihatlarini qiyoslash orqali aniqlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

diskursiv shaxsni tahlil qilish zarurati kognitiv-diskursiv paradigmaning metodologik tamoyillariga asoslangan;

ingliz va o'zbek badiiy matnlaridagi sarlavha va epigraflar, maksimlar, tasviriy kontekstlar, badiiy dialog, badiiy tasvir vositalari va noxususiy to'g'ri nutq kabi matn bo'laklari va birliklarida namoyon bo'ladigan muallif diskursiv shaxsini ko'rsatuvchi belgilar aniqlandi. Bu jihat nutq va nutq tahlili nazariyasi, shuningdek, "muallif-qahramon" diskursiv shaxsi tasnifiy-konseptual apparatining kengayishiga yordam berishi isbotlangan;

muallif va qahramon diskursiv shaxsini namoyon etuvchi belgilarni tahlil qilishning universal usuli ishlab chiqilgan bo'lib, u turli tillardagi materiallarga asoslangan har xil turdagi diskursiv shaxslarga nisbatan qo'llanilgan.

Tadqiqot natijalarining ishonchliligi hozirgi tilshunoslikning fundamental ilmiy-nazariy tamoyillari, zamonaviy lingvistik uslub va yondashuvlardan foydalanish, mavjud tadqiqotlardagi nazariy qarashlarga munosabat bildirish, tahlil qilingan keng hajmdagi dalilga asoslangan materiallar va amalga oshirilgan ishlarining nazariy qoidalariga mosligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati lingvopersonologiya ning mustaqil ilmiy yo'nalish sifatida rivojlanishi, muallif va qahramon diskursiv shaxsining mantiqiy-ijodiy faoliyati natijasi sifatida badiiy olam manzarasi tasvirini tadqiq etish hamda o'zbek va ingliz badiiy matnidagi diskursiv shaxsga oid yangi nazariyalarni shakllantirishga yordam berishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati uning materiallari umumiy va qiyosiy tilshunoslik tizimida, oliy o'quv yurtlarida diskurs tahlili, matn lingvistikasi, zamonaviy tilshunoslik, kognitiv tilshunoslik fanlarida, shuningdek, olingan natijalar tilshunoslikning diskurs tahlili, kognitologiya bo'yicha nazariy va amaliy mashg'ulotlarni o'tkazish hamda maxsus kurslarni tashkil qilish jarayonida qo'llanishi mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Muallifning diskursiv shaxsini namoyon etuvchi lingvistik birliklarning semantik-uslubiy, pragmatik, kognitiv va madaniy talqini bo'yicha olingan natijalar asosida:

muallif diskursiv shaxsiga xos kognitiv tamoyillarning nazariy asoslari, muallif diskursiv shaxsining tilshunoslik va adabiyotshunoslik, shuningdek, uslubiyatda o'rganilishi tahlili, ingliz va o'zbek badiiy matnlarida muallif diskursiv shaxsiga xos lingvomadaniy, lingvokognitiv xususiyatlarga doir ilmiy-nazariy xulosalardan Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2019-2023-yillarda bajarilgan FA-F1-005 "Qoraqalpoq folklorshunosligi va adabiyotshunoslik tarixini tadqiq qilish" mavzusidagi fundamental loyihada foydalanilgan (O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limining 2024-yil 17-maydagi №196/1-son ma'lumotnomasi). Natijada jamiyat taraqqiyoti uchun ham, hozirgi tilshunoslik uchun ham g'oyat muhim va global masala hisoblanuvchi diskursiv shaxs konsepsiyasi, jumladan, antropotsentrik paradigmaga xos tamoyillar, ingliz va o'zbek badiiy matnlarining lingvistik hamda kognitiv tahliliga aloqador ilmiy-nazariy xulosalar chiqarishga erishilgan;

ingliz va o'zbek badiiy matnlarida muallif diskursiv shaxsining asosiy ko'p vazifali lingvistik belgilarini namoyon etuvchi sarlavhalar va epigraflar; badiiy

portret; dialog va monolog; o'zini bo'lmagan ko'chirma gaplarga doir ilmiy-nazariy xulosalardan Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2019-2023-yillarda bajarilgan FA-F1-005 "Qoraqalpoq folklorshunosligi va adabiyotshunoslik tarixini tadqiq qilish" mavzusidagi fundamental loyihada foydalanilgan (O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limining 2024-yil 17-maydagi №196/1-son ma'lumotnomasi). Natijada muallif diskursiv shaxsining ko'p vazifali lingvistik belgilarini namoyon etuvchi sarlavhalar va epigraflar, badiiy portret, dialog va monolog, o'zini bo'lmagan ko'chirma gaplarga oid ilmiy-nazariy xulosalar chiqarishga xizmat qilgan;

diskursiv shaxsning kognitiv-madaniy fenomenini til vositalari individual-mualliflik modifikatsiyasi va bilim strukturalari integratsiyasi asosida badiiy matnda axborotni lisoniy hamda kognitiv ifodalashning o'zaro ta'siriga xos xususiyatlarni aks ettiruvchi ko'p qirrali kognitiv-uslubiy hosila, majmuaviy mexanizm sifatida asoslash, ingliz va o'zbek tillaridagi badiiy matnlarda aks ettirilgan konseptual ahamiyatga ega ma'lumotlarni ochib berishga qaratilgan muallif diskursiv shaxsi, xossatan, kognitiv-madaniy hosila sifatidagi murakkab mexanizmning chog'ishtirma tahliliga oid ilmiy xulosalardan Samarqand davlat chet tillar institutida 2022-2024-yillarda amalga oshirilgan "English Access Microscholarship Program (Ingliz tiliga oid Mikro stipendiya Dasturi)" mavzusidagi xalqaro loyihada foydalanilgan (Samarqand davlat chet tillar institutining 2024-yil 20-sentabrdagi №1920/02-son ma'lumotnomasi). Natijada hozirgi tilshunoslik va tilni antropotsentrik paradigma jihatidan tahlil qilish, oliy o'quv yurtlari filologiya fakultetlarida chog'ishtirma tilshunoslik, uslubiyat fanlarini o'qitish, shu fanlar bo'yicha darslik, o'quv qo'llanmalar va dasturlar tuzish, ingliz tili amaliy mashg'ulotlari, ingliz va o'zbek xalqlari madaniy aloqalari tarixiga oid ilmiy izlanishlar olib borishga taalluqli tavsiyalarni shakllantirishga asos bo'lgan;

hozirgi tilshunoslikda antropotsentrik qarash rivojlanishining bugungi bosqichlari, diskursiv shaxs tushunchasi va strukturalari, badiiy matnda fikr ifodalashning kognitiv asoslari, shuningdek, badiiy matnda muallif diskursiv shaxsiga xos kognitiv-madaniy xususiyatlarni aks ettirishda tasviriy ifodalardan foydalanishning ahamiyati kabi ilmiy ma'lumotlardan "O'zbekiston teleradiokanali" davlat muassasasi tarkibidagi "Foreign languages" telekanalining "Good morning, Uzbekistan" ko'rsatuvi dasturini tayyorlashda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston teleradiokanali" davlat muassasasining 2022-yil 18-oktabrdagi №02-05-1757-son ma'lumotnomasi). Natijada ingliz va o'zbek badiiy matnlari asosida universal va unikal jihatlar tahlil etilgan misollardan foydalanish ushbu dasturning boyishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 4ta, jumladan, 2ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 13 ta ish, jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan

ilmiy nashrlarda 7 ta ilmiy maqola, jumladan, 5 ta respublika, 2 ta xorijiy hamda 2ta mahalliy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Dissertatsiyaning umumiy hajmi 137 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi asoslangan, muammoning o'rganilish darajasi, tadqiqotning maqsad va vazifalari, obyekti va predmeti aniqlangan, tadqiqotda foydalanilgan metodlar ko'rsatilgan, tadqiqotning ilmiy yangligi va amaliy ahamiyati bayon qilingan, olingan natijalarning ishonchligi asoslangan, natijalarning amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Hozirgi tilshunoslik doirasida kognitiv tadqiqotlar rivoji”** deb nomlangan bo'lib, 3 paragrafdan iborat. Unda tilshunoslik rivojining bugungi bosqichlari antropotsentrik paradigma nuqtayi nazaridan ko'rib chiqilgan, badiiy matnda ma'lumot ifodalashning kognitiv tamoyillariga alohida e'tibor berilgan, shuningdek, diskursiv shaxs tushunchasi, strukturasi va diskursiv shaxs rivojlanishining istiqbolli tendensiyalari tanqidiy tahlil qilingan.

Bobning 1.1-paragrafi *“Tilshunoslik taraqqiyotining zamonaviy bosqichi: antropotsentrik paradigma”* deb nomlangan bo'lib, unda hozirgi tilshunoslikda antropotsentrik paradigmaning shakllanishi, ushbu paradigma natijasida yuzaga kelgan tilshunoslikning yangi yo'nalishlari xususida to'xtalib o'tilgan. Xususan, bugungi tadqiqotlar doirasida eng dolzarb muammolardan biri sanalmish ilmiy paradigmalar masalasi bilan shug'ullanayotgan mutaxassislar tilshunoslik rivojida paradigmalarni o'rganishga oid yangiliklar qilishga asosiy diqqatni qaratmoqdalar. Shuningdek, turli mutaxassislar tomonidan terminologik o'zgarishlar taklif qilinib hozirgi tilshunoslik doirasida ilmiy paradigma muammosi keng muhokama qilingan.

Ma'lumki, qiyosiy-tarixiy metodga asoslangan qiyosiy-tarixiy paradigma tilshunoslikda asosiy ilmiy paradigma hisoblanadi. Mazkur paradigma doirasida tilshunoslarning bosh diqqat-e'tibori so'zga qaratiladi. Bugungi kunda til ushbu ilmiy paradigma doirasida o'rganilmoqda, jumladan, darsliklar, grammatikaga oid akademik ishlanmalar, axborot nashrlari tizimli-strukturaviy paradigma bo'yicha ishlab chiqilgan metodologiyaga asoslanadi.

Tilshunoslar antropotsentrik paradigmaning yetakchi maqomiga asosiy e'tiborni qaratgan holda, hozirgi tilshunoslikning antropotsentrizm, ekspansionizm, funksionalizm, eksplanatorlik kabi uslubiy tamoyillari borligini ta'kidlashadi. Antropotsentrizm ta'sirida alohida til tizimlari, til sathlari va til birliklari tavsifiga oid yangicha qarashlar shakllandi. Lingvistik tadqiqotlarga inson omili kirib kelishi bilan hozirgi ilm-fan tamoyillari qatorida, tilga funksional yondashuv (neofunksionalizm tamoyili) voqelana boshladi. Antropotsentrizm va funksionalizm hozirgi tilshunoslikning yetakchi ilmiy tamoyili sifatida lingvistikaning keyingi rivojini belgilab beradi hamda ilmiy tadqiqotning maqsad va vazifalari haqidagi qarashlarni

kengaytirishga hissa qo'shadi. Antropotsentrizm hozirgi tilshunoslikning ajralmas bo'lagi bo'lib, u lisoniy shaxs tushunchasi bilan chambarchas bog'liq. Nutqqa ta'sir etuvchi omillar tahlil qilingan tadqiqotlarning aksariyatida shaxsga e'tibor qaratiladi. Tilga antropotsentrik yondashuv asosida va tildagi inson omiliga alohida e'tibor qaratilishi natijasida lisoniy shaxsni o'rganuvchi fanlar soni ortdi.

Bobning 1.2.-paragrafi *"Badiiy matnda ma'lumot ifodalashning kognitiv tamoyillari"* deb nomlanib, muayyan axborotni aks ettirishda muhim sanaluvchi tamoyillarning tasnifi va izohi, ushbu masala yuzasidan o'zbek va g'arb tilshunoslarining tadqiqotlari tahlil etildi. Badiiy matnni shakllantirish ma'lum me'yorlarga amal qilishni taqozo etib, ushbu jarayonda eng muhim yondashuvlar sifatida kommunikativ va kognitiv yondashuvlarni qayd etish mumkin. Matnga bir tomonlama, ya'ni kommunikativ yoki faqat kognitiv yondashuv yetarli emas. Buni shartli ravishda tilshunoslikda tildan foydalanish jarayonini tahlil qilishni antropotsentrik paradigma vositasida amalga oshirish tarzida izohlash mumkin.

Hozirgi tilshunoslikda antropotsentrik paradigmaning paydo bo'lishi hamda inson tafakkuri, qiziqishlari singari jihatlarining til orqali verballashuvi bir-biriga bog'liq jarayonlar sanaladi. Shu sababli nutqni tahlil qilishda uning ikki vazifasi, xususan, muloqot va kognitivlik, ya'ni aqliy xususiyatlariga diqqat qaratish talab etiladi. Bu haqda E.S. Kubryakova quyidagicha fikr bildirgan: "Har qanday til hodisasi kognitiv hamda kommunikativ tamoyillarga ega bo'lgandagina yetarlicha asoslangan hisoblanadi"⁹.

Badiiy matn turli-tuman matnlar va badiiy faoliyatning uyg'unlashuvi natijasida yaraladigan hamda bir qator badiiy obrazlar jamlanmasidan iborat tuzilma sifatida ta'riflanishi o'rinli. Kognitiv birliklar va tushunchalardan (concepts) foydalanish badiiy matnga kognitiv yondashuvning muhim xususiyatlaridan biridir, ya'ni madaniy ma'lumotlarni o'zida jamlagan komponentlarni o'zlashtirmasdan turib, uning muqobilini aniqlash juda murakkab jarajondir. Darvoqe, sifatli badiiy tarjimani amalga oshirishda shu tildan foydalanuvchi mamlakatning an'analari, urf-odatlar, adabiyoti, madaniyati, stereotiplari va tarixi to'g'risida avvaldan shakllangan bilimlarga asoslaniladi. Muallif va kitobxon o'rtasida amalga oshiriluvchi hamda asar qahramonlari tasvirlangan muloqot badiiy tushunchalar yordamida yuzaga chiqadi.

Bobning *"Diskursiv shaxs: tushuncha, struktura, rivojlanishning istiqbolli tendensiyalari"* deb nomlangan 1.3.-paragrafida diskursiv shaxs tushunchasining vujudga kelishi, uning tuzilishi, o'ziga xos xususiyatlari to'g'risida fikr-mulohazalar tahlil qilingan. Lisoniy shaxs tushunchasi insonda nutq qobiliyati rivojlangan hamda tafakkur mavjud bo'lgan davrda shakllanadigan psixolingvistik kategoriya bo'lib, yetuklik davrigacha bir qancha bosqichlarni boshdan kechiradi. Lisoniy shaxs tushunchasining o'ziga xos xususiyatlarini o'rganish uchun unga ta'sir etuvchi omillarni tahlil qilish zarur. Lisoniy shaxsning shakllanishiga ta'sir qiluvchi omillar qatorida shaxsning yoshi va jinsi alohida ajralib turadi. Chunki jins xususiyatlari so'zlovchining nutq qobiliyatiga ta'sir ko'rsatadi. Lisoniy shaxs rivojlanishida yosh xususiyatlari ham alohida e'tibor talab qiluvchi omillardandir. Ta'kidlash joizki, lisoniy shaxsning shakllanishiga so'zlovchi yoki badiiy asardagi muallifning dunyoqarashi, nutqni

⁹ Кубрякова Е.С. Язык и знание. На пути получения знаний о языке: части речи с когнитивной точки зрения. Роль языка в познании мира. – М.: Языки славянской культуры, 2004. – С. 57.

ifodalashdan ko'zlangan maqsad hamda vazifalar, shaxsiyat, ijtimoiy-madaniy, psixologik holat va boshqa ekstralingvistik omillar ta'sir ko'rsatadi. Ammo, odatda, lisoniy shaxsning rivojlanishi va takomillashuviga ta'sir ko'rsatuvchi lingvistik omillarga alohida ahamiyat beriladi.

Ma'lumki, lisoniy shaxs tushunchasining mohiyati nutqiy matnlarni yaratuvchi hamda qabul qiluvchi shaxsning xarakter-xususiyatlari hamda qobiliyatlari yig'indisini anglatadi. Diskursiv shaxs mohiyati va tipologiyasi, tuzilishi va lingvistik jihatdan murakkab ko'p bosqichli tuzilma hisoblanib, badiiy matnda nafaqat muallif, balki qahramon shaxsiyatining ichki dunyosini ham ochib berishga xizmat qiladi. Tuzilish hamda lingvistik murakkablik, haqiqatni aniq va teranroq ifodalash kabi jihatlariga ko'ra diskursiv shaxs hamda lisoniy shaxs tushunchalari bir-biridan farqlanadi. Diskursiv shaxs o'zida kognitiv, kommunikativ-pragmatik, semantik-uslubiy, madaniy va psixologik jihatlarni mujassam etadi. Kognitiv jihat muallif va qahramonning tafakkuri, tasavvuri hamda dunyoqarashini namoyon etuvchi xususiyat bo'lsa, uning xulq-atvor jihatini belgilovchi ijtimoiy va kasbiy mavqeyi, maqsadlari, motivlari, qiziqishlari va munosabati pragmatik jihat orqali verballashadi. Shu bilan bir qatorda, badiiy matnda diskursiv shaxs intensionallik va kontekstual aniqlik vositasida ham ifodalanishi mumkin.

Diskursiv shaxs insonning diskursni yaratish va uni qabul qilishni taqozo etuvchi qobiliyat va ta'riflari yig'indisi sifatida tushuniladi. Muallif va personaj diskursiv shaxslari quyidagicha farqlanadi¹⁰:

- a) semantik-uslubiy til murakkabligi darajasiga ko'ra;
- b) kommunikativ-pragmatik omillarning tilda namoyon bo'lish xarakteriga ko'ra;
- d) intellektual xususiyatni aks ettirish darajasiga ko'ra;
- e) personajning muayyan ruhiy tipni namoyon etuvchi psixologik, individual xususiyatlarining aks etishiga ko'ra.

Ko'plab tadqiqotlarda muallif diskursiv shaxsi o'zida muayyan kommunikativ, madaniy-tarixiy, milliy, ijtimoiy va individual xususiyatlarni aks ettiruvchi shaxsiyat sifatida namoyon bo'ladi, ya'ni diskursiv shaxs lingvistik ijodkorlik xususiyati mujassamlashgan ijodiy shaxs sifatida ko'zga tashlanadi. Bu borada muallifga xos bo'lgan modallik hamda munosabatlarni o'zida aks ettirgan konseptual olam manzarasini ochib berishga asosiy e'tibor qaratiladi.

“Ingliz va o'zbek badiiy matnida muallif individual olam manzarasining muallif modalligi bilan mutanosibligi” deb nomlangan ikkinchi bob 3 paragrafdan tashkil topgan. Ushbu bobda muallif modalligini aks ettirishda muhim sanaluvchi tasviriy ifodalar, shuningdek, muallif diskursiv shaxsining konseptual olam manzarasi in'ikosida sarlavha va epigrafning ahamiyati ochib berilgan. Tasviriy ifodalarning qo'llanilishiga xos xususiyatlar va ularning tahliliga bag'ishlangan ikkinchi bobida portretning tuzilishi hamda semantik jihatlariga ko'ra tasniflanishi xususida so'z yuritildi.

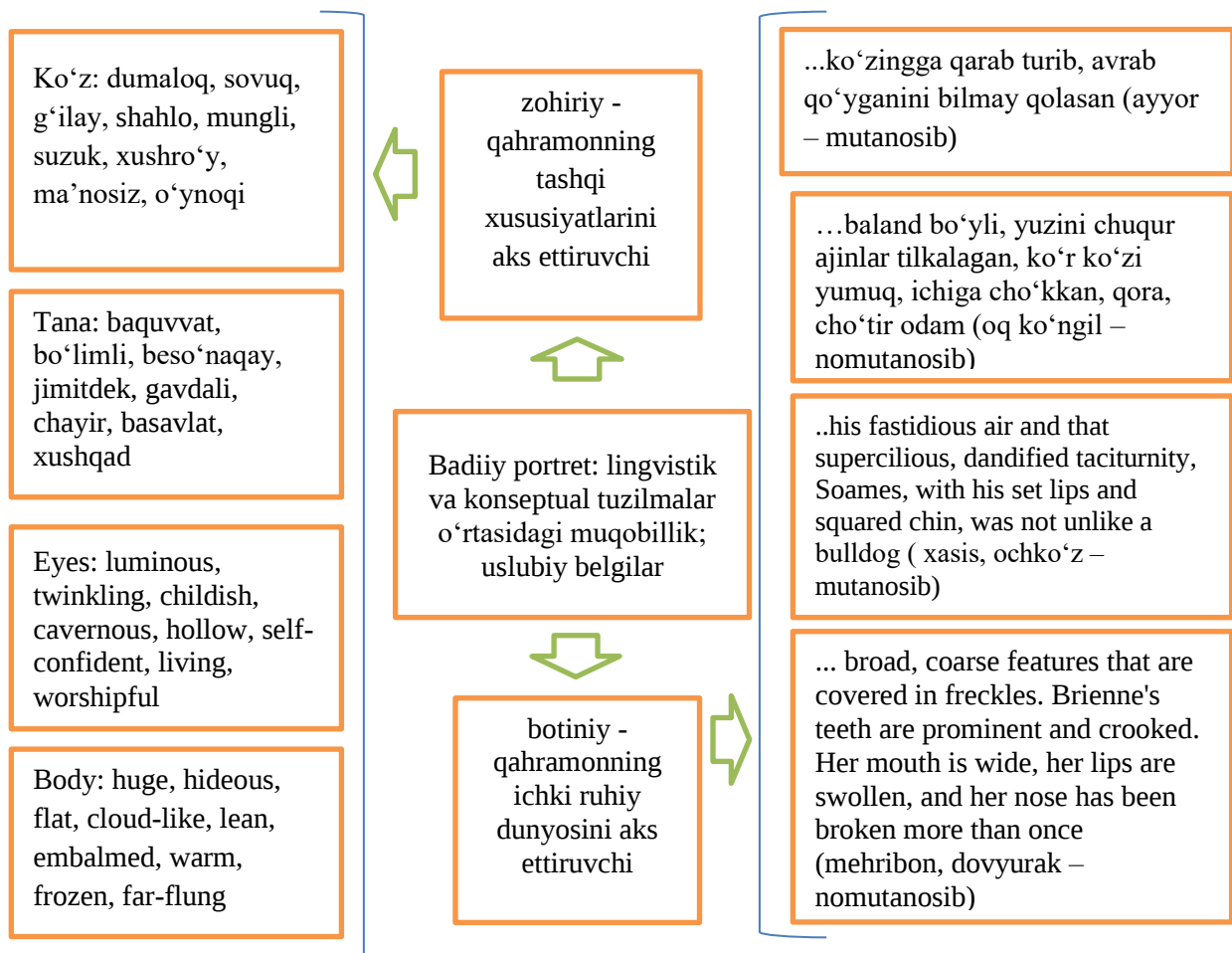
Bobning *“Badiiy tasvir vositalari muallif subyektiv munosabatining in'ikosi sifatida”* deb nomlanuvchi 2.1.-paragrafida muallifning modal munosabati, nuqtayi

¹⁰ Нормуродова Н.З. Вербальная экспликация антропоцентризма в англоязычном художественном дискурсе. Автореф. ... д-ра филол. наук.. – Ташкент, 2020. – С.18.

nazari, qiziqishlari kabi pragmatik xususiyatlarni aks ettirishga xizmat qiluvchi tasviriyl ifodalarning o'ziga xos jihatlari tahlil qilindi. Xususan, badiiy portretning o'ziga xos xususiyati shundaki, u ikki darajali, ya'ni qahramonlarning tashqi xususiyatlarini (surati) hamda ichki ruhiy olami (siyrati)ni aks ettiruvchi darajani namoyon etadi. Kognitiv tilshunoslik nuqtayi nazaridan badiiy matn tahlilida muhim sanaluvchi badiiy portret qahramonlarning tashqi ko'rinishi, tana tuzilishi, harakatlari, xarakter-xususiyatlari qatori ichki olami haqida ham muayyan tasavvur hosil qilishga xizmat qiladi. Ushbu nazariyaga oid tahlillar va xulosa quyidagi chizmada aks ettirildi:

1-chizma.

Diskursiv shaxsni ifodalovchi badiiy portret turlari



Portret, dastlab, badiiy matnda qanday yo'sinda ifodalanishiga ko'ra tasniflanib, asarning bosh qahramonlari tasviri matnda izchil aks ettirilganligi sababli yoyiq portret tarzida (*Irg'alining qizlari zuvalasi pishiq bo'ladi. Kiymagani yettinchi kalish kiyadi! Barining beli baquvvat, bo'limli bo'ladi. Irg'alining qizlarini quchoqlasa, qo'yin to'ladi! Irg'alining qizlari ko'rgan farzand-da alpomishkelbat bo'ladi*), epizodik obrazlar tasvirini yaratish uchun esa qisqa, odatda, bir martalik tasvir uslubidan foydalanilgani bois yig'iq tur (*so sincere, so devoted, and so deeply in love*) sifatida izohlanadi. Bundan tashqari, mazmuniga ko'ra statik va dinamik portretga ajratilib, tasviri chizilgan qahramonlarning xatti-harakatlari, ish jarayoni, sarguzashtlari dinamik portret, turg'un holati, o'y-xayollari, xarakter-xususiyatlari kabilar statik portret yordamida namoyon

bo'ladi. Portret ilgari surish tamoyillaridan biri sifatida badiiy matnda muhim ahamiyatga molik bo'lib, uslubiy markerlanganlik xususiyatiga ega sanaladi.

Ushbu bobning 2.2.-paragrafi "*Muallif diskursiv shaxsiga xos konseptual olam manzarasining sarlavhada namoyon bo'lishi*" tarzida nomlangan. Unda badiiy matnda muallif individual olam manzarasi bilan bevosita bog'liq jihatlarning namoyon bo'lishiga xizmat qiluvchi sarlavha hamda epigrafning o'ziga xos xususiyatlari tahlil qilingan.

Sarlavhani tavsiflash borasida turli qarashlar mavjud bo'lib, olimlar tomonidan turlicha izohlanadi. Jumladan, M.N.Kojina uni "nutqning ichki mazmuniga aloqador timsol yoki ramz" deya ta'riflaydi¹¹, M.M.Kopelenko esa "taqdim qilingan material vositasida maqsad va mohiyat ochib beriluvchi" tezis sifatida izohlaydi. N.A.Zmiyevskaya sarlavha matn strukturasiga aloqador element¹², degan yondashuvni ilgari sursa, N.Z.Normurodova tomonidan esa sarlavha kontent-konseptual ma'lumotning maksimal darajada qisqartirilgan yashirin varianti sifatida izohlanadi¹³.

Jumladan, 1) sarlavha: a) uslubiy markerlanganlik (*Ikki karra ikki besh*); b) ramziylik (*Birthmark*); c) implisitlik (lokal – *To build a fire*, ichki – *Muzqaymoq*, chuqur – *Qorako'z majnun*); 2) epigraf: a) binarlik–bir kontekstda mazmun jihatdan qarama-qarshi tushunchalarning birgalikda aks ettirilishi; b) qayta talqin qilish (badiiy matndagi freymlarni o'zgartirish va epigrafni muqobil freymda aks ettirishni anglatadi¹⁴) kabi jihatlarga ega bo'lishi mumkin. Ta'kidlash joizki, sarlavha badiiy asarning muhim unsurlaridan biri bo'lib, u badiiy matnga aloqador shunchaki ramz yoki belgi emas, balki matnning mohiyati, mazmuni, maqsadi va vazifasi bilan uzviy aloqador bo'lgan muhim tarkibiy qismi hisoblanadi. Shu bois badiiy asar yoki gazeta-jurnal maqolalariga kitobxonning e'tiborini jalb eta oluvchi o'ziga xos sarlavha tanlanishi lozim.

Bobning "*Epigraf muallif diskursiv shaxsini aks ettiruvchi vosita sifatida*" deb nomlanuvchi 2.3.-paragrafida epigraf muallif konseptual olam manzarasi aks etishida muhim o'ringa ega sanaluvchi omillardan biri sifatida tahlil qilingan. Chunonchi, badiiy matnning kognitiv tahlillari shuni ko'rsatdiki, ingliz adabiyotida ham Mario Puzo "*The Godfather*" ("Cho'qintirgan ota") asariga Balzakning "*Behind every great fortune, there is a crime*" jumlasini epigraf sifatida keltirishi natijasida qayta talqin qilish (reframing) holati yuzaga kelganiga guvoh bo'ldik. Boshqacha aytganda, muallif jumla mazmunini qayta kashf etishi natijasida unga «yangi hayot» baxsh etadi. Xususan, Balzak ko'zda tutilgan mazmunni estetik jihatdan boyitish maqsadida metafora (*a crime*) qo'llagan bo'lsa-da, aslida, qiyinchilik, mashaqqatga ishora qilishni nazarda tutgan¹⁵, ya'ni ushbu jumla: "Har qanday muvaffaqiyatning ortida mashaqqat yotadi" [nisbiy tarjima]

¹¹ Кожина М.Н. О диалогичности письменной научной речи: Учеб. пособие по спецкурсу / Перм. гос. ун-т им. А.М.Горького. – Пермь: ПГУ, 1986. – 191 с.

¹² Змиевская Н.А. Лингвостилистические особенности дистантного повтора и его роль в организации текста (на материале англ. и амер. прозы). А втореф. дисс. ... канд. филол. наук: – М., 1978. – 21 с.

¹³ Normurodova N.Z. Ingliz badiiy diskursida antroposentrizmning verbal eksplikatsiyasi. Filol. fan. d-ri (DSc) diss. avtoreferati. – Toshkent, 2020. – B. 17.

¹⁴ Fillmore Charles J. and Baker Collin F. Frame semantics for text understanding in Dan Moldovan, Wim Peters, Sanda Harabagiu, Louise Guthrie and Yorick Witès (eds.) WordNet and Other Lexical Resources. – Pittsburgh: Association for Computational Linguistics, 2001. – P. 59–64; Джусупов Н.М. Когнитивная стилистика: теория и практика стратегии выдвижения в художественном тексте. – Ташкент, 2019. – 464 с.

¹⁵ [https://ns.ycombinator.com/item?id=16623203#:~:text=As%20in%20the%20\(translated\)%20version,is%20not%20without%20any%20merits.](https://ns.ycombinator.com/item?id=16623203#:~:text=As%20in%20the%20(translated)%20version,is%20not%20without%20any%20merits.)

mazmunini ifodalaydi. Biroq amerikalik yozuvchi ushbu jumlaning qayta talqin qilgan holda haqiqatda jinoiy guruhlar, jinoyatchilar olamida yuz beradigan voqealar aks ettirilgan asar (The Godfather) uchun epigrafi sifatida tanlaydi. Tahlillarimiz orqali muallif tomonidan “crime” soʻzining maʼnosini toraytirgan holda metafora sifatida emas, balki oʻz maʼnosida talqin qilinishi natijasida refreyming yuzaga kelganini kuzatdik. Ushbu hodisa muallifning individual uslubini namoyon etish bilan birga matnning estetik jihatdan boyitishga xizmat qilgan.

Shuningdek, oʻzbek adabiyotida Tohir Malikning “Shaytanat” romanining birinchi kitobi uchun epigrafi sifatida tanlangan Ahmad Yassaviyning quyidagi hikmatida ham qayta talqin etish holati kuzatilgan:

“Shayton gʻolib, jon berarda shoshdim mano”.

Maʼlumki, yassaviya tariqati asoschisi hisoblanuvchi Ahmad Yassaviy haqni sevish, nafsni tiya bilish, insonlarni illatlar va qabohatdan xoli boʻlishga daʼvat etuvchi¹⁶ pand-nasihat ruhida hikmatlari orqali komil inson darajasiga yetish, kamolot yoʻllarini izlashga undagan. Yuqoridagi satrda ham umri davomida bilib-bilmay qilingan gunohlariga tavba qilish, pushaymonlik hissi yaqqol namoyon boʻlib turgan misraning Tohir Malik tomonidan tavba qilishni xohlamagan qahramonga ishora sifatida epigrafi sifatida tanlanishi ham bejiz emas. Zero, yuqoridagi misra mazmunini kengroq talqin qilgan holda epigrafi sifatida foydalanib, kontekstual antiteza tarzida qoʻllangani refreymni yuzaga keltirgan.

Dissertatsiyaning **“Muallif va personaj diskursiv shaxsining kognitiv voqelanishi”** deb nomlanuvchi uchinchi bobi 3 paragrafdan iborat. Mazkur bob muallif dunyosining individual tasvirini yaratish vositasi sifatida badiiy dialog va monologning oʻrni, oʻziniki boʻlmagan koʻchirma gaplarning kognitiv aspektiga bagʻishlangan.

Bobning *“Badiiy dialog muallif diskursiv shaxsi xususiyatlarini aks ettiruvchi vosita sifatida”* deb nomlanuvchi 3.1.-paragrafida muallifga xos individual olam manzarasini aks ettiruvchi dialogning oʻziga xos xususiyatlari, shuningdek, badiiy matn vazifalarining muhim til birliklari sanaluvchi dialog va monologda namoyon boʻlishiga oid qarashlar ingliz va oʻzbek badiiy matnlaridan olingan misollar tahlili yordamida ochib berilgan. Xususan, badiiy matn dialog vositasida turli vazifalarni amalga oshirishi mumkin. M.M.Baxtinning fikriga koʻra, badiiy matnning birlamchi (asosiy) vazifasi kommunikativlik hisoblansa¹⁷, D.U.Ashurova badiiy matnning asosiy vazifalari sifatida kommunikativlikdan tashqari kognitivlik, estetiklik va interpretativlik (talqin) kabilarni sanab oʻtadi¹⁸. Shuningdek, D.U.Ashurova badiiy matnning ikkilamchi vazifalari haqida toʻxtalib, ularni informativ, uslubiy, pragmatik, ijtimoiy hamda madaniy kabi turlarga ajratadi. Ishimizda dialog va monologning badiiy matndagi oʻziga xosliklari tadqiqi aynan D.U.Ashurova tomonidan amalga oshirilgan badiiy matn vazifalari tasnifiga asoslanib, dialog, monolog, oʻziniki boʻlmagan koʻchirma gaplarda birlamchi - asosiy, ikkilamchi yoki yondosh, shuningdek, har ikkala turdagi vazifalarni bir paytda, yaʼni ikki

¹⁶Рустамов Э. Аҳмад Яссавий ҳикматларида тарих ва ҳаёт садоси // Ўзбек тили ва адабиёти журнали. – Тошкент, 1972. № 4 – В. 4–5.

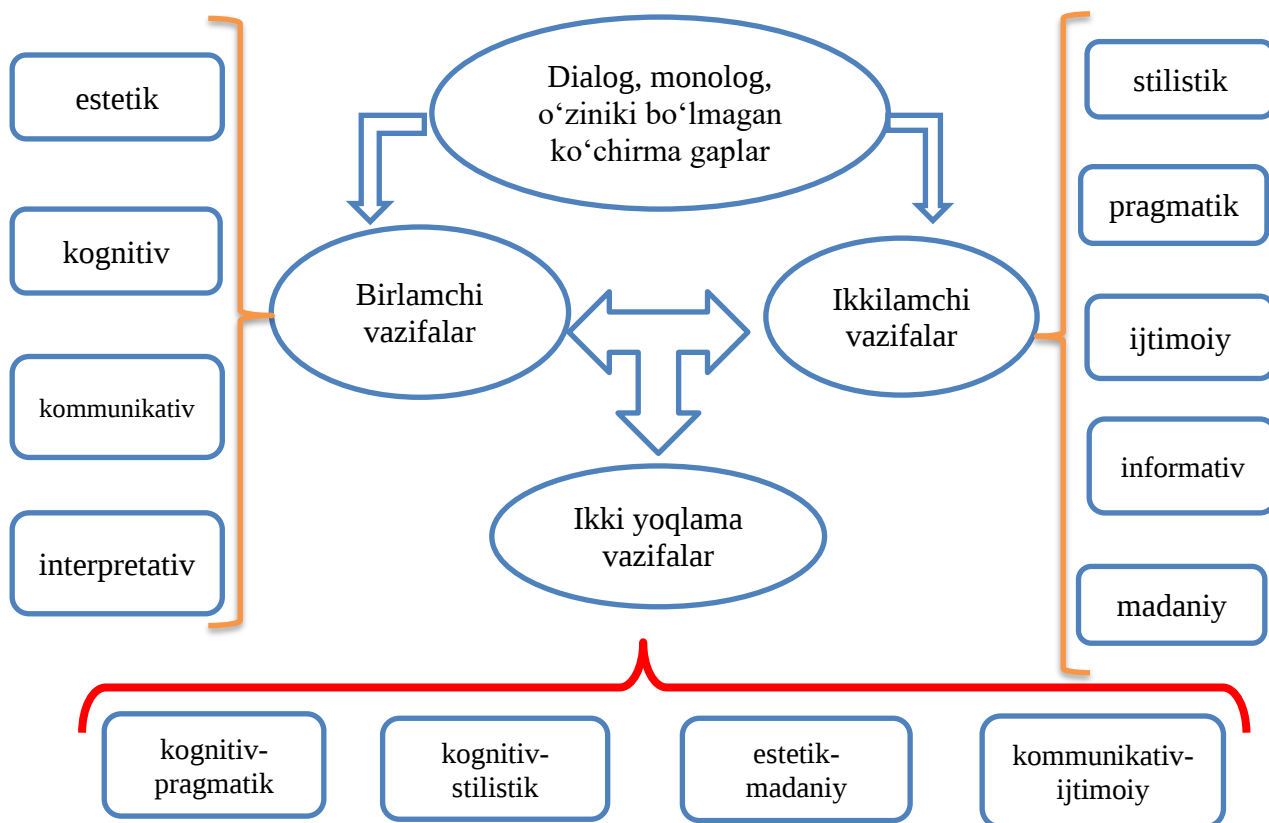
¹⁷ Бахтин М.М. Проблема текста в лингвистике, филологии и других гуманитарных науках. Философский анализ // Эстетика словесного творчества. – М.: Искусство, 1979. – С. 281–307.

¹⁸ Ашурова Д.У. Функциональная модель художественного текста // Нижневартковский филологический вестник. – 2022. Т. 7. №2. – С. 65–78. doi: 10.36906/2500-1795/22-2/06

yoqlama vazifalarni amalga oshirishi mumkin, tarzidagi xulosalarimizni quyidagi chizmada aks ettirdik:

2-chizma.

Vazifalar klassifikatsiyasi



Bobning “Muallifga xos olam manzarasi badiiy monologda aks etishi” deb nomlanuvchi 3.2.-paragrafida muhim til birliklaridan hisoblanuvchi monologning badiiy matndagi vazifalari haqida so‘z borgan.

Monolog va dialog qurilish jihatdan murakkab tuzilma sanalib, monolog, asosan, badiiy matnda e’tiborni tortish bilan bir qatorda, muallif diskursiv shaxsiga oid pozitsiyani aks ettirish, shuningdek, qahramonlarning hissiyotlari va ruhiy holatini namoyon etish maqsadida qo‘llanadi, ko‘pincha estetik va kognitiv vazifalarni bajaradi. Dialogning asosiy vazifasi esa, kommunikativ, pragmatik va interpretativ sanalib, odatda, personajlarning xulq-atvorini ochib berishga xizmat qiladi hamda muallif diskursiv shaxsiga xos individual olam manzarasini aks ettiradi. Badiiy matndagi dialog ishtirokchilari bo‘lgan personajlar muloqoti orqali ularning e’tiqodlari, qadriyatlar va kechinmalari haqida tasavvur hosil qilish va ushbu holat muallifning lisoniy olam manzarasiga mos kelishi yoki undan farq qilishini aniqlash imkonini beradi. Darhaqiqat, muallif tomonidan muayyan ijtimoiy masalani tahlil qilish maqsadida turli dunyoqarash va mafkuraga ega qahramonlar o‘rtasida dialog yaratilishi, pirovardida esa, turli fikrlarni taqdim etish orqali muallif o‘z uslubini ifodalashi mumkin. Bunda muallif ma’lum dalillar yoki qarashlarni zimdan ma’qullash yoxud tanqid qilish orqali vaziyatga nisbatan

o'z munosabatini ham bildiradi. Badiiy matndagi monolog muallif yoki qahramonning ichki fikrlash jarayoni hisoblanib, uning ongini chuqurroq o'rganish imkonini beradi. Monologlar qahramon ichki dunyosining in'ikosi bo'lib xizmat qilish bilan birga, ko'pincha, muallifning modalligini ham aks ettiradi. Monologga xos yana bir muhim jihat shundaki, u muallif uchun o'z fikrlari va e'tiqodlarini yanada ravonroq ifodalashda muhim vosita bo'lib xizmat qiladi, konseptual dunyo manzarasini aks ettirishda ham alohida ahamiyat kasb etadi. Shuni unutmaslik joizki, monolog uslubiy jihatdan markerlanganligi, emotsional-bo'yoqdorlik xususiyatiga ega jumlar, til vositalari dialogga nisbatan ko'proq ishlatilganligi bilan ajralib turadi va alohida e'tiborni talab etadi.

Monologda qo'llangan til vositalari turli mazmunni aks ettirishga xizmat qilishi mumkin. Xususan jim qolish: a) muallif yoki qahramonning og'ir ruhiy kayfiyatini ifodalaydi: *Ko'p urf-odatlarimizni birovlar... birovlar o'ziniki qilib oldi!*; b) kuchli hayajon ta'sirida fikrni davom ettirish imkonsiz bo'lganda: *O'zimiz ketsak-ku, go'rga-ya. O'zimiz bilan... Buni rais biladimi?..*; d) yuz beradigan voqeani oldindan anglashga kitobxonni ruhan tayyorlashda: *Xiyol bo'lmasa, xalqning o'zini-da... eskilik sarqitiga chiqarib yuborayin, dedik!*; e) fikrning davomi kitobxonga tushunarli bo'lganda: *Shunday keta bersak, hademay... o'zimizni-da boy berib qo'yamiz!*; f) hamma fikrni batafsil aytishning imkoni bo'lmaganda: *Bo'ri polvon o'yladi-o'yladi... O'ylab o'yiga yetdi...* g) fikrning keyingi rivojini anglab olish kitobxonga havola qilinganda: *Tag'in nimalardir... nimalardir yo'qolib boryapti... (Tog'ay Murod)*

Badiiy matndagi monolog tahlillari shuni ko'rsatdiki, A.Millerning "The Crucible" asari qahramonining monologi yolg'izlikdagi muloqot shaklida bo'lib, ushbu monolog ikki yoqlama vazifalarga mansub kognitiv-uslubiy vazifaning namoyon etilishiga yaqqol misol bo'ladi. Ushbu parchada qahramonning ruhiy portretini yaratish vazifasi unga xos fikrlar, boshqa personajga nisbatan ruhiy-emotsional munosabati shaklida aks etgan bo'lib, bu muayyan badiiy elementlar orqali namoyon bo'ladi. Xususan, qahramon tilidagi nutqiy ifodalar undagi shubhani (*There be a thousand names, why does she call mine? There be a certain danger in calling such a name*) namoyon etishdan tashqari, qat'iylikni (*I am no Goody Good that sleeps in ditches, nor Osburn drunk and half-witted*) ham ifodalashga xizmat qilgan. Shuni qayd etish joizki, ushbu parchada bir qancha uslubiy vositalarning uyushib kelishi natijasida uslubiy konvergentlik ham yuzaga kelgan. Xossatan, muallif qarama-qarshi mazmunga ega bo'lgan so'zlarni qo'llash bilan *antiteza* (*Spoke or silent*), ma'noni kuchaytirib-ta'kidlab ko'rsatish va shu orqali bilvosita kitobxonga murojaat qilish, uning e'tiborini zimdan jalb etish maqsadida *mubolag'a* (*a thousand names*) kabi stilistik vositalardan unumli foydalangan. Bundan tashqari, ikki inkorni qo'llash orqali *diateza* (*no Goody Good, nor Osburn drunk and half-witted*) hamda muallif tomonidan badiiy matnda shartli hosil qilingan *metaforik epitet* (*Goody Good*), shuningdek, yangi so'z yasalişini (*Goody - occasionalism*) ham kuzatish mumkin. Bu usul orqali muallifning individual olam manzarasini aks ettirish vazifasi namoyon bo'lganini anglash mumkin. Shuningdek, omonimlarni qo'llash orqali (*you will blush, and I think she sees another meaning in that blush*) so'z o'yinini yuzaga keltirib, badiiy matnning yanada jozibali, rang-barang bo'lishiga xizmat qilish bilan birga e'tiborni jalb etish vazifasi namoyon bo'lgan. Tasvirlanayotgan muhitga

muallifning munosabati masalasi ham badiiy asarlarda tez-tez uchraydigan bayon usullaridan biri hisoblanuvchi gap shaklida ifodalangan kiritma (*I am sure she does*) vositasida aks ifodalanadi; shu orqali personaj ichki kechinmalari, qahramon ichki dunyosi, his-hayajonining sabablari namoyon etiladi. Amalga oshirilgan tahlillarimiz shuni ko'rsatdiki, badiiy matnda muallif modalligini ifodalashda dialog ham, monolog ham muhim ahamiyatga ega vosita hisoblanib, muallifga xos g'oyalarni taqdim etish, konseptual dunyo manzarasini aks ettirish, muayyan mavzuni tahlil qilish, hatto kitobxon reaksiyasini qo'zg'atish xususiyatiga ham egadir. Muallif diolog va monologni ustalik bilan shakllantirish orqali badiiy matnning rang- barangligini ta'minlash bilan birga, muayyan vaziyatga nisbatan o'z munosabatini ham ifodalash mumkin. Shuni ta'kidlash kerakki, dialog va monolog muallif modalligini aks ettirishdan tashqari, badiiy matndagi personajlarning o'ziga xosliklarini ochib berishga ham imkon yaratadi.

Bobning 3.3.- paragrafi "*O'ziniki bo'lmagan ko'chirma gaplarning kognitiv aspekti*" deb nomlangan bo'lib, badiiy matnda o'ziniki bo'lmagan ko'chirma gaplarning aks ettirilishi va ularning o'ziga xos xususiyatlari tahlil qilingan. Badiiy matnning uslubiy tahlili alohida e'tibor talab etib, muallif hamda qahramonlarning o'ylari, his-tuyg'ulari hamda xulq-atvorini aks ettirish maqsadida qo'llanuvchi o'ziniki bo'lmagan ko'chirma gaplar muhim ahamiyatga egadir. V.K.Myullerning izohlashicha, o'ziniki bo'lmagan ko'chirma gaplarning uslubiy xususiyatlarini aks ettiruvchi ko'chirma gapni yaqqol tarzda muallifning nutqidan ajratish deyarli imkonsiz bo'lib, badiiy matndan muayyan vositalar, masalan, tire yoki paragraflar orqali ham ajratib ko'rsatilmaydi¹⁹. Ushbu til birligi V.Shmid tomonidan "badiiy matnning bir qismi bo'lib, so'zlarni, fikrlarni, his-tuyg'ularni va tasviri keltirilgan qahramonlardan birining faqat semantik pozitsiyasini aks ettirishga qaratilgan bo'lib, badiiy matndan hech qanday tinish belgilari (yoki ularning ekvivalenti) yoki "kirish so'zlar" (yoki ularning ekvivalenti) bilan ajratilmaydi"²⁰ tarzida izohlanadi. Ta'kidlash joizki, badiiy matnda o'ziniki bo'lmagan ko'chirma gaplar hech qanday tinish belgilari bilan ajratilmasdan, muallif so'zi hamda qahramon nutqi qorishiq tarzda ifodalanishi bilan xarakterlanadi. Muallif diskursiv shaxsi tomonidan nazarda tutilgan maqsadga mutanosib ravishda o'ziniki bo'lmagan ko'chirma gaplarda muayyan vaziyatlarda qahramon nutqi ustunlik qilsa, ba'zi hollarda muallif so'zi yetakchilik qilishi mumkin.

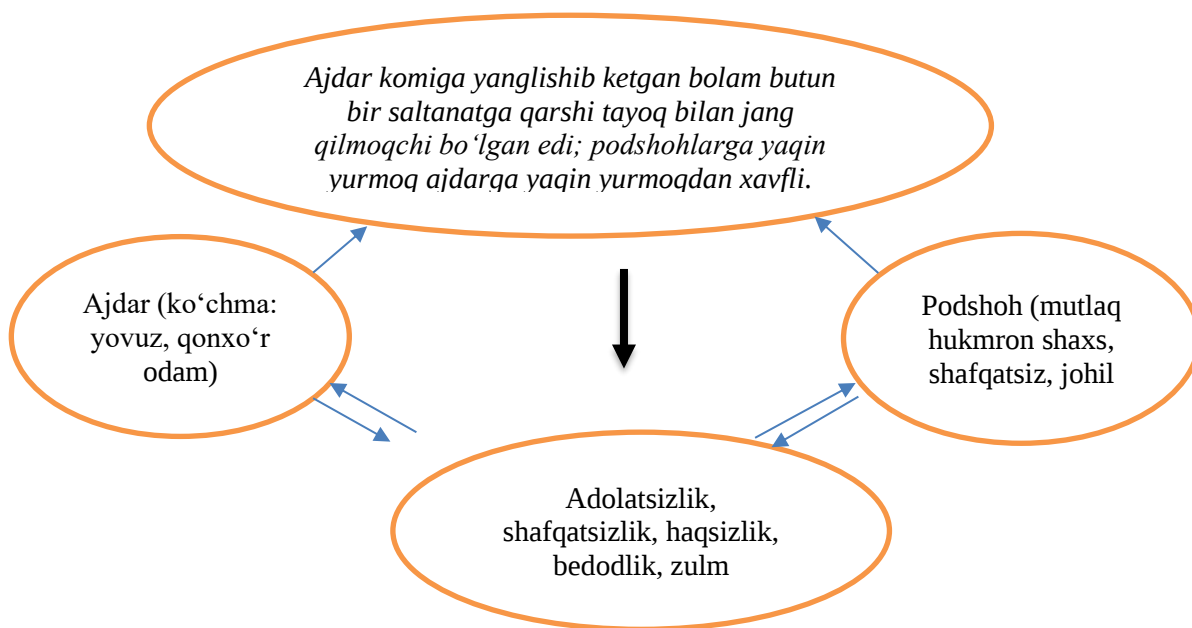
Ma'lumki, o'ziniki bo'lmagan ko'chirma gaplar muallif hamda qahramonga tegishli fikrlar qorishiq holda aks ettirilishi bilan xarakterlanib, badiiy matnda yaxlitlikni ta'minlash, muallif va qahramonning ichki tuyg'ulari, xayollarini ifodalash kabi vazifalarni bajaradi.

Jumladan, muallif tomonidan o'ziniki bo'lmagan ko'chirma gaplarda ifodalangan mazmunni to'g'ridan-to'g'ri o'z ma'nosida emas, ko'chma ma'noda ifodalinishiga xizmat qiluvchi kognitiv metafora tahlili quyidagi chizmada aks ettirilgan:

3- chizma. Kognitiv metafora tahlili.

¹⁹ Мюллер В.К. Англо-русский словарь. 8-е изд. – М.: Русский язык, 2001. – 880 с.

²⁰ Шмид В. Нарратология Пушкина // Пушкинская конференция в Стенфорде 1999: Материалы и исследования / Под ред. Д.Бетеа, А.Л.Осповата, Н.Г.Охотина, Л.С.Флейшмана. – М., 2001. – С. 300–317.



Yuqoridagi misolda davlat ishlari, xususan hokimiyatdagi xavfli va qaltis vaziyatlarni aks ettirish konseptual asos vazifasini amalga oshirgan bo‘lib, uni oson tushunarli bo‘lishi uchun boshqa tushunchaga nisbatlagan holda, ya’ni “ajdar komi” tarzida aks ettirilishi natijasida konseptual yoki kognitiv metafora yuzaga kelgan. Tahlillardan anglash mumkinki, muallifning saltanatda yuz berayotgan muammolar, shuningdek, jamiyatdagi ijtimoiy masalalarga munosabati metaforaga xos konseptual belgilar orqali aks etgan. Shuningdek, o‘sha davrdagi hukmron doiralarga xos adolatsizlik, yovuzlik kabi illatlarni ochib berish maqsadida o‘xshatishdan (*podshohlarga yaqin yurmoq ajdarga yaqin yurmoqdan xavfli*) foydalanilganini ko‘rish mumkin. Ushbu jarayon, ya’ni bir fikrni bevosita mazmun jihatdan bir-biriga bog‘liq bo‘lmagan holda qiyoslash orqali ikkinchi tushuncha bilan ifodalash natijasida konseptual metafora hosil qilingan.

Matndan ko‘rinadiki, konseptual metafora hisoblanuvchi «ajdar komi»ning uslubiy bo‘yoqdorligini oshirish va konseptual belgilarni kuchaytirib-ta’kidlab ko‘rsatish maqsadida analogik tarzda *g‘o‘r go‘daklar, lahm etdek, polapon* so‘zlaridan foydalanilgan va konseptual g‘oyani yaqqol ifodalashga xizmat qilgan. Shu orqali o‘ziniki bo‘lmagan ko‘chirma gaplarning kognitiv xususiyati kognitiv metafora orqali aks etishida namoyon bo‘lgan.

Darvoqe, konseptual metafora badiiy vosita sifatida keng qo‘llanuvchi til birligi bo‘lib, u oddiy metaforadan muayyan jihatlari bilan ajralib turadi. Xususan, konseptual metaforada xuddi tizimli metaforadagi kabi tuzilish jihatdan bir xil, ya’ni manba va fikr qaratilgan nuqta (target) mavjud bo‘lsa-da, u majoziy ma’noda g‘oyani aks ettirishga qaratilgan bo‘ladi²¹. Shuningdek, muallifning so‘zi yoki qahramon nutqining ustunligi o‘ziniki bo‘lmagan ko‘chirma gaplarning matnda aks ettirish tarziga bevosita aloqador hisoblanadi. O‘ziniki bo‘lmagan ko‘chirma gaplarda qo‘llanuvchi turli til vositalari uslubiy markerlanganlik hamda uslubiy konvergentlik xususiyatini namoyon etadi.

²¹ Lakoff G., Johnson M. *Metaphors we live by*. – Chicago and London: University of Chicago Press, 1980. – P. 1–34.

X U L O S A

1. Ingliz va o'zbek tilshunosligida antroposentrik paradigmaning makroparadigma sifatida shakllanishi natijasida muloqot jarayonining tashkilotchisi sanaluvchi insonning asosiy obraz ekanligi tan olindi. Tilga oid barcha jarayonlar hamda tildan foydalanishga oid o'ziga xosliklarni jonli muloqotni tashkil etuvchi birlik sifatida tadqiq etish ushbu paradigmaning eng muhim xususiyatlari ekanligi aniqlandi. Shuningdek, ushbu paradigma negizida shakllangan ekspansionizm, funksionalizm hamda eksplanatorlik singari uslubiy tamoyillar asosida matnning ikki tomonlama (dual) tabiatini o'rganishdagi o'zni ingliz va o'zbek tilshunoslarining tadqiqotlari asosida ochib berildi.

2. Badiiy matnning kognitiv tadqiqida uning boshqa fanlar, xususan, matn tilshunosligi, kommunikativ tilshunoslik, kognitiv tilshunoslik, lingvomadaniyatshunoslik, lingvopragmatika kabi bugungi fan tarmoqlari bilan o'zaro aloqadorlikni ta'minlagan holda tahlil etish muhimligi tavsiya etildi. Badiiy matnni kognitiv tilshunoslik doirasida tadqiq etish uning tarkibiy xususiyatlari, murakkab kognitiv tuzilma ekanligi, shuningdek, axborot ifodalashga aloqador kognitiv tamoyillar, turkumlashtirish va konseptuallashtirishga bevosita bog'liq bo'lgan jihatlarning ochib berilishida muhim omil bo'lib xizmat qilishi ingliz va o'zbek tilshunoslari tomonidan amalga oshirilgan izlanishlar asosida aniqlandi.

3. Badiiy matnda kommunikativ, pragmatik, lingvomadaniy, milliy hamda individual jihatlarni o'zida aks ettiruvchi shaxsiyatni o'rganish diskursiv shaxs tushunchasi bilan chambarchas bog'liq. Lisoniy shaxsdan farqli ravishda, diskursiv shaxs semantik-stilistik, kommunikativ-pragmatik, kognitiv, madaniy va psixologik xususiyatlarni aks ettiradi. Boshqa tomondan, diskursiv shaxs badiiy matnda intensionallik va kontekstual aniqlikni ham ifodalaydi. Tahlillar natijasida ma'lum bo'ldiki, diskursiv shaxs nafaqat tuzilish, balki lingvistik jihatdan ham murakkab, ko'p bosqichli tuzilma sanalib, badiiy matnda ham muallif, ham qahramon shaxsiyatiga oid chizgilarni aks ettirganligi bois muhim o'ringa egaligi ikki til kesimida chog'ishtirish asosida ochiqdandi. Diskursiv shaxs pragmatik jihatdan tahlil qilinganda, muallif hamda qahramonning ijtimoiy va kasbiy mavqeyi, qiziqishlari, maqsadlari kabilar o'rganilsa, kognitiv xususiyatlarida muallif va qahramonning tafakkuri, tasavvuri va dunyoqarashiga oid ma'lumotlar ochiqdandi.

4. Muallif diskursiv shaxsini kognitiv aspektda tahlil qilish shaxsga doir ma'naviy olam haqidagi bilimlarning lisoniy va psixologik tuzilmalar bilan o'zaro bog'liqliklarni aks ettiruvchi murakkab bilimlar tizimi sifatida qarashga imkon beradi. Diskursiv shaxsning kognitiv talqini dunyo, bilim tuzilmalari, dunyoqarash va shaxsiy tezaurus haqidagi ma'lumotlarni oydinlashtirishni o'z ichiga oladi. Muallif dunyo manzarasi bilish jarayonida xilma-xil tabiiy va semantik murakkablik birliklari bilan ifodalanadi. Badiiy matnda diskursiv shaxsning kognitiv jihati bilim strukturasi sifatida ifodalanib, uni kognitiv modellashtirish lisoniy shaxsning nafaqat lingvistik bilim strukturalari, balki dunyoqarashini ham o'rganish imkonini beradi.

5. Portret muallif modalligini ifodalashda muhim vosita bo'lish bilan birga, qahramon tashqi ko'rinishi hamda ichki olamini ifodalashda asosiy uslubiy vosita sanaladi. Badiiy matnda tasvirlangan portretni tuzilishiga ko'ra, yoyiq va qisqa; badiiy matnda aks ettirilgan mazmuniga ko'ra, xatti-harakatlar, ish jarayoni, sarguzashtlarni

tasvirlashda dinamik, turg'un holat, o'y-xayollar, xarakter-xususiyatlarni aks ettirishda statik portretga ajratish mumkin. Muallif diskursiv shaxsi yaqqol namoyon bo'lgan chog'ishtirma tahlillar shuni ko'rsatdiki, muallif diskursiv shaxsini namoyon etuvchi badiiy portret ingliz tilida, asosan, qahramonlarning tashqi, ya'ni suratini tasvirlasa, o'zbek tilida esa ichki, ya'ni siyrat tasvirini aks ettirishda muhim vosita sanaladi.

6. Sarlavha o'zida badiiy matn bilan bir necha bosqichli murakkab munosabatga kirishish xususiyatini namoyon qilib, uslubiy markerlanganlik, ramziylik hamda implisitlik jihatlari bilan xarakterlanadi. Badiiy matnda muallif diskursiv shaxsini yaqqol namoyon etuvchi epigraf asarning asosiy mazmunini aks ettirib, ko'pincha, badiiy matnning mohiyatini umumlashtirish, shuningdek, muallif tomonidan ko'zlangan g'oyani ifodalashga xizmat qiladi. Epigrafning badiiy matn mazmuni bilan qarama-qarshi vaziyatning yuzaga kelishi natijasida voqelanuvchi binarlik xususiyati o'zbek tilida ko'p uchrashi, ingliz tilida esa kamyob hodisa ekanligi kuzatildi.

7. Lingvomadaniy tahlil til va madaniyatni muallifning diskursiv shaxsini yaqqol namoyon asosiy omil sifatida ko'rish imkonini beradi. Shu nuqtayi nazardan, diskursiv shaxsning tadqiqi amalga oshirilgan badiiy matn lingvomadaniy belgilardan biri vazifasini bajaradi. Til va madaniyat o'rtasidagi o'zaro bog'liqlik eng yorqin namoyon bo'lgan intellektual va ma'naviy sohalarini aks ettiruvchi dialoglar alohida ahamiyat kasb etadi. Diskursiv shaxsni lingvomadaniy nuqtayi nazardan tadqiq etish zarurati ijtimoiy-madaniy, estetik, ma'naviy va milliy qadriyatlarni aks ettiruvchi nutqning ajralmas qismi sifatida badiiy matnning o'ziga xos xususiyati bilan belgilanadi.

8. Dialogning bosh vazifasi kommunikativ, pragmatik va interpretativ vazifalar sanalib, odatda, personajlarning fe'l-atvorini ochib berishga xizmat qiladi hamda muallif diskursiv shaxsiga xos individual olam manzarasini aks ettiradi. Badiiy matn o'zida ham birlamchi, ham ikkilamchi vazifalarga xos xususiyatlarni ifodalashi mumkin, uni shartli ravishda ikki yoqlama vazifa, ya'ni kognitiv-pragmatik, kommunikativ-uslubiy, kognitiv-madaniy tarzida nomlash mumkin.

9. Ko'p bosqichli murakkab tuzilma sanaluvchi monolog badiiy matnda e'tiborni tortish bilan bir qatorda, muallif diskursiv shaxsiga oid fikrni aks ettirish, shuningdek, qahramonlarning hissiyotlari va psixologik holatini namoyon etish maqsadida qo'llanadi, ko'pincha, estetik va kognitiv vazifalarni bajarishi ingliz va o'zbek tilidagi badiiy matnning chog'ishtirma tahlili asosida isbotlandi.

10. Muallif va qahramonlarning fikrlari, his-tuyg'ulari, xulq-atvor xususiyatlarini namoyon etuvchi o'ziniki bo'lmagan ko'chirma gaplar o'zbek tilida muallif va qahramonga xos his-tuyg'ular va vaziyatga munosabatni aks ettirsa, ingliz tilida o'y-xayollarni ifodalashda muhim o'ringa egaligi isbotlandi. Ingliz badiiy matnlarida muallif diskursiv shaxsini yaqqol namoyon etuvchi o'ziniki bo'lmagan ko'chirma gaplar ko'p uchrasa, o'zbek tilida nisbatan kam uchrashi aniqlandi. Ingliz va o'zbek badiiy matnlarining chog'ishtirma tahlillari asosida o'ziniki bo'lmagan ko'chirma gaplarning uslubiy markerlanganlik va uslubiy konvergentlik ingliz badiiy matniga, uslubiy geterogenlik (turli funksional uslublarning qorishmasi) o'zbek tilidagi matnlarga xosligi aniqlandi.

**ONE-TIME SCIENTIFIC COUNCIL UNDER SCIENTIFIC COUNCIL
AWARDING SCIENTIFIC DEGREES DSc.03/30.12.2019.Fil.19.01 AT
ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

**ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

ABDULLOYEVA KAMOLA MIRKHON KIZI

**COGNITIVE ASPECT OF VERBALISATION AUTHOR'S DISCURSIVE
PERSONALITY IN ENGLISH AND UZBEK LITERARY TEXT**

10.00.06 – Comparative literature, contrastive linguistics and translation studies

**DISSERTATION ABSTRACT
for DOCTOR PHILOSOFY (PhD) OF FILOLOGICAL SCIENCES**

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The doctoral dissertation can be reviewed from the Information Resource Center of Alisher Navoi Tashkent State University of Uzbek Language and Literature (registration number 291). Address: 100100, Tashkent, Yakkasaroy district, Yusuf Xos Khojib Street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44; www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz.

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INTRODUCTION (Dissertation abstract for doctor of philosophy (PhD))

Topicality and necessity of the thesis. At the present time of the world linguistic science, the study of language based on an anthropocentric approach is believed to be a result of globalization. The study of the discursive and linguistic personality includes the analysis of the speaker's motives and intentions based on various methodological tools, especially literary elements. The study of discourse phenomena within the framework of modern linguistics requires new approaches, differently from the traditional methods of linguistic analysis. The research based on the anthropocentric approach to language is closely related to the enrichment of materials, the reliability of the obtained results and conclusions. This made it necessary to deeply analyze the linguistic, methodological, pragmatic and cognitive tools that reveal the discursive personality of the author and the character within the framework of modern linguistics.

Discursive personality in world linguistics is interpreted as a multi-level phenomenon, and it is considered as a flexible structure that constantly changes in the process of social interaction. Its description is complex and covers models defined by communicative behavior, communicative competences and discourse. Motivational parameters based on the cognitive factor and discursive competence is reflected in the communicative process. A discursive personality is represented by certain linguistic tools, communication strategies and tactics, models of speech behavior that match the ideology of the communication. The identity of the discursive personality can be explained by the fact that it is a complex device that includes many stages in terms of structure and linguistics, and it can reflect cognitive, communicative-pragmatic, semantic-stylistic, cultural and psychological aspects. Furthermore, discursive personality can also represent intentionality and contextual determination in literary texts.

As a result of the reforms being carried out in our country, special attention is being paid to the researches based on the anthropocentric approach involving human factor in the branches of modern linguistics. The topicality of this research is characterized by its theoretical importance and necessity in understanding the important enumerative mechanisms in the formation of a discursive personality and the performance of a specific task within the framework of new directions of linguistic development. "Currently, science and technology are rapidly developing in the world, and the international cooperation of our country is expanding more and more. As a result, many new concepts, words and expressions are entering our lives from abroad. In the conditions of globalization, it is an urgent task to preserve the purity of our national language, increase its vocabulary, create an Uzbek alternative to modern terms in various fields, and ensure their uniform use²². The importance of researching the cognitive manifestation of the discursive personality is characterized by the reflection of the human factor in the literary text and the analysis of its cognitive and discursive aspects within the framework of modern linguistics. Researching the linguistic reflection of the discursive personality in English and Uzbek literary texts is of great importance in the expansion of knowledge about linguistic and cultural similarities and

²² Speech of the President of the Republic of Uzbekistan Sh. Mirziyoyev at the ceremony dedicated to the thirtieth anniversary of the granting of the state language status to the Uzbek language // Khalk sozi, October 22, 2019.

differences. Meanwhile the comparative-typological studies carried out within the framework of linguistics serve to realize the priority tasks of revealing the unique aspects of the Uzbek language and preserving the national identity.

Specifically, in the field of linguistics, among all scientific directions, the determination of “Tasks for supporting scientific researches on the development of the state language, implementing international cooperation in this field”²³,

the Decree of the President of the Republic of Uzbekistan PF-4997 “On the establishment of Alisher Navo’i Tashkent State University of Uzbek Language and Literature” from May 13, 2016, the Resolution of the President PQ-4884 “On additional measures to further improve the system of education and upbringing” from November 6, 2020, the Resolution of the President PQ-5117 “On measures to bring the activities of popularization of foreign languages in the Republic of Uzbekistan to a qualitatively new level” from May 19, 2021, the Decree of the President of the Republic of Uzbekistan PF-134 “On measures of the approval of the national program on the development of public education for 2022-2026” from May 11, 2022 and tasks mentioned in other regulatory legal documents can be served by this dissertation paper to a certain level.

Compliance of the research to the priority directions of development of science and technologies in the republic. The dissertation research was carried out in accordance with the priority direction of the development of science and technology in the Republic of Uzbekistan: 1. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state”.

Degree of study of the topic. In modern linguistics, the research of literary text and discourse, including the study of the characteristics of the discursive personality in the text, is actively carried out within the framework of scientific research of foreign and local scientists. In particular, the scientific-theoretical views on the subject of research on the possibility of re-imagining a person and understanding through language are described in the works of a number of foreign linguists: L.V.Shcherba, B.A.Larin, A.A.Potebnya, G.O.Vinokur and other scientists²⁴. The structure of the linguistic personality was described in detail in the works by Y.N.Karaulov based on the materials of the Russian language²⁵, and the dissertation of N.Z. Normurodova served as a theoretical basis for our research work²⁶.

In foreign linguistics, the problem of the linguistic personality is analyzed mainly from the psycholinguistic point of view, which can be seen in the studies of G. Lakoff, Z. Harris, V. Dake, E. Erikson. In the works of these scientists, the characteristics of the linguistic personality and its manifestation in the language, the linguistic tools used to

²³ Decree of the President of the Republic of Uzbekistan Shavkat Mirziyoyev “On measures to fundamentally increase the prestige and position of the Uzbek language as a state language”// www.khabar.uz

²⁴ Щерба Л.В. Избр. работы по русскому языку. – М.: Учпедгиз, 1957. – 188 с.; Ларин Б.А. Лекции по истории русского литературного языка (X – середина XVIII в.) – М. Высш. школа, 1975. – 327 с.; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – 614 с.; Винокур Т.Г. Говорящий и слушающий: Варианты речевого поведения. 2-е изд., стереотипное. – М.: ЛЕНАНД, 2005. – 171 с.;

²⁵ Караулов Ю.Н. Русский язык и языковая личность. – М.: Наука, 1989. – 261 с.

²⁶ Нормуродова Н.З. Вербальная экспликация антропоцентризма в англоязычном художественном дискурсе. Дисс. д-ра филол. наук. – Ташкент, 2020. – 237 с.

reflect the mental state in the process of communication, as well as the views on the classification of the linguistic personality are described. In the last century, as a result of a new stage in the research of the relationship between man and language, M.A.Shelyakin advocated the view that the subjectivity of the construction of language in terms of content and the human being as an important factor as a result of thought processes.

The study of language from the perspective of an anthropocentric paradigm and the analysis of linguistic/discursive personality in Russian linguistics have been discussed by N.F.Alefirenko, I.V.Arnold, N.N.Boldirev, I.R.Galperin, A.V.Karasik, E.S.Kubryakova, V.A.Maslova, V.N.Telia²⁷. In particular, N.D.Arutyunova emphasizes that a personality reflects his inner feelings, emotions, knowledge, views and attitude towards other people through language focusing on the anthropocentric nature of language²⁸. Another scientist commented on the factor that is important to pay attention to in the process of anthropocentric study of the language, and recognized that “it is not the mechanism that forms the basis of the language system, but its application that is important”²⁹.

The anthropocentric research of the language and the problem of linguistic/discursive personality in Uzbek linguistics have been studied thoroughly by D.U.Ashurova, Sh.S.Safarov, N.M.Mahmudov, X.A.Dadaboyev, Z.Kholmanova, S.X.Muhammedova, A.E.Mamatov, D.E.Lutfullayeva, N.Z.Normurodova, D.S.Xudoyberganova, M.R.Galiyeva, N.M.Djusupov, M.E.Umurzoqova³⁰.

However, the analysis of existing linguistic literature on the problem of linguistic/discursive personality shows that, although a large amount of research has been carried out in this field, a number of problems related to linguistic analysis of the author’s discursive personality within the framework of Uzbek and English language materials exist to be solved. There are not enough researches in Uzbek on the verbalisation of the discursive personality of the author and character.

²⁷ Алефиренко Н.Ф., Корина Н.Б. Проблемы когнитивной лингвистики. – Нитра: UKF, 2011. – 216 с.; Арнольд И.В. Стилистика современного английского языка. Стилистика декодирования. – Л.: Просвещение: Ленингр. отд-ние, 1981. – 298 с.; Болдырев Н.Н. Когнитивная семантика: (Курс лекций по английской филологии): Учеб. пос. для студентов вузов. – Тамбов: ТГУ, 2002. – 123 с.; Гальперин И.Р. Текст как объект лингвистического исследования – М.: Наука, 1981. – 139 с.; Карасик В.И. Языковой круг: личность, концепты, дискурс. – Волгоград: Перемена, 2004. – 390 с.; Кубрякова Е.С. О термине «дискурс» и стоящей за ним структуре знания // Язык. Личность. Текст: Сборник к 70-летию Т.М. Николаевой // Ин-т славяноведения РАН; Отв. ред. проф. В.Н. Топоров. – М.: Языки славянских культур, 2005. – С. 23–33; Маслова В.А. Современные направления в лингвистике. – М.: Академия, 2008. – 264 с.; Телия В.Н. Роль человеческого фактора в языке: язык и картина мира. – М.: Русский язык, 1988. – 267 с.

²⁸ Арутюнова Н.Д. Язык и мир человека. – М.: Языки русской культуры, 1998. – С. 3.

²⁹ Пименова М.В. Концептуальные исследования. – М.: Флинта, 2011. – С. 10.

³⁰ Ashurova D.U., Galieva M.R. Text Linguistics. – Tashkent: Turon Istiqbol, 2016. – 324 p.; Mahmudov N. Til tilsimi tadqiqi. – Toshkent: Mumtoz soʻz, 2017. – 176 b.; Dadaboyev H.A., Xolmanova Z. Turkiy tillarning qiyosiy-tarixiy grammatikasi – Toshkent: Tafakkur boʻstoni, 2015. – 224 b.; Safarov Sh. Kognitiv tilshunoslik. – Jizzax: Sangzor, 2006. – 91 b.; Mamatov A.E. Tilga kognitiv yondashuvning mohiyati nimada? // Tilshunoslikning dolzarb masalalari: Prof. A.Nurmonov tavalludining 70 yilligiga bagʻishlab oʻtkazilgan ilmiy-amaliy anjuman materiallari.–Andijon, 2012. – B. 212–220; Лутфуллаева Д., Худойберганова Д. Тилшуносликда лисоний шахс муаммоси // Ўзбек тили ва адабиёти. – Тошкент, 2017. 6-сон. – Б. 35–41; Normurodova N.Z. Ingliz badiiy diskursida antropotsentrizmning verbal eksplikatsiyasi: Filol. fan. d-ri. diss. avtoref. – Toshkent, 2020. – B.17; Худойберганова Д. Матнинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013; Джусупов Н.М. Когнитивная стилистика: теория и практика стратегии выдвижения в художественном тексте. – Ташкент, 2019 – 464с.; Umurzakova M. Types of linguistic personality in the literary text (on the example of Ulugbek Hamdam’s stories) – Asian Journal of Multidimensional Research. ISSN:2278-4853. Vol 10, Issue 5, May, 2021. – P. 591–595.

Relevance of the dissertation research with the plans of the scientific-research works of the higher educational institution where the dissertation has been conducted. The dissertation research was carried out within the framework of the research plan of Alisher Navo'i Tashkent State University of Uzbek Language and Literature "Current Problems of Modern Linguistics".

The aim of the research work is to substantiate scientifically various cognitive processes, knowledge structures, and linguistic complex that determine the uniqueness of the cognitive aspect of the author's discursive personality, based on the literary text material in English and Uzbek languages.

The tasks of the research work:

to analyze the existing cognitive approaches in studying the methodological principles of contemporary English and Uzbek linguistics;

to investigate the concept of discursive personality, its essence, and the main features of the author's discursive personality, as well as to describe the verbalisation of the author's individual worldview in literary texts through a comparative perspective;

to highlight the significance of monologues and dialogues in English and Uzbek literary texts as linguistic units that reflect the author's discursive personality;

to substantiate the role of titles and epigraphs in revealing the author's conceptual worldview and to compare the cognitive and cultural characteristics of represented speech, identifying similarities and differences across the studied languages.

The object of the research work are linguistic units (titles and epigraphs, portrait, literary dialogue and monologue, represented speech) explicating the discursive personality of the author within the English and Uzbek literary texts.

The subject of the research work is semantic-stylistic, linguapragmatic, linguacognitive, linguacultural features of language units (titles and epigraphs, portrait, literary dialogue and monologue, represented speech) explicating the author's discursive personality within a literary text in the Uzbek and English languages.

The methods of the research. Descriptive, stylistic and contextual analysis, communicative-pragmatic, frame, conceptual, intertextual and linguacultural analysis methods were used to clarify the topic of the dissertation.

The scientific novelty of the research work are the following:

the theoretical foundations of linguopersonology, as an independent science, based on the principles of the anthropocentric paradigm in modern Uzbek and English linguistics were proved;

the features specific to the author's discursive personality that are a complex mechanism as a multifaceted cognitive-cultural derivative, taking into account its cognitive, cultural, communicative-pragmatic and semantic-methodical features were determined in cross-sectional aspect;

the main multitasking linguistic features of the author's discursive personality in English and Uzbek literary texts were based on titles and epigraphs, literary portrait; dialogue and monologue, represented speech revealed on the basis of excerpts that are not his own;

cognitive-cultural features of language units, as well as universal and unique aspects, in which the discursive personality of the author is realized, are determined by comparison.

The practical results of the research are as follows:

the need to analyze the discursive personality is based on the methodological principles of the cognitive-discursive paradigm;

the marks indicating the discursive personality of the author manifested by means of language units such as titles and epigraphs, maxims, descriptive contexts, literary dialogue, literary descriptive tools and represented speech were identified. It has been proven that this aspect contributes to the expansion of the theory of speech and speech analysis, as well as the classification-conceptual apparatus of the discursive personality of the “author-character”;

a universal method of analysis of characters representing the discursive personality of the author and hero was developed, and it was applied to various types of discursive personalities based on the materials in different languages.

Authenticity of the research results is confirmed by the fundamental scientific-theoretical principles of modern linguistics, the use of modern linguistic methods and approaches, the reaction to the theoretical views of existing studies, the large number of fact-based materials analyzed, and their mutual compatibility with the theoretical rules of the work carried out.

Scientific and practical value of the research results. The scientific significance of the results of the research will help the development of linguopersonology as an independent scientific branch, the research of the image of the landscape of the literary world as a result of the logical-creative activity of the discursive personality of the author and character, and the formation of new theories about the discursive personality in Uzbek and English literary texts.

The use of an interdisciplinary and integrated approach in the research process created a chance to discover the necessity of studying the manifestation of the discursive personality in the literary text, taking into account the author’s modality and goals, as well as the cognitive, pragmatic, semantic, gender and national-cultural aspects expressed through linguistic means and reflecting the mental image of the personality.

Implementation of the research results.

Based on theoretical rules and practical results obtained during the author's semantic- stylistic, pragmatic, cognitive and cultural interpretation of linguistic units representing discursive personality:

theoretical foundations of the cognitive principles specific to the discursive personality of the author, analysis of the study of the discursive personality of the author in linguistics and literary studies, as well as methodology, from the conclusions on the linguistic-cultural and linguocognitive characteristics specific to the discursive personality of the author in English and Uzbek literary texts in the Karakalpak Humanities Scientific Research Institute 2019-2023 FA-F1-005 was used in the implementation of the fundamental project “Research of the history of Karakalpak folklore and literary studies” (Reference #196/1 of the Karakalpak Department of the Academy of Sciences of the Republic of Uzbekistan). As a result, scientific and theoretical conclusions were gained regarding the concept of the discursive personality, which is considered an extremely important and global issue for both the development of society and modern linguistics, including the principles referring to the

anthropocentric paradigm, and the linguistic and cognitive analysis of English and Uzbek literary texts;

scientific and theoretical conclusions on titles and epigraphs, literary portrait; dialogue and monologue; represented speech which reflect the main multi-functional linguistic features of the author's discursive personality in English and Uzbek literary texts; were used in at the Karakalpak Humanities Scientific Research Institute 2019-2023 FA-F1-005 was used in the implementation of the fundamental project "Research of the history of Karakalpak folklore and literary studies" (Reference #196/1 of the Karakalpak Department of the Academy of Sciences of the Republic of Uzbekistan). As a result, it served to draw scientific and theoretical conclusions on titles and epigraphs, literary portrait, dialogue and monologue, represented speech which reflect the multi-functional linguistic features of the author's discursive personality.

substantiating the cognitive-cultural phenomenon of the discursive personality as a multifaceted cognitive- stylistic outcome, complex mechanism that reflects the characteristics of the interaction of the linguistic and cognitive expression of information in the literary text based on the individual-authorship modification of language tools and the integration of knowledge structures, for 2022-2024 years at the Samarkand State Institute of Foreign Languages from the conclusions related to the cognitive-cultural analysis of the author's discursive personality aimed at revealing information of conceptual importance reflected in the literary texts in English and Uzbek languages used in the implementation of the international project titled "English Access Microscholarship Program" (Samarkand State Institute of Foreign Languages, September 20, 2024 Reference №1920/02) according to the letter №2/24 -4/7-690 determined by the Ministry of Higher and Secondary Special Education from December 12, 2022. The resulting arguments, theoretical opinions, analysis of modern linguistics and language in terms of the anthropocentric paradigm, in the teaching of comparative linguistics, methodological sciences in the philology faculties of higher educational institutions, in the preparation of textbooks, training manuals and programs for these subjects. , recommendations were made to conduct scientific research on the history of English-Uzbek cultural-cognitive relations in English lessons;

Scientific information such as the current stages of the development of the anthropocentric view in modern linguistics, the concept and structure of the discursive personality, the cognitive foundations of expressing thoughts in a literary text, as well as the importance of using figurative expressions in reflecting the cognitive and cultural characteristics regarding the author's discursive personality in a literary text were used in the preparation of the program of the "Good morning, Uzbekistan" program of the "Foreign languages" TV channel within the state institution "Uzbekistan TV and Radio Channel" (Reference №02-05-1757 dated October 18, 2022 of the state institution of the National Television and Radio Company of Uzbekistan "O'zbekistan teleradiokanali"). As a result, the use of examples based on English and Uzbek literary texts, in which universal and unique aspects are analyzed, served to enrich this program.

Approbation of the research results. The results of this research were discussed at 2 international and 2 republican scientific and practical conferences.

Publication of the research results. 13 scientific articles related to the theme of the dissertation have been published, of which 7 articles (4 republican and 2

international) in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan, and 2 articles in local journals have been published based on the research results of the dissertation.

The outline of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of references, The total volume of the dissertation is 137 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction represents the relevance and necessity of the research, and underscores its significance in scientific and technological advancement of the Republic. The research determines the degree of study, the goals and objectives of the study, the object and subject of the study, indicates the methods used in the study, outlines the scientific novelty and practical significance of the research, substantiates the reliability of the results obtained, justifies the implementation of the results in practice, the correspondence of the published works is substantiated and data on the structure of the dissertation are provided.

The first chapter of the dissertation, entitled “**Development of Cognitive Research in Modern Linguistics**”, consists of 3 paragraphs. It examined the modern stages of the development of linguistics from the point of view of the anthropocentric paradigm, focusing on, particularly, cognitive principles of expressing information in the literary text, and also it was critically analyzed the concept of discursive personality, structure and future trends in the development of discursive personality .

The first paragraph of the chapter is called “*The modern stage of the development of linguistics: the anthropocentric paradigm* “, and it focuses on the emergence of the anthropocentric paradigm in modern linguistics, as well as the new directions of linguistics that emerged as a result of this paradigm. In particular, the issue of scientific paradigms is considered as one of the most urgent problems in today's research, and specialists focus on innovations in the study of paradigms in the development of linguistics. Also, changes related to terminology proposed by various experts and the problem of scientific paradigm were widely discussed within the framework of modern linguistics.

It is known that the comparative-historical paradigm is the main scientific paradigm in linguistics, and the comparative-historical method is considered the first special method in language research. Within the framework of the paradigm, the main attention of linguists is focused on the word. Today, the language is studied within the framework of this scientific paradigm, including textbooks and academic developments on grammar, news publications are based on the methodology developed under the systemic-structural paradigm.

Linguists emphasize the dominant position of the anthropocentric paradigm, and emphasize that modern linguistics has methodological principles such as anthropocentrism, expansionism, functionalism, explanatory. New views were formed related to the description of particular language systems, language levels and

units under the influence of anthropocentrism. As a result of the introduction of a human factor as a leading principle for the researches in the field of modern linguistics a new functional approach (neofunctionalism principle) appeared.

Anthropocentrism and functionalism as leading scientific principles supported future development of modern linguistics and made a contribution to set research goals and tasks. Anthropocentrism is considered an inseparable part of modern linguistics, closely dependent on linguistic personality. Most of the studies that analyze the factors influencing speech focus on the individual. The development of the anthropocentric approach to language and paying special attention to the human factor in language lead to the increase of the number of disciplines studying the linguistic personality.

The second paragraph of the chapter was named “*Cognitive principles of expressing information in a literary text*”, where it was analyzed the classification and explanation of the principles that are considered important in the reflection of certain information, the study of scientists in Uzbek and Western linguistics on this issue. It ensures that communicative and cognitive approaches are of importance in the formation of a literary. A one-sided, either communicative or cognitive approach to the text is not sufficient. This can be conditionally explained by the analysis of language use with an anthropocentric paradigm in linguistics.

In modern linguistics, there is a connection between the emergence of the anthropocentric paradigm and the dependence of language on human mental activity. Speech analysis, therefore, requires attention to its two functions, in particular communication and cognitivism, i.e. mental characteristics. From E.S. Kubryakova’s point of view, “any linguistic phenomenon is considered sufficiently grounded only when it has cognitive as well as communicative principles³¹”.

It is obvious that the literary text is a structure defined by the correlation of various texts and literary process, and the inclusion of a set of literary images. The use of cognitive units and concepts is one of the important features of the cognitive approach to literary text, exclaiming that it is very complicated procedure to determine its equivalent without mastering the components that contain cultural information. Additionally, effective translation requires knowledge structure of language users based on the traditions, customs, literature, culture, stereotypes and history of the country. The dialogue between the author and the reader, which is carried out and depicts the characters of the work, comes to the surface with the help of literary concepts.

Paragraph 3, titled “*Discursive personality: concept, structure, prospective development trends*”, analyzes the emergence of the concept of discursive personality, its structure and specific characteristics. The concept of a linguistic personality is a psycholinguistic category that is formed when a person develops the ability to speak as well as during the existence of thinking, and goes through several stages until the age of maturity. It is vital to study the factors influencing on a linguistic personality. Of all the factors that effect on the formation of a linguistic

³¹ Кубрякова Е.С. Язык и знание. На пути получения знаний о языке: части речи с когнитивной точки зрения. Роль языка в познании мира. – М.: Языки славянской культуры, 2004. – С. 57.

personality, the age and gender peculiarities stand out, since gender characteristics affect the speaker's ability to speak. Age characteristics are of great importance in the development of a linguistic personality. It should be noted that the formation of a linguistic personality is influenced by the worldview of the speaker or the author in literary works, the purpose of expressing speech and tasks, personality, socio-cultural, psychological state and other extra linguistic factors, but, as a rule, importance is attached to linguistic factors affecting the development and improvement of the linguistic personality.

It is known that the essence of the concept of the linguistic personality refers to the collection of characteristics and abilities of the individual who produces and receives information in speech. As well, the discursive personality is considered a complex multi-level structure in essence and typology, structure and linguistics, which in the literary text serves to reveal not only the author, but also the inner picture of the personality of the character. The concepts of discursive personality and linguistic personality are distinguished from each other in terms of structure as well as linguistic complexity, more accurate and thoughtful representation of reality. While a discursive personality embodies cognitive, communicative-pragmatic, semantic-methodological, cultural and psychological aspects in himself, the cognitive aspect is a characteristic that manifests the mind, imagination and worldview of the author and the character, its behavioral aspect is verbalized through the pragmatic aspect of the determining personality, such as social and professional position, goals, motives, interests and attitudes. At the same time intentionality and contextual determination can also be represented by means of discursive personality in literary texts.

Discursive personality is understood as the unity of the abilities and characteristics of a person that dictate the creation and acceptance of discursive identities. The author and character discursive identities differ as follows:

- a) according to the degree of semantic-methodological language complexity;
- b) according to the nature of the manifestation of communicative-pragmatic factors in the language;
- d) according to the degree of reflection of the intellectual level;
- e) according to the reflection of the psychological, individual characteristics of the character, which represent a certain psychological type.

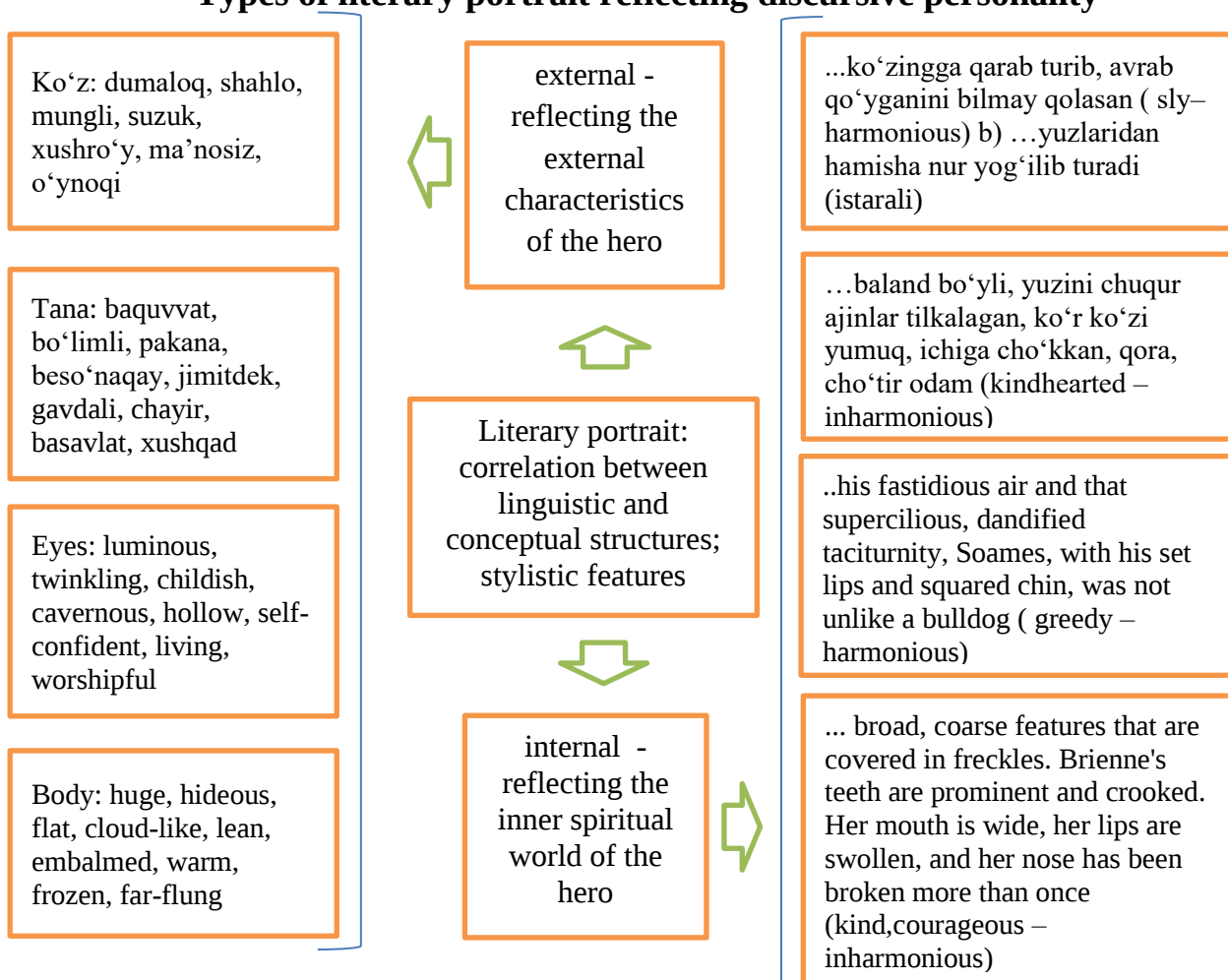
In many studies, the author's discursive personality manifests itself as a personality that reflects certain communicative, cultural-historical, national, social and individual characteristics, that is, the discursive personality is conspicuous as a creative personality, embodied in the feature of linguistic creativity. In this regard, the main emphasis is placed on revealing the modality inherent in the author, as well as conceptual world picture that embodies the relationship.

The second chapter, entitled **“The proportion of the author's individual world picture and the author's modality in English and Uzbek”** is made up of 3 paragraphs. This chapter reveals the importance of descriptive tools in reflecting author's modality, the significance of title in the perception of the conceptual world picture of the author's discursive personality.

The 2.1.-paragraph of the chapter, named as “*Literary descriptive tools as a reflection of the author’s subjective attitude*”, analyzes specific aspects of descriptive tools that serve to reflect pragmatic features such as the author’s modality, position, interests. This paragraph is devoted to the features of descriptive tools and their analysis; that represent the structure of the portrait and its semantic classification. In particular, an literary portrait is unique in that it exhibits two levels, that is, a level that reflects the external characteristics of the characters as well as the inner spiritual world. In the analysis of literary text from the cognitive point of view, the literary portrait serves to form a certain picture of the appearance, body structure, movements, character-characteristics, inner world of characteres as well. The analysis and conclusion of this theory is reflected in the following drawing:

Picture 1.

Types of literary portrait reflecting discursive personality



At first, the portrait is classified according to the way it is expressed in the literary text, and because the image of the main characters of the work is consistently reflected in the text it can be expressed as a spread type (*Irg'alining qizlari zuvalasi pishiq bo'ladi. Kiymagani yettinchi kalish kiyadi! Barining beli baquvvat, bo'limli bo'ladi. Irg'alining qizlarini quchoqlasa, qo'yin to'ladi! Irg'alining qizlari ko'rgan farzand-da alpomishkelbat bo'ladi*), or a compact type of portrait can be used to create an image of episodic images in the literary text because of a short, usually one-time image style is (*so sincere, so devoted, and so deeply in love*). In addition,

according to the meaning, portrait is divided into static and dynamic portraits, the actions, work process, adventures of the depicted characters are expressed by means of dynamic portraits, and thoughts, character traits are verbalized by means of static portraits. Portrait, one of the principles of the foregrounding, is considered important in the literary text and has the characteristic of being stylistically marked.

The second paragraph of this chapter is called *“The importance of the title and epigraph in the reflection of the conceptual world view of the author’s discursive personality”* where the specific features of the title and epigraph serving to reveal aspects directly related to the author’s individual world view in the literary text, are analyzed. Specifically 1) title: a) stylistically markedness (*Ikki karra ikki besh* – Two times two equals five), b) symbolism (Birthmark) c) implicitness (local - To build a fire, inner – (*Muzqaymoq* – Ice cream), deep – (*Qorako’z Majnun* – *Dark-eyed Majnun*); 2) the features of epigraph can be the follows: a) binary - simultaneous reflection of content-opposite concepts in one context; b) reinterpretation (which means changing the frames in the literary text and reflecting the epigraph in an alternative frame³²). It is worth noting that the title is one of the important elements of the literary work, and it is not just a symbol or sign related to the literary text, but an important component that is integrally related to the essence, content, purpose and function of the text. Therefore, it is necessary to choose a unique title that can attract the reader’s attention to an literary work or a newspaper-magazine article.

The third paragraph of this chapter called *“Epigraph as a means of reflecting the discursive personality of the author”* analyzed epigraph as one of the important language units reflecting the author’s conceptual world view. In particular, the cognitive analysis of the literary text showed that in English literature as well, the case of reinterpretation of Balzac’s sentence “Behind every great fortune, there is a crime” was used as an epigraph to Mario Puzo’s work “The Godfather” was discovered. In other words, the author rediscovers the meaning of the sentence and gives it a “new life”. In particular, although Balzac used a metaphor (a crime) in order to aesthetically enrich the intended content, in fact, he intended to refer to difficulty, hardship, that is, this sentence: “Behind any success lies hardship” represents the content [translated by A.K.]. However, the American writer, reinterpreting this sentence, chooses it as an epigraph for the work (The Godfather), which actually shows the events that take place in the world of criminal groups and criminals. Through our analysis, we observed that reframing occurred as a result of the interpretation of the word “crime” by the author, not as a metaphor, but in its own sense, narrowing the meaning of the word. This phenomenon served to aesthetically enrich the text along with the manifestation of the author’s individual style.

There are different views on nominalization of the title, and it is interpreted differently by scientists. In particular, M. N. Kozhina defines it as “an emblem or

³² Fillmore Charles J. and Baker Collin F. Frame semantics for text understanding in Dan Moldovan, Wim Peters, Sanda Harabagiu, Louise Guthrie and Yorick Witès (eds.) WordNet and Other Lexical Resources. – Pittsburgh: Association for Computational Linguistics, 2001. – P. 59–64; Джусупов Н.М. Когнитивная стилистика: теория и практика стратегии выдвигания в художественном тексте. – Ташкент, 2019. – 464 с.

symbol related to the inner content of the speech”³³, and M. M. Kopelenko interprets it as a thesis that “reveals the purpose and essence through the presented material”. N.A. Zmiyevskaya puts forward the approach that the title is an element related to the structure of the text³⁴, while N.Z. Normurodova interprets the title as a maximally shortened hidden option of content-conceptual information³⁵.

Also, in Uzbek literature, the following line by Ahmed Yassavi, chosen as the epigraph for the first book of Tahir Malik’s novel “Shaytanat – The Devil”, has been reinterpreted:

“Shayton g‘olib, jon berarda shoshdim mano”. "(Satan is victorious, I was in a hurry to give my life.)"

It is known that Ahmed Yassavi, the founder of the Yassaviya sect, urges people to reach the level of a perfect human being and search for ways of perfection through his works in the spirit of admonitions, which encourage people to love the truth, to restrain their desires, to be free from vices and hypocrisy. It is the reason why Tahir Malik chose the verse as an epigraph to refer to the character who did not want to repent. After all, he interpreted the content of the above verse as an epigraph and created a reframe that was used in the form of contextual antithesis.

The third chapter of the dissertation, entitled as **“Cognitive verbalisation of the discursive personality of the author and the character”**, consists of 3 paragraphs. This chapter is devoted to the role of literary dialogue and monologue as a means of creating an individual image of the author’s world, and to the cognitive aspect of quotations that are not one’s own.

In the first paragraph of the chapter, named as *“Literary dialogue and monologue as a means of creating an individual image of the author’s world”*, the characteristic features of dialogue and monologue reflecting the author’s individual world view, as well as the important linguistic units of literary text functions are manifested through dialogue and monologue. The views on the subject are revealed through the analysis of examples taken from English and Uzbek literary texts. In particular, a literary text can perform various tasks through dialogue and monologue. According to M.M. Bakhtin, the primary (main) task of an literary text is communicative³⁶, while D.U.Ashurova lists cognitive, aesthetic and interpretative (interpretation) as the main tasks of an literary text in addition to communicative³⁷. Also, D. U. Ashurova, speaking about the secondary tasks of the literary text, divides them into informative, methodological, pragmatic, social and cultural types. In our work, the study of the peculiarities of the dialogue and monologue in the literary text is based on the classification of the tasks of the literary text carried out by D. U. Ashurova. Monologue and dialogue, represented speech can perform main or

³³Кожина М.Н. О диалогичности письменной научной речи: Учеб. пособие по спецкурсу / Перм. гос. ун-т им. А.М.Горького. – Пермь: ПГУ, 1986. – 191 с.

³⁴Змиевская Н.А. Лингвостилистические особенности дистантного повтора и его роль в организации текста (на материале англ. и амер. прозы). Автореф. дисс. ... канд. филол. наук: – М., 1978. – 21 с.

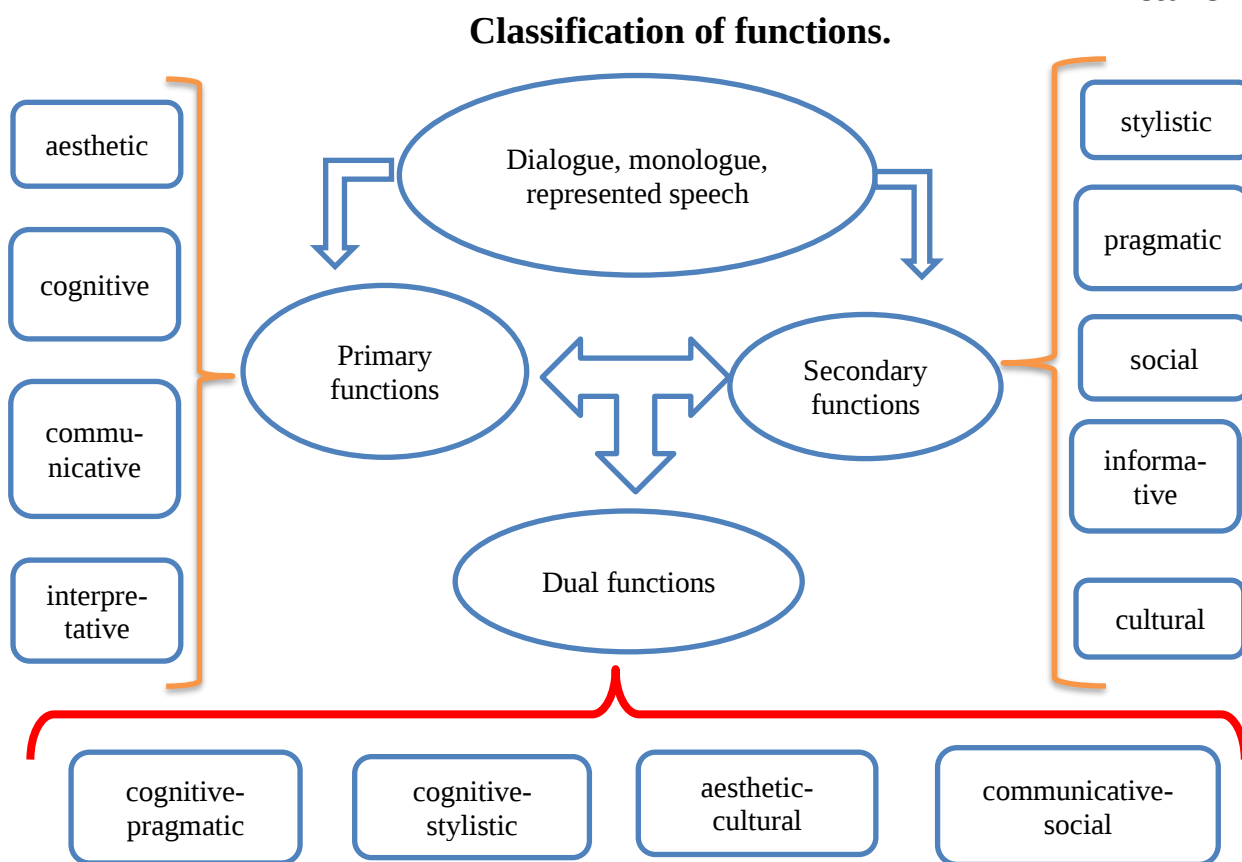
³⁵Normurodova N.Z. Ingliz badiiy diskursida antroposentrlizmdagi verbal eksplikatsiyasi. Filol. fan. d-ri (DSc) diss. avtoreferati. – Toshkent, 2020. – B. 17.

³⁶Бахтин М.М. Проблема текста в лингвистике, филологии и других гуманитарных науках. Философский анализ // Эстетика словесного творчества. – М.: Искусство, 1979. – С. 281–307.

³⁷Ашурова Д.У. Функциональная модель художественного текста // Нижневартковский филологический вестник. – 2022. Т. 7. – №2. – С. 65–78. doi: 10.36906/2500-1795/22-2/06

primary, as well, auxiliary or secondary, moreover bilateral tasks when both types of tasks are reflected at the same time, and we have reflected our conclusions in the following diagram:

Picture 2.



Paragraph 3.2 of the Chapter, entitled “*Reflection of the author's unique world view in literary monologue*”, discussed about the functions of the monologue in the literary text, which is considered one of the important language units.

Monologues and dialogues are considered as complex structures, with the monologue primarily used in literary texts to attract attention, reflect the position of the author’s discursive personality, and reveal the emotions and psychological state of the characters, often fulfilling aesthetic and cognitive functions. The main functions of dialogue, on the other hand, are communicative, pragmatic, and interpretive, usually serving to reveal the characters’ personalities and express the author’s unique worldview. Through the interaction of characters in dialogue within a literary text, it becomes possible to understand their beliefs, values, and experiences, and to determine whether these align with or differ from the author’s linguistic worldview. Indeed, the author may create a dialogue between characters with different perspectives and ideologies to analyze a specific social issue, ultimately expressing their own position by presenting various viewpoints. In doing so, the author subtly reveals their attitude on the issue by endorsing or criticizing certain arguments or viewpoints. The monologue in a literary text, on the other hand, serves as an introspective exploration of the author’s or character’s thought process, allowing for a deeper examination of consciousness. Monologues not only reflect

the inner world of the character but also often convey the author's modality. A monologue provides a vital means for the author to clearly express their thoughts and beliefs, while also portraying a conceptual view of the world.

It is important to note that monologues are distinguished by their status stylistically markedness, with emotionally charged literary and linguistic devices being used more prominently than in dialogue, demanding particular attention. The specific features of conceptual metaphor were identified within dialogues and monologues in the literary text. According to D.Ashurova, the analysis of conceptual metaphors involves several steps: identifying metaphorical expressions in literary text, determining the source and target domain, analyzing the source domain's knowledge structure, examining associative and textual links to the target domain, scrutinizing the meaning construction and integration process using Conceptual Integration Theory, and uncovering new conceptual features emerging from the blending space³⁸. Furthermore, cognitive metaphor analysis, which often involves expressing content in a figurative rather than literal sense, is illustrated in the following diagram:

The linguistic tools used in a monologue can serve to convey various meanings. For example, silence can reflect different layers of content: a) it may express the author's or character's heavy emotional state: *Ko'p urf-odatlarimizni birovlar... birovlar o'ziniki qilib oldi!*; b) it may indicate an inability to continue a thought due to intense excitement: *O'zimiz ketsak-ku, go'rga-ya. O'zimiz bilan... Buni rais biladimi?...*; d) it serves to psychologically prepare the reader for an upcoming event by foreshadowing: *Xiyol bo'lmasa, xalqning o'zini-da... eskilik sarqitiga chiqarib yuborayin, dedik!*; e) when the continuation of the thought is clear to the reader: *Shunday keta bersak, hademay... o'zimizni-da boy berib qo'yamiz!*; f) when it is not possible to express every thought in detail: *Bo'ri polvon o'yladi-o'yladi... O'ylab o'yiga yetdi...* g) Understanding the further development of the idea when referenced to the reader: *Tag'in nimalardir... nimalardir yo'qolib boryapti... (Tog'ay Murod)*

Analyses of the monologues in the literary text show that the character's monologue from Arthur Miller's *The Crucible* takes the form of communication in solitude, and this monologue serves as a clear example of the manifestation of a two-way cognitive-stylistic function. In this passage, the function of creating the character's psychological portrait is reflected in the thoughts specific to him, as well as in his emotional-psychological attitude towards another character, which is expressed through certain literary elements. In particular, the speech expressions reflected through the character's words reveal the doubt within him... (*There be a thousand names, why does she call mine? There be a certain danger in calling such a name*) namoyon etishdan tashqari, qat'iylikni (*I am no Goody Good that sleeps in ditches, nor Osburn drunk and half-witted*)

It is worth emphasizing that in this passage, the emergence of stylistic convergence can be observed as a result of the combination of several stylistic devices. Specifically, the author effectively uses the technique of antithesis (Spoke or silent) by employing words with opposing meanings, as well as hyperbole (a

³⁸ Ashurova D.U., Galieva M.R. Cognitive Linguistics. – Tashkent: VneshInvestProm, 2018. – 89 p.

thousand names) to intensify and emphasize meaning, thereby indirectly addressing the reader and subtly drawing their attention. Moreover, the use of two negations (no Goody Good, nor Osburn drunk and half-witted) leads to the creation of a diathesis, while the author also forms a metaphorical epithet (Goody Good) and a new word formation (Goody - occasionalism) within the literary text. This method reflects the author's individual worldview. Additionally, the use of similarly-formed words (you will blush, and I think she sees another meaning in that blush) creates a wordplay, enhancing the literary text's appeal and variety, while also fulfilling the task of capturing the reader's attention. Furthermore, by using similarly-formed words (you will blush, and I think she sees another meaning in that blush), the author creates a wordplay, which not only makes the literary text more interesting and diverse but also serves to capture the reader's attention. Additionally, the author's attitude towards the depicted environment is expressed through an insertion (I am sure she does), which is one of the narrative techniques frequently found in literary works. Through this, the character's internal experiences, their inner world, and the reasons behind their emotions might be revealed.

Our analyzes showed that both dialogue and monologue are important linguistic tools for expressing the author's modality in the literary text, presenting individual ideas of the author, reflecting the conceptual world view, analyzing a specific topic, even provoking the reader's reactions. By forming dialogue and monologue skillfully, the author can express his attitude to a certain situation, while ensuring the colorfulness of the literary text. It should be noted that dialogue and monologue, in addition to reflecting the author's modality, also provide an opportunity to reveal the peculiarities of the characters in the artistic text.

The 3.3.- paragraph of the chapter, titled "*The Cognitive Aspect of Represented Speech*" analyzes the representation and unique features of represented speech in literary texts. The stylistic analysis of a literary text requires special attention, as represented speech—used to convey the thoughts, emotions, and character of the author and characters—plays an important role. It should be noted that in literary texts, represented speech is characterized by the absence of any punctuation marks to separate it, blending the author's words with the character's speech.

In accordance with the aim intended by the author's discursive personality, in represented speech, the character's speech may sometimes prevail in certain situations, while at other times; the author's words may take dominance.

The stylistic analysis of the literary text requires special attention, and the expressions used to reflect the thoughts, feelings and behavior of the author and characters are important. According to V.K. Muller, it is almost impossible to clearly distinguish a quotation from the author's speech, reflecting the stylistic features of represented speech, and it cannot be distinguished from the literary text by certain means, for example, hyphens or paragraphs³⁹. This language unit is defined by V. Shmid as "a part of the literary text, aimed at reflecting words, thoughts, feelings and only the semantic position of one of the described characters, without any punctuation marks from the literary text (or their equivalent) or "introductory words"

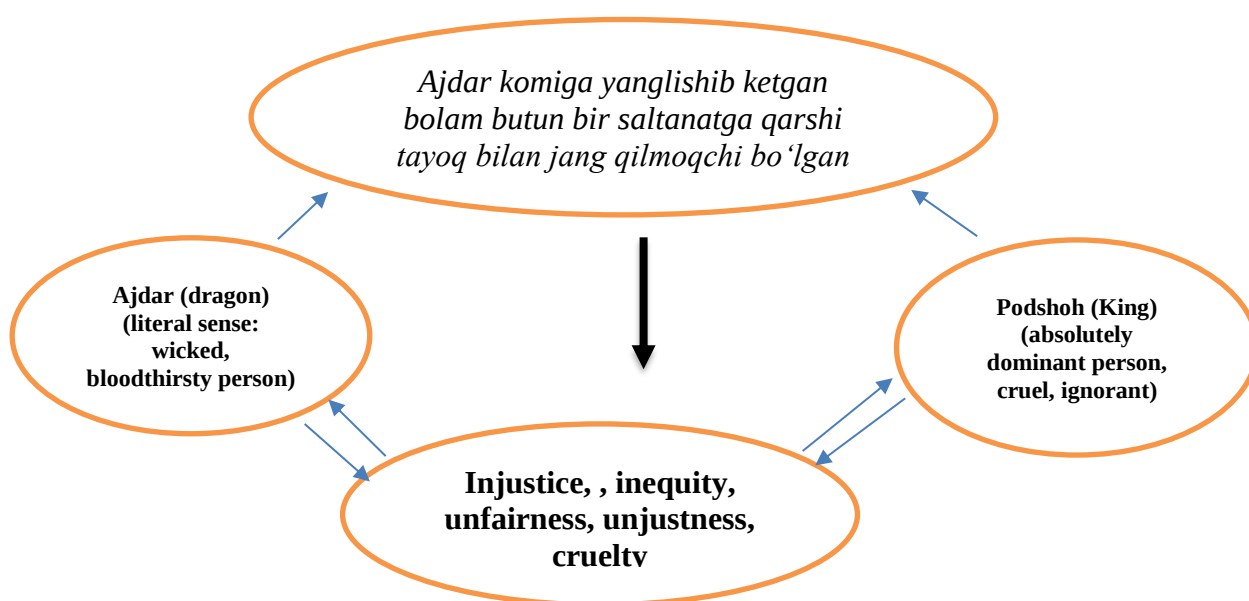
³⁹ Мюллер В.К. Англо-русский словарь. 8-е изд. – М.: Русский язык, 2001. – 880 с.

(or their equivalent) are not separated⁴⁰. It should be noted that represented speech is characterized by the blending of thoughts belonging to both the author and the character, which serves functions such as providing cohesion in the literary text and expressing the internal feelings and thoughts of both the author and the character. Furthermore, the dominance of the author's words or the character's speech is directly related to how represented speech is reflected in the text. Various linguistic tools used in represented speech reveal characteristics of stylistic marking and stylistic convergence.

Furthermore, the analysis of cognitive metaphor, which often involves expressing content in a figurative rather than literal sense, is illustrated in the following diagram:

Picture 3.

Analysis of cognitive metaphor.



In the example above, a conceptual or cognitive metaphor arose as a result of the reflection of Public Affairs was compared to another concept for easy comprehension, i.e., was expressed as “ajdar komi” (mouth of the dragon), in particular reflecting dangerous and shaky situations in power was the basis of a conceptual framework. It can be understood from the analysis that the author's attitude to the problems occurring in the kingdom, as well as social issues in society, was reflected through conceptual signs related to metaphor. In addition, it can be seen that simile (*podshohlarga yaqin yurmoq ajdarga yaqin yurmoqdan xavfli-walking close to the Kings is more dangerous than walking close to a dragon*) was used to reveal vices such as injustice, evil which were typical of the ruling circles of that time. This process, i.e., representing one thought with a second concept by comparing it in a way that is not directly related to each other in content, resulted in a conceptual metaphor.

⁴⁰ Шмид В. Нарратология Пушкина // Пушкинская конференция в Стенфорде 1999: Материалы и исследования / Под ред. Д.Бетеа, А.Л.Осповата, Н.Г.Охотина, Л.С.Флейшмана. – М., 2001. – С. 300–317.

It is seen from the text that words *g'o'r go'daklar* (immature toddlers), *lahm etdek* (as boneless meat), *polapon* (a hatchling) the conceptual metaphor used the words of the dumb babies, *lahm etdek*, *polapon*, analogically, in order to increase the methodological coloring of the considered "Dragon komi" and strengthen and highlight the conceptual characters, and served to express the concept clearly. Through this, the non-self extract was manifested in the way in which the cognitive nature of statements is reflected through cognitive metaphor.

It is worth noting that the conceptual metaphor used in the passage (*adirdagi poda*) not only enhances imagery but also serves a cognitive-stylistic function. Conceptual metaphor, widely used as a stylistic device, stands out from ordinary metaphor due to its specific features. Like a systematic metaphor, a conceptual metaphor has a similar structure with a source and target domain; however, it aims to convey an idea metaphorically. In examining the above text, four key elements characteristic of conceptual metaphor (source domain, target domain, experiential basis, and mapping) are present. Here, individuals in society who are indifferent or inattentive are represented as the source domain, and the concept is made relatable to the reader by connecting it to cultural context (experiential basis) and comparing it to the idea of a "*adirdagi poda*" (target domain). This process called mapping—where one concept is metaphorically represented by another concept not directly related to it in meaning—results in the formation of a conceptual metaphor.

The linguistic tools used in a monologue can serve to convey various meanings. For example, silence can reflect different layers of content: a) it may express the author's or character's heavy emotional state: *Ko'p urf-odatlarimizni birovlar... birovlar o'ziniki qilib oldi!*; b) it may indicate an inability to continue a thought due to intense excitement: *O'zimiz ketsak-ku, go'rga-ya. O'zimiz bilan... Buni rais biladimi?...*; d) it serves to psychologically prepare the reader for an upcoming event by foreshadowing: *Xiyol bo'lmasa, xalqning o'zini-da... eskilik sarqitiga chiqarib yuborayin, dedik!*; e) when the continuation of the thought is clear to the reader: *Shunday keta bersak, hademay... o'zimizni-da boy berib qo'yamiz!*; f) when it is not possible to express every thought in detail: *Bo'ri polvon o'yladi-o'yladi... O'ylab o'yiga yetdi...* g) Understanding the further development of the idea when referenced to the reader: *Tag'in nimalardir... nimalardir yo'qolib boryapti... (Tog'ay Murod)*

Analyses of the monologues in the literary text show that the character's monologue from Arthur Miller's *The Crucible* takes the form of communication in solitude, and this monologue serves as a clear example of the manifestation of a two-way cognitive-stylistic task. In this passage, the task of creating the character's psychological portrait is reflected in the thoughts specific to him, as well as in his emotional-psychological attitude towards another character, which is expressed through certain literary elements. In particular, the speech expressions reflected through the character's words reveal the doubt within him... (*There be a thousand names, why does she call mine? There be a certain danger in calling such a name*) *namoyon etishdan tashqari, qat'iylikni (I am no Goody Good that sleeps in ditches, nor Osburn drunk and half-witted)*

It is worth emphasizing that in this passage, the emergence of stylistic convergence can be observed as a result of the combination of several stylistic

devices. Specifically, the author effectively uses the technique of antithesis (Spoke or silent) by employing words with opposing meanings, as well as hyperbole (a thousand names) to intensify and emphasize meaning, thereby indirectly addressing the reader and subtly drawing their attention. Moreover, the use of two negations (no Goody Good, nor Osburn drunk and half-witted) leads to the creation of a diathesis, while the author also forms a metaphorical epithet (Goody Good) and a new word formation (Goody - occasionalism) within the literary text. This method reflects the author's individual worldview. Additionally, the use of similarly-formed words (you will blush, and I think she sees another meaning in that blush) creates a wordplay, enhancing the literary text's appeal and variety, while also fulfilling the task of capturing the reader's attention. Furthermore, by using similarly-formed words (you will blush, and I think she sees another meaning in that blush), the author creates a wordplay, which not only makes the literary text more interesting and diverse but also serves to capture the reader's attention. Additionally, the author's attitude towards the depicted environment is expressed through an insertion (I am sure she does), which is one of the narrative techniques frequently found in literary works. Through this, the character's internal experiences, their inner world, and the reasons behind their emotions might be revealed.

The second paragraph of the chapter, titled "*The Cognitive Aspect of Represented Speech*" analyzes the representation and unique features of represented speech in literary texts. The stylistic analysis of a literary text requires special attention, as represented speech—used to convey the thoughts, emotions, and character of the author and characters—plays an important role. It should be noted that in literary texts, represented speech is characterized by the absence of any punctuation marks to separate it, blending the author's words with the character's speech.

In accordance with the aim intended by the author's discursive personality, in represented speech, the character's speech may sometimes prevail in certain situations, while at other times; the author's words may take dominance. It should be noted that represented speech is characterized by the blending of thoughts belonging to both the author and the character, which serves functions such as providing cohesion in the literary text and expressing the internal feelings and thoughts of both the author and the character. Furthermore, the dominance of the author's words or the character's speech is directly related to how represented speech is reflected in the text. Various linguistic tools used in indirect speech reveal characteristics of stylistic marking and stylistic convergence.

CONCLUSION

1. In both English and Uzbek linguistics, the anthropocentric paradigm has been recognized as a macro-paradigm, involving the research of the human factor as a main core of a communication processes. A key feature of this paradigm lies in examining all linguistic processes and peculiarities of language usage as integral elements of a holistic approach. Furthermore, the methodological principles of expansionism, functionalism, and interdisciplinarity, rooted in this paradigm, were

highlighted for their role in studying the dual nature of texts, based on the research of English and Uzbek linguists.

2. The cognitive study of literary texts requires an interdisciplinary approach, ensuring integration with other fields such as text linguistics, communicative linguistics, cognitive linguistics, cultural linguistics, and pragmatics. Analyzing literary texts through the lens of cognitive linguistics helps uncover their structural complexity, cognitive organization, and their ties to principles of categorization and conceptualization. This has been substantiated by the research of English and Uzbek linguists.

3. The study of personality verbalisation in literary texts, encompassing communicative, pragmatic, linguistic, cultural, national, and individual dimensions, is closely tied to the concept of the discursive personality. Unlike linguistic personality, the discursive personality reflects semantic-stylistic, communicative-pragmatic, cognitive, cultural, and psychological attributes. On the other hand, the discursive personality also represents intentionality and contextual determination in the literary text. Through comparative analysis, it was revealed that the discursive personality not only represents a multilayered structure but also conveys the attributes of both the author and characters in literary texts across English and Uzbek languages. The pragmatic analysis unveiled insights into the authors' and characters' social and professional positions, interests, and goals, while the cognitive perspective revealed their thought processes, perceptions, and worldviews.

4. Cognitive analysis of author's discursive personality within literary text allows us to consider it as a complex system of knowledge about the spiritual world of an individual, reflecting correlations between linguistic and mental structures. The cognitive interpretation of the discursive personality involves decoding information about the world, knowledge structures, the worldview, and the personal thesaurus. The thesaurus, as a mental representation of the world, is reflected in the linguistic worldpicture. The mental picture of the world is represented by units of diverse nature and semantic complexity in the process of cognition. The cognitive aspect of the discursive personality in literary text is represented as a frame structure, the cognitive modeling of which enables the study of not only linguistic but also mental aspects of discursive personality.

5. One of the distinctive tools for expressing the author's modality is the literary portrait, which has a dual-layered nature, capturing both the external appearance and the internal emotional world of characters. Literary portraits in texts can be categorized as dynamic or static, depending on their structural features and content. Comparative analysis showed that in English literary texts, portraits predominantly focus on external descriptions, while in Uzbek texts; they emphasize internal, psychological traits.

6. Titles in literary texts show complex, multi-layered relationships with the content, marked by stylistic features such as symbolism and implicitness. Epigraphs, as essential markers of the author's discursive personality, often capture the core ideas of the text, summarizing its essence or highlighting the author's intended message. Comparative analysis revealed that specific peculiarity entitled binary

between the epigraph and text are more common in Uzbek literary works than in English ones.

7. A linguocultural analysis makes it possible to view author's discursive personality as a fundamental concept of language and culture. In this context, literary text, based on which the discursive personality is examined, functions as one of the linguocultural markers. Of particular interest are dialogues that reflect intellectual and spiritual domains, where the interconnection between language and culture is most vividly manifested. The necessity of examining the discursive personality from a linguocultural perspective is determined by the very nature of literary text, as an integral part of discourse that reflects sociocultural, aesthetic, spiritual, and existential values.

8. Dialogues primarily fulfill communicative, pragmatic, and interpretative functions, revealing characters' traits and reflecting the unique worldview of the author's discursive personality. Literary texts can simultaneously embody primary and secondary functions, categorized into cognitive-pragmatic, communicative-stylistic, and cognitive-cultural roles.

9. Monologues in literary texts, as complex multi-layered structures, not only draw readers' attention but also reflect the author's discursive personality, character emotions, and psychological state. Their primary roles, such as aesthetic and cognitive functions, were verified through comparative examples from English and Uzbek literary texts.

10. Represented speech in literary texts demands particular attention in cognitive analysis, as it integrates the author's and characters' voices, enhancing text cohesion. In Uzbek texts, represented speech often reflects emotional and situational responses, while in English texts; it plays a significant role in conveying thoughts and ideas. English literary texts showed a higher prevalence of represented speech than Uzbek ones. This interplay requires a balance between the reader's interpretative ability and the author's discursive modality. Comparative analysis of English and Uzbek literary texts revealed stylistic markedness and convergence in English texts, while Uzbek texts prevailed stylistic heterogeneity characterized by a mix of functional styles.

**РАЗОВЫЙ 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**

АБДУЛЛОЕВА КАМОЛА МИРХОН КИЗИ

**КОГНИТИВНЫЙ АСПЕКТ РЕПРЕЗЕНТАЦИИ ДИСКУРСИВНОЙ
ЛИЧНОСТИ АВТОРА В АНГЛИЙСКОМ И УЗБЕКСКОМ
ХУДОЖЕСТВЕННОМ ТЕКСТЕ**

**10.00.06 – Сравнительное литературоведение, сопоставительное языкознание и
переводоведение**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером B2022.2.PhD/Fil2512.

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Автореферат диссертации на трех (узбекском, английском, русском (резюме)) языках размещен на веб-странице Научного совета (www.tsuull.uz) и информационно-образовательном портале «ZiyoNet» (www.ziyo.net).

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ВВЕДЕНИЕ (аннотация докторской диссертации (PhD))

Целью исследования является научное обоснование различных ментальных процессов, структур знаний и языкового комплекса, формирующих когнитивный аспект реализации дискурсивной личности автора, на основе анализа художественных текстов на английском и узбекском языках.

Задачи исследования заключаются в следующем:

анализ существующих подходов к изучению методологических принципов современного английского и узбекского языкознания;

определение понятия дискурсивной личности, выявление её сущностных характеристик, исследование основных признаков реализации дискурсивной личности автора, а также сравнительный анализ отражения авторской индивидуальной картины мира в художественном тексте;

раскрытие значения монолога и диалога в английских и узбекских художественных текстах как языковой единицы, отражающей дискурсивную личность автора;

обоснование значимости заглавия и эпиграфа в формировании концептуальной картины мира автора, а также проведение сравнительного анализа когнитивно-культурных особенностей несобственно-косвенной речи, с выявлением общих и дифференциальных черт в сопоставляемых языках.

Научная новизна исследования заключается в следующем:

теоретически обоснован статус лингвоперсонологии как самостоятельной научной дисциплины на основе принципов антропоцентрической парадигмы, сформировавшейся в современной узбекской и английской лингвистике;

установлено, что в сравнительном аспекте дискурсивная личность автора представляет собой комплексный механизм, функционирующий как многогранная когнитивно-культурная структура, учитывающая познавательные, культурные, коммуникативно-прагматические и семантико-стилевые особенности;

выявлены и охарактеризованы основные лингвистические признаки дискурсивной личности автора в английских и узбекских художественных текстах на основе анализа несобственно-прямых высказываний, заглавий, эпиграфов, художественных портретов, а также диалогических и монологических фрагментов;

установлены универсальные и уникальные характеристики когнитивно-культурных особенностей языковых единиц, репрезентирующих дискурсивную личность автора, путем их сопоставительного анализа.

Внедрение результатов исследования. На основе теоретических положений и практических результатов, полученных в ходе семантико-методологической, прагматической, когнитивной и культурной интерпретации лингвистических единиц, выражающих дискурсивную личность автора:

теоретические основы когнитивных принципов, присущих дискурсивной личности автора, анализ изучения дискурсивной личности автора в

лингвистике и литературоведении, а также в методологии, выводы о лингвокультурных, лингвокогнитивных особенностях, присущих дискурсивной личности автора в английском и узбекском художественном тексте были использованы при реализации фундаментального проекта FA-F1-005 «Исследование истории Каракалпакского фольклора и литературоведения», выполненном в 2019-2023 гг. в Каракалпакском научно-исследовательском институте гуманитарных наук (справка №196/1 от 17 мая 2024 года Каракалпакского отделения Академии наук Республики Узбекистан). В результате проведенного исследования сформулированы научно-теоретические выводы, относящиеся к концепции дискурсивной личности, которая рассматривается как чрезвычайно важная и глобальная проблема как для развития общества, так и для современной лингвистики, в том числе к принципам, присущим антропоцентрической парадигме, а также к лингвистическому и когнитивному анализу художественных текстов на английском и узбекском языках.;

научно-теоретические выводы, касающиеся основных многофункциональных лингвистических маркеров дискурсивной личности автора в английских и узбекских художественных текстах, в частности, заголовков и эпиграфов, художественного портрета, диалогических и монологических структур, а также явлений несобственной прямой речи, были использованы в фундаментальном проекте FA-F1-005 «Исследование истории каракалпакской фольклористики и литературоведения», реализованном Научно-исследовательским институтом гуманитарных наук Каракалпакии в 2019–2023 годах (справка №196/1 от 17 мая 2024 года, выданная Каракалпакским отделением Академии наук Республики Узбекистан).

обоснование когнитивно-культурного феномена дискурсивной личности как многогранного когнитивно-стилистического производного и комплексного механизма, отражающего особенности взаимодействия языковых средств индивидуально-авторской модификации и интеграции структур знаний в процессе лингвистического и когнитивного выражения информации в художественном тексте, а также выявление концептуально значимой информации, репрезентированной в художественных текстах на английском и узбекском языках, послужили основой для научных выводов, связанных с сопоставительным анализом дискурсивной личности автора как сложного механизма в качестве когнитивно-культурного феномена. Указанные научные положения были использованы в рамках международного проекта «English Access Microscholarship Program (Программа микростипендий по английскому языку)», реализованного в Самаркандском государственном институте иностранных языков в 2022–2024 годах (справка №1920/02 от 20 сентября 2024 года). Полученные результаты способствовали развитию современной лингвистики с точки зрения антропоцентрической парадигмы, а также формированию рекомендаций, касающихся анализа языка в данной парадигме, преподавания сравнительного языкознания и стилистики в филологических факультетах высших учебных заведений, разработки учебников, учебных пособий и программ по этим дисциплинам, организации

практических занятий по английскому языку, а также проведения научных исследований, посвященных истории культурных связей английского и узбекского народов.

научные положения, относящиеся к современным этапам развития антропоцентрического подхода в лингвистике, концепции и структуре дискурсивной личности, когнитивным основам выражения мысли в художественном тексте, а также значимости изобразительно-выразительных средств при репрезентации когнитивно-культурных характеристик дискурсивной личности автора в художественном тексте, были использованы при подготовке программы «Good morning, Uzbekistan» на телеканале «Foreign languages», входящем в состав государственной организации «O‘zbekiston teleradiokanali» (справка №02-05-1757 от 18 октября 2022 года, выданная Национальной телерадиокомпанией Узбекистана). В результате использование примеров, иллюстрирующих универсальные и уникальные особенности художественных текстов на английском и узбекском языках, способствовало содержательному обогащению указанной программы.

Апробация результатов исследования. Результаты данного исследования были обсуждены на 4 конференциях, в том числе на 2 республиканских и 2 международных научно-практических конференциях.

Публикация результатов исследования. По теме диссертации опубликовано 13 работ, в том числе 5 научных статей в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных научных результатов докторских исследований, из которых 2 статьи в зарубежных научных журналах и 2 статьи в местных журналах.

Структура работы. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Объем диссертации составляет 137 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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