FARG'ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH

FARG'ONA DAVLAT UNIVERSITETI

GAZIYEVA MAFTUNA MUHAMMADOVNA

BADIIY MATNNING IMPLIKATIV-PRAGMATIK XUSUSIYATLARI

10.00.11 – Til nazariyasi. Amaliy va kompyuter lingvistikasi

FILOLOGIYA fanlari doktori (DSc) dissertatsiyasi
AVTOREFERATI

Farg'ona – 2024

Fan doktori (DSc) dissertatsiyasi avtoreferati mundarijasi

Оглавление автореферата диссертации доктора (DSc) наук

Contents of Dissertation Abstract of the Doctor (DSc) of sciences

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Yetakchi tashkilot:	**Samarqand davlat universiteti**

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KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida olamni idrok etish va uni tilda aks ettirishga asoslangan kognitiv-pragmatik kategoriyalar matn lingvistikasining muammolari sifatida e'tirof etilmoqda. Har qanday tilga xos birlamchi va ikkilamchi modellashgan sistemalar o'rtasidagi umumiy va farqli jihatlar lisoniy va badiiy kategoriyalar haqidagi nazariyalar uchun asos bo'lib xizmat qilmoqda. Natijada badiiy matnga oid eksplitsit va implitsit mazmuniy strukturalar, xususan, matn va badiiylik kategoriyasi, badiiy tafakkurga asoslangan mazmun idroki va ifodasida interpretatsiyalanuvchi birliklarning implikativ-pragmatik aspektiga katta e'tibor qaratilmoqda.

Dunyo tilshunosligida olamning konseptual va lisoniy manzarasini anglashda matn tadqiqiga implikativ-pragmatik jihatdan yondashuv muhim masalalardan biri hisoblanmoqda. Ijtimoiy hayotda yuz berayotgan ma'lum bir voqelikning badiiy matnda ifodalanishi va uni yuzaga chiqaruvchi lisoniy birliklarning leksik-semantik va pragmatik mazmuni kommunikatsiya jarayonida axborot uzatish, qabul qilish, qayta ishlash va undan ma'lum maqsadlarda foydalanish imkonini yaratmoqda. Bu esa barcha uslublarga xos matnlarda bo'lgani kabi, badiiy matnlarni ham turli fanlar kesishgan nuqtasida tadqiq etish zaruratini keltirib chiqarmoqda. Shu bois, badiiy matnning kognitiv-pragmatik, implikativ xususiyatlarini matn lingvistikasi va pragmatikasi doirasida ilmiy asoslash eng maqbul yo'l sanaladi.

O'zbek tilshunosligida bugungi kunda til tadqiqiga antropotsentrik tamoyil asosida yondashilib, matn hamda uning lingvistik tahlili masalalariga alohida e'tibor qaratilmoqda. Bu muammo doirasida qator izlanishlar olib borilishi natijasida tilshunoslikning yangi-yangi sohalari rivojlanmoqda. Keyingi yillarda matn va uni yuzaga chiqaruvchi til birliklari lingvistik aspektda keng miqyosda o'rganildi. Lekin shunday bo'lsa-da, tilshunosligimizda implikativ-pragmatik tizim tarkibidagi birliklarning o'rni, ularning o'ziga xos xususiyatlari, hosil bo'lish usullari, lingvopoetik, lingvoestetik hamda pragmatik jihatlari monografik planda tadqiq etilmadi. "O'zbekiston taraqqiyotining bugungi yangi bosqichi – milliy yuksalish davri talablaridan kelib chiqib, ona tilimizning jamiyatdagi o'rni va nufuzini oshirish"[1] vazifasi o'zbek tilini ilmiy asosda har tomonlama rivojlantirish maqsadida tilshunoslikda matn implikativ birliklari tahlilini amalga oshirish implikativ-pragmatik tizimni tashkil etuvchi birliklarning inson omili bilan bog'liq holda yuzaga chiqadigan antropotsentrik xususiyatlarini yoritish, tagma'no va unga yondosh hodisalar interpretatsiyasini tadqiq etish qonuniyatlarini, shuningdek, fikrni tagma'no usuli orqali ifodalash, uning proza va poeziyada qo'llanilishi kabi ilmiy tadqiqotlarni yanada kengaytirish maqsadga muvofiqligini ko'rsatadi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4794-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida", 2017-yil 16-fevraldagi PF-4958-son "Oliy o'quv yurtidan

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[1] Ўзбекистон Республикаси Президентининг 2019 йил 4 октябрдаги "Ўзбекистон Республикасининг "Давлат тили ҳақида"ги Қонуни қабул қилинганининг ўттиз йиллигини кенг нишонлаш тўғрисида"ги ПҚ-4479-сон қарори. https://lex.uz/docs/4664611?type=doc.

keyingi ta'limni yanada takomillashtirish to'g'risida", 2019-yil 21-oktyabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida", 2020-yil 20-oktyabrdagi PF-6084-son "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida", 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi Farmonlari; "2020–2030-yillarda o'zbek tilini rivojlantirish va til siyosatini takomillashtirish konsepsiyasi" hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya muayyan darajada xizmat qiladi.

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

Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi[2]. Jahon tilshunosligida badiiy matnning implikativ-pragmatik xususiyatlarini o'rganishga yo'naltirilgan ilmiy izlanishlar yuzasidan dunyodagi yirik ilmiy markazlar, oliy ta'lim muassasalarida, jumladan, Moskva davlat universiteti, Moskva davlat lingvistika universiteti, Sankt-Peterburg universiteti, Qozon davlat universiteti, Oltoy davlat universiteti, Sibir federal universiteti, D.I.Mendeleyev nomidagi Tobol pedagogika instituti (Rossiya), Varshava universiteti (Polsha), Indiana universiteti, Chikago universiteti, Kolumbiya universiteti (AQSH), Amsterdam universiteti (Niderlandiya), Leypsig universiteti (Germaniya), Kembridj universiteti (Buyuk Britaniya), Kopengagen universiteti (Daniya), Jeneva universiteti (Shveysariya), Xo'jand davlat universiteti (Tojikiston), Al-Forobiy nomidagi Qozog'iston milliy universiteti (Qozog'iston), shuningdek, O'zRFA O'zbek tili, adabiyoti va folklori instituti, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti, Samarqand davlat chet tillari instituti, Samarqand davlat universiteti, Andijon davlat universiteti, Farg'ona davlat universiteti (O'zbekiston)da tadqiqotlar olib borilmoqda.

Jahon tilshunosligida badiiy matnning implikativ-pragmatik xususiyatlari tadqiqiga oid izlanishlardan, jumladan, quyidagi ilmiy natijalar olingan: matn lingvistikasining umumiy masalalari, badiiy matnda modellashtirilgan olam manzarasi, olamning konseptual, lisoniy hamda badiiy manzaralari, implikatsiya va inferensiya masalalari, tilning implikativ tuzilishi muammolari, badiiy matnda tagma'noning lingvoestetik xususiyatlari, implikativ birliklarning umumiy va differensial xususiyatlari (Moskva, Sankt-Peterburg, Qozon, Oltoy, Sibir, Tobol universiteti, Rossiya), poetikaning an'anaviy muammolari va matn nazariyasi

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[2] Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi www.msu.ru, www.linguanet.ru, www.spbu.ru, www.kpfu.ru, www.altspu.ru, www.sfu-kras.ru, www.uw.edu.pl, tobolsk.utmn.ru, www.bloomington.iu.edu, www.uchicago.edu, www.columbia.edu, www.uva.nl, www.uni-leipzig.de, www.cam.ac.uk, www.ku.dk, www.unige.ch, www.hgu.tj, www.kaznu.kz, www.tsuull.uz, www.samdchti.uz, www.samdu.uz, www.adu.uz, www.fdu.uz va boshqa manbalar asosida amalga oshirildi.

(Varshava universiteti, Polsha), matnning lingvistik nazariyasi, matn sintaksisi, generativ grammatikada gap va kontekstual munosabat, grammatika va matn tilshunosligi (Leypsig universiteti, Germaniya), nutqiy asar tasnifi va tavsifi masalalari, lingvistik tasvir tizimida gapga xos funksionallik muammolari, lisoniy birliklarning eksperimental tadqiqi (Indiana, Chikago, Kolumbiya universiteti, AQSH), zamonaviy texnologiyalarga asoslangan eksperimental metodlar uchun dasturlar, tilning intonatsion sistemasiga oid eksperimental tahlillar (Amsterdam universiteti, Niderlandiya), matn pragmatikasi, presuppozitsiya (Kembridj universiteti, Buyuk Britaniya), semiotika va lisoniy semiologik paradigma, assotsiatsiya va interpretatsiya, semiologik semantika, eksplitsit va implitsit kategoriyalar (Jeneva universiteti, Shveysariya), kommunikativ intensiya, muallifning individual mahorati va idiostil (Qozog'iston milliy universiteti, Qozog'iston), matn lingvistikasining umumiy tavsifi (Xo'jand davlat universiteti, Tojikiston), bolalar nutqida deyktik vazifa bajaruvchi til birliklari, presuppozitsiya, konnotatsiya va baho munosabatining ifodalanishi, implikativ birliklarning kognitiv, pragmalingvistik xususiyatlari hamda badiiy matnda implikativ-pragmatik birliklarning lingvoestetik jihatlari asoslangan (O'zRFA O'zbek tili, adabiyoti va folklori instituti, Samarqand davlat chet tillari instituti, Andijon davlat universiteti, Farg'ona davlat universiteti, O'zbekiston).

Dunyo tilshunosligida badiiy matnning mazmuniy sathi, xususan, implikativ-pragmatik birliklarni kompleks o'rganish masalalari bo'yicha quyidagi ustuvor yo'nalishlarda tadqiqotlar olib borilmoqda: olamning konseptual, lisoniy manzarasini tilning implikativ birliklari tahlili asosida yoritish, mavjud implikativ-pragmatik birliklarning integral va differensial xususiyatlarini aniqlash, ularning poetik-estetik funksiyalarini ijtimoiy omillar bilan bog'liqlikda ochib berish, implikativ-pragmatik birliklarni semiologik tamoyillarga asosan tizimli va kompleks o'rganish.

Muammoning o'rganilganlik darajasi. Matn va uning semiologik jihatlari jahon tilshunosligida keng doirada o'rganilgan. Badiiy matn va uni yuzaga chiqaruvchi til birliklari hamda kommunikatsiya masalalari tadqiqi bilan tilshunos olimlar X.Izenberg, V.Dressler, T.van Deyk, A.Vejbiska, A.Mamajonov, E.Qilichev, M.Hakimov, M.Yo'ldoshev, M.Qurbonova, S.Boymirzayeva, M.Abdupattoyev[3] va boshqalar shug'ullanganlar.

Badiiy matn mazmuniy strukturasi bilan bog'liq "ifodaning eksplitsit mazmuni"[4], "eksplikatsiya"[5], "eksplitsit va implitsit[6]", "yuqori va tub struktura[7]"

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[3] Изенберг Х. О предмете лингвистической теории текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.43-57; Дресслер В. Синтаксис текста // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С. 111-138; Дейк ван Т. Вопросы прагматики текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.259-337; Вежбицка А. Метатекст в тексте // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.402-424; Мамажонов А. Текст лингвистикаси. – Тошкент, 1989; Ҳакимов М. Ўзбек илмий матнининг синтагматик ва прагматик хусусиятлари. Филол.фан. номз. ...дисс. – Тошкент, 1993; Қиличев Э. Матннинг лингвистик таҳлили. – Бухоро, 2000; Боймирзаева С. Матн мазмунида темпораллик семантикаси. – Тошкент: Ўзбекистон миллий энциклопедияси, 2009; Qurbonova M., Yo'ldoshev M. Matn tilshunosligi. – Toshkent: Universitet, 2014; Мамажонов А., Абдупаттоев М. Матн назарияси. – Фарғона, 2016.

[4] Долинин К. А. Имплицитное содержание высказывания // Вопросы языкознания. – 1983. – № 6. – С. 37.

[5] Воронушкина О.В. Виды скрытых смыслов и спопсобы их экспликации // https://journals-altspu.ru/vestnik/article/download/51/50/199; Алексейцева Т.А. Экспликация или бесконечное порождение

oshkora va yashirin darajadagi fikrlar[8], "so'zma-so'z, aniq, nazarda tutilgan, o'ylangan[9]", "lisoniy vositalar orqali ifodalangan yashirin fikrlar, lisoniy vositalar ortidagi fikrlar[10]", "intensional, nointensional va konvensional[11]", "yashirin grammatik kategoriyalar", "implitsit ifodalar"[12] yo'nalishiga oid tadqiqotlar ko'zga tashlanadi. Implitsitlik kategoriyasi haqidagi dastlabki fikrlar rus tilshunosi K.A.Dolininga tegishli bo'lib, u bu masalani ifodaning mazmuniy strukturasi bilan bog'laydi[13]. Lingvokognitiv modellarga muvofiq tarzda implitsitlik hodisasining kognitiv shakllarini quyidagi tartibda ajratish mumkin: 1) implitsit bilim; 2) implitsit ma'no; 3) implitsit fikrlar[14].

Ilmiy adabiyotlar[15]da implikativ birliklar lingvistika va adabiyotshunoslikning tadqiqot obyekti sifatida qaralishi kuzatiladi. Bu holat badiiy matn tabiatining yaxlit estetik hodisa ekanligi bilan bog'liqdir. She'riy matnlarda tagma'noning qo'llanishi, unga xos lingvistik xususiyatlar L.Y.Ginzburg, I.Y.Mostovskaya, A.F.Losev, L.A.Novikov[16] asarlarida alohida tahlilga tortilgan.

Fikrlarni tagma'no usulida ifodalashning semantik va lingvopoetik jihatlari I.V.Arnold, N.S.Bolotnova, G.V.Vekshin, I.R.Galperin, K.A.Dolinin, L.A.Golyakova, L.G.Kayda, T.P.Karpuxina, M.N.Kojina, G.V.Kolshanskiy, Z.P.Kulikova, N.A.Kupina, V.A.Kuxarenko, L.A.Isayeva, V.V.Odinsov, T.I.Silman, I.A.Solodilova, I.F.Fomenko, I.N.Chepligina, V.S.Chulkova, E.I.Lelis, A.Nurmonov, N.Mahmudov, Sh.Safarov, M.Hakimov, D.Lutfullayeva,

смысла // https://cyberleninka.ru/article/n/eksplikatsiya-ili-beskonechnoe-porozhdenie-smysla; Худяков А.А. К проблеме языковых средств экспликации смысла высказывания // http://professor-hudyakov.ru/pdf/2001-explication.pdf

[6] Бакланова Е.А. Слово и имплицитный смысл в ранних рассказах В.В.Набокова: на материале сборника "Возвращение Чорба": Дисс. ... канд. филол. наук. – Томск, 2006.

[7] Купина Н. А. Смысл художественного текста и аспекты лингвистического анализа. – Красноярск: Изд-во Красноярского ун-та, 1983.

[8] Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 15.

[9] Овсянникова Е. В. Основные функции имплицитных смыслов в высказываниях и текстах: на материале англоязычной прозы: Автореф. дисс. ... канд. филол. наук. – Санкт-Петербург, 1993.

[10] Исаева Л. А. Виды скрытых смыслов и способы их представления в художественном тексте: Автореф. дисс. ... д-ра филол. наук. – Краснодар, 1996.

[11] Масленникова А. А. Лингвистическая интерпретация скрытых смыслов. – Санкт- Петербург: Изд-во С.-Петерб. ун-та, 1999.

[12] Bu haqida qarang: Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти. – Тошкент, 1986, 6-сон. – В. 28.

[13] Долинин К.А. Имплицитное содержание высказывания // Вопросы языкознание. – 1983. – № 6. – С. 37.

[14] Ермакова Е.В. Имплицитность в художественном тексте (на материале русскоязычной и англоязычной прозы психологического и фантастического реализма): Автореф. дисс. ...док. филол. наук. – Саратов, 2010. – С. 10.

[15] Ларин Б. А. Эстетика слова и язык писателя. – Л.: Худож. лит., 1974; Виноградов В.В. О языке художественной прозы. – М.: Наука, 1980; Винокур Г.О. Избранные работы по русскому языку. – М.: Учпедгиз, 1959; Винокур Г.О. Филологические исследования: лингвистика и поэтика. – М.: Наука, 1990; Винокур Г.О. О языке художественной литературы. – М.: Высш. шк., 1991; Винокур Г. О. Об изучении языка литературных произведений// Русская словесность. От теории словесности к структуре текста: антология. – М., 1997. – С. 178-201.

[16] Гинзбург Л. Я. О лирике. – М.: Интрада, 1997; Мостовская И. Ю. Существует ли подтекст в лирическом стихотворении. // Интерпретация художественного текста в языковом вузе: межвуз. сб. науч. тр. – Л., 1981. – С. 48-56; Лосев А.Ф. Проблема символа в связи с близкими к нему литературоведческими категориями // Известия АН СССР, серия литературы и языка. – 1970. – Т. XXIX. – № 5. – С. 385; Новиков Л. А. Художественный текст и его анализ. – М.: Едиториал УРСС, 2003.

S.Boymirzayeva, A.Koʻchiboyev, M.Qurbonova [17] kabi tilshunoslarning tadqiqotlarida koʻzga tashlanadi.

Zamonaviy tilshunoslikda implitsit ifodalarga oid umumiy nazariya toʻliq yaratilmagan. Badiiy matn mazmuniy tuzilishida yashirin fikrlarning roli aniqlanmaganligi, mazkur masalaga yondosh hodisalarning umumiy va farqli belgilari, implikativ mazmuniy struktura birliklarining oʻzaro chegaralari masalasi asoslanmaganligi, "umume'tirof etilgan definitsiya" [18] mavjud emasligi ushbu tadqiqot ishiga ehtiyoj yuqoriligini koʻrsatadi.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bogʻliqligi. Dissertatsiya Fargʻona davlat universiteti ilmiy-tadqiqot ishlari rejasining "Zamonaviy tilshunoslikning dolzarb muammolari" mavzusidagi ilmiy yoʻnalish doirasida bajarilgan.

Tadqiqotning maqsadi badiiy matn mazmuniga oid eksplikativ va implikativ birliklarning struktur-semantik, funksional-pragmatik, poetik va lingvoestetik xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

badiiy matnning kategorial xususiyatlariga oid tadqiqotlarni umumlashtirish asnosida matn mazmuniga xos eksplitsitlik va implitsitlik paradigmalarini belgilash;

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[17] Арнольд И. В. Импликация как прием построения текста и предмет филологического изучения // Вопросы языкознания. – 1982. – № 4. – С. 83-91; Болотнова Н. С. Художественный текст в коммуникативном аспекте и комплексный анализ единиц лексического уровня. – Томск: Изд-во Том. ун-та, 1992; Векшин Г. В. Очерк фоностилистики текста: звуковой повтор в перспективе смыслообразования. – М.: МГУП, 2006; Гальперин И. Р. Текст как объект лингвистического исследования. – М.: КомКнига, 2007; Долинин К. А. Имплицитное содержание высказывания // Вопросы языкознания. – 1983. – № 6. – С. 37-47.; Голякова Л. А. Онтология подтекста и его объективация в художественном произведении: Дисс. … д-ра филол. наук. – Пермь, 2006; Кайда Л. Г. Стилистика текста: от теории композиции – к декодированию. – М.: Флинта, 2005; Карпухина Т. П. Морфемный повтор в художественном тексте в свете общеэстетической теории игры. – Хабаровск: ДВГГУ, 2006; Кожина М. Н. Стилистика русского языка. – М.: Флинта: Наука, 2012; Колшанский Г. В. О природе контекста // Вопросы языкознания. – 1959. – № 4. – С. 47-49; Куликова З. П. Повтор как средство экспрессивности и гармонизации поэтических текстов М. Цветаевой и Р. М. Рильке: Автореф. дисс. ... канд. филол. наук. – Ростов-на-Дону, 2007; Купина Н. А. Структурно-смысловой анализ художественного произведения. – Свердловск: Изд-во Урал. ун-та, 1981; Купина Н. А. Смысл художественного текста и аспекты лингвистического анализа. – Красноярск: Изд-во Красноярского ун-та, 1983; Кухаренко В. А. Интерпретация текста. – М.: Просвещение, 1988; Исаева Л. А. Виды скрытых смыслов и способы их представления в художественном тексте: Автореф. дисс. ... д-ра филол. наук. – Краснодар, 1996; Одинцов В. В. Стилистика текста. – М.: ЛИБРОКОМ, 2010; Сильман Т. И. Подтекст – это глубина текста // Вопросы литературы. – 1969. – № 1. – С. 89-102; Сильман Т. И. Подтекст как лингвистическое явление // Научные доклады высшей школы. Филологические науки. – 1969. – № 1. – С. 84–90; Солодилова И.А. Смысл художественного текста. Словесный образ как актуализатор смысла. – Оренбург: ГОУ ОГУ, 2004; Фоменко И. В. Практическая фонетика. – М.: Издательский центр "Академия", 2006; Чеплыгина И.Н. Повтор как структурное средство актуализации в языковой картине мира В. Набокова. – Ростов-на-Дону: ИУБиП: Синтез технологий, 2002; Чулкова В.С. Многочленный стилистический прием как одно из средств интеграции текста: Дисс. … канд. филол. наук. – М., 1978; Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013; Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008; Маҳмудов Н. Пресуппозиция ва гап. // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 28-32; Нурмонов А. Кўмакчили конструкциялар пресуппозицияси // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 42-45; Ҳакимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. док. ... дисс. – Тошкент, 2001; Боймирзаева С. Матн модаллиги. – Тошкент: Фан, 2010; Кўчибоев А. Матн прагматикаси. – Самарқанд, 2015; Курбонова М. Ўзбек болалар нутқининг прагматик хусусиятлари: Филол. фан. док. ... автореф. – Тошкент, 2018.

[18] Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 5.

matn mazmuni orqali ifodalangan olamning konseptual va badiiy-lisoniy manzarasi assotsiatsiyasida kognitiv-pragmatik interpretatsiya mexanizmlarini aniqlash;

badiiy matnning eksplikativ va implikativ kategoriyalarini ajratish;

badiiy matn mazmuniy tuzilishida implikativ birliklarning tipologik tasnifini amalga oshirish;

badiiy matn mazmuniy tuzilishini murakkablashtiruvchi implikativ birliklar yuzasidan eksperimental tadqiqotlar o'tkazish orqali implitsit tizimga oid hodisalarni farqlash;

badiiy matnga tegishli yashirin fikrlar eksplikatsiyasi hamda umumiy bilim fondi orqali lisoniy sistema implikatsiyasiga oid jarayon mexanizmlarini belgilash;

tagma'noning sistem-struktur xususiyatlari, hosil bo'lish usullarini aniqlash;

implikativ birliklarning integral va differensial belgilarini izohlash.

Tadqiqotning obyekti sifatida badiiy matnning implikativ-pragmatik birliklari tanlangan.

Tadqiqotning predmetini badiiy matn mazmuniga oid implikativ birliklarning struktur-semantik, funksional-pragmatik, poetik va lingvoestetik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada tavsiflash, tasniflash, komponent tahlil, lingvopoetik, lingvopragmatik, lingvoestetik hamda eksperimental tahlil usullari qo'llanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

matn kategoriyalari, badiiy matnning interpretatsion, assotsiativ xususiyatlari, mentalingvistik tizimga oid fikr va konseptual tushunchalar mohiyati ochilib, ularga xos eksplitsit, implitsit ifodalar, lisoniy sistema elementlarining kognitiv, pragmatik, stilistik, estetik kabi funksiyalari lingvokognitiv, pragmalingvistik jihatdan asoslangan;

matn mazmuniy sathining differensiatsiyalanishi, badiiy matnda fikrning implikativ shaklda namoyon bo'lishi, implitsitlik paradigmasi tizimida tagma'no, presuppozitsiya, allyuziya, inferensiya kabi hodisalar quyi mazmuniy sathga oid birliklar ekanligi aniqlangan;

badiiy matnda implikativ birliklarning tipologik tasnifi amalga oshirilib, ular ifoda genezisi va shakllanish usuliga ko'ra o'zaro farqlanib, tagma'noning sistem-struktur xususiyatlari, hosil bo'lish usullari stilistik-semantik va pragmatik aspektda dalillangan;

muloqot jarayonida fikrning yashirin qismlari lisoniy vositalar bilan eksplikatsiyalanishi, implitsit kategoriyalarga mansub bo'lgan yashirin fikrlar kommunikantlarning umumiy bilim fondi orqali lisoniy sistemada implikatsiyalanishi, muloqot jarayonida matnning umumiy mazmuniga oid eksplikativ va implikativ fikrlar interpretatsiyasiga ehtiyojning mavjudligi nazariy jihatdan dalillangan;

gap yoki matnga doir yashirin grammatik kategoriyalar umumiy mazmuniy strukturaning mukammal bo'lishi, yashirin grammatik kategoriyalar tizimiga oid kognitiv mexanizmlar har qanday tilda shaklning oshkora yoki yashirin mazmun ifodasi uchun xizmat qilishi, natijada yashirin grammatik kategoriyalar tizimidagi

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implitsit birliklar eksplikatsiyalangan lisoniy sistemaga o'tishi presuppozitsiyaga oid lisoniy indikatorlarning eksperimental kuzatuv usuli orqali isbotlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

implikativ-pragmatik birliklarning pragmalingvistika sohasi uchun muhim ilmiy-nazariy ma'lumotlar berishi, shuningdek, matn lingvistikasi, psixolingvistika, kognitiv tilshunoslik, lingvopoetika, lingvoestetika bo'yicha yaratiladigan darslik va o'quv qo'llanmalarning mukammallashuviga xizmat qilishi asoslangan;

"Pragmalingvistika", "Matn tilshunosligi", "Kognitiv tilshunoslik" fanlari bo'yicha yaratilgan, yaratilajak darslik va qo'llanmalar, hozirgi terminologik, o'quv lug'atlarning yanada mukammallashuviga xizmat qilishi asoslangan;

"Badiiy matnning implikativ-pragmatik xususiyatlari" monografiyasi nashr qilingan;

filologiya yo'nalishida tahsil olayotgan talabalar, magistrantlar, ilmiy tadqiqotchi va soha mutaxassislarining matnning yuqori va quyi mazmuniy sath birliklarining struktur-semantik, uslubiy-funksional, pragmatik va lingvoestetik tadqiqiga doir bilimlarini boyitishga amaliy jihatdan xizmat qilishi dalillangan;

badiiy matn mazmuniy sathiga oid eksplitsit va implitsit birliklarni aniqlash va ularni o'rganish bilan bog'liq tadqiqotlar uchun nazariy manba bo'lib xizmat qilishi asoslangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi, nazariy ma'lumotlarning aniq ilmiy manbalarga tayanilganligi, xulosalarning zamonaviy lingvistik tahlil metodlari bilan asoslanganligi, nazariy qarashlar va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi, mavzuning jahon tilshunosligining ustuvor ilmiy konsepsiyalari asosida o'rganilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati matn yuqori va quyi mazmuniy sath birliklarining struktur-semantik, uslubiy-funksional, pragmatik va lingvoestetik aspektda tadqiq etishning nazariy asoslari belgilab berilganligi, o'zbek tilida fikrni tagma'no orqali berishning usul va tamoyillari ilmiy jihatdan asoslanganligi, badiiy matndagi implikativ birliklar, jumladan, tagma'no va unga yondosh hodisalarning umumiy va xususiy belgilarini aniqlashga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati natijalarning stilistika, matn lingvistikasi, pragmalingvistika, kognitiv tilshunoslik, psixolingvistika, lingvopoetika hamda lingvoestetika bo'yicha yaratiladigan darslik va qo'llanmalarning mukammallashuviga xizmat qilishi bilan belgilanadi, dissertatsiya materiallari zamonaviy tilshunoslikka oid mavjud lug'atlarni boyitishda muhim manba bo'lib xizmat qiladi.

Tadqiqot natijalarining joriy qilinishi. Badiiy matnning implikativ-pragmatik birliklari tadqiqi yuzasidan olingan ilmiy natijalar asosida:

muloqot jarayonida fikrning yashirin qismlari lisoniy vositalar bilan eksplikatsiyalanishi, implitsit kategoriyalarga mansub bo'lgan yashirin fikrlar kommunikantlarning umumiy bilim fondi orqali lisoniy sistemada implikatsiyalanishi, muloqot jarayonida matnning umumiy mazmuniga oid

eksplikativ va implikativ fikrlar interpretatsiyasiga ehtiyojning mavjudligi haqidagi natija va xulosalaridan 2020-2021-yillar "O'zbek milliy raqs san'atini targ'ib etishga bag'ishlangan veb-sayt va multimedia mahsulotlari (elektron lug'atlar) to'plamini yaratish" mavzusidagi FZ-2019081663 raqamli fundamental loyihani bajarishda, xususan, "O'zbek folklor san'ati terminlarining qisqacha o'zbekcha-ruscha-inglizcha-fransuzcha izohli lug'ati"ni yaratishda foydalanilgan (O'zbekiston Respublikasi Madaniyat vazirligi O'zbekiston davlat Xoreografiya akademiyasining 2023-yil 9-iyundagi 1/04-63-son ma'lumotnomasi). Natijada muayyan xalqning urf-odati, siyosiy-ijtimoiy va turmush tarziga ishora qiluvchi implikativ ifodalarning deyktik funksiyasiga oid ma'lumotlar asosida loyiha doirasida yaratilgan lug'atning mukammallashuviga erishilgan;

matn mazmuniy sathining differensiatsiyalanishi, badiiy matnda fikrning implikativ shaklda namoyon bo'lishi, implitsitlik paradigmasi tizimida tagma'no, presuppozitsiya, allyuziya, inferensiya kabi hodisalar quyi mazmuniy sathga oid birliklar ekanligi to'g'risidagi xulosa va takliflardan "Mahalla va oila" ilmiy tadqiqot institutining JHBL-20-sonli "Oila, mahalla va gender tengligi mavzusida badiiy asarlarning elektron korpusini yaratish" ("Mahalla va oila" ilmiy-tadqiqot institutining 2023-yil 5-sentabrdagi 01-09/1612-son ma'lumotnomasi) nomli ilmiy-tadqiqot loyihasida foydalanilgan. Natijada badiiy matnlarga xos real, konseptual tagma'noli axborotlar loyiha materiallarini, xususan, umumiy mazmun haqidagi ma'lumotlarni to'ldirishga, loyiha doirasida yaratilgan lug'atning mukammallashuviga xizmat qilgan;

gap yoki matnga doir yashirin grammatik kategoriyalar umumiy mazmuniy strukturaning mukammal bo'lishi, yashirin grammatik kategoriyalar tizimiga oid kognitiv mexanizmlar har qanday tilda shaklning oshkora yoki yashirin mazmun ifodasi uchun xizmat qilishi, natijada yashirin grammatik kategoriyalar tizimidagi implitsit birliklar eksplikatsiyalangan lisoniy sistemaga o'tishi, presuppozitsiyaga oid lisoniy indikatorlarning eksperimental tadqiqiga doir ma'lumotlardan "O'zbek tili taraqqiyoti va xalqaro hamkorlik masalalari" xalqaro ilmiy-amaliy anjuman materiallari to'plamida e'lon qilingan "Intonatsiyaning dolzarb masalalari" (Toshkent: TDO'TAU, 2019. – B. 26-31) mavzusidagi maqoladan BV-Atex-2018-(143) raqamli "Ko'zi ojiz shaxslar uchun kompyuter texnikasidan foydalanish, matnlarni o'qish va yozish imkonini beruvchi o'zbek tiliga asoslangan gapiruvchi dasturiy ta'minot va ovoz sintezatorini ishlab chiqish" davlat amaliy granti loyihasi doirasida "UzNutq Sintezator" kompyuter dasturini yaratishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 8-sentabrdagi 01/10-1691-son ma'lumotnomasi). Ushbu maqolaga loyiha doirasida elektron matnlarni adabiy talaffuz me'yorlariga muvofiq tarzda ovozli xabarga aylantiruvchi o'zbek nutq sintezatori lingvistik ta'minoti va audioma'lumotlar bazasini shakllantirishda ilmiy manba sifatida murojaat qilingan. Natijada badiiy nutq idroki va assotsiatsiyasi ta'minoti, badiiy matn mazmunini interpretatsiya qilish, lingvistik indikatorlar hamda ularning eksperimental tahlili yuzasidan amalga oshirilgan tadqiqot xulosalari loyiha ma'lumotlarining mukammallashuviga xizmat qilgan;

matn kategoriyalari, badiiy matnning interpretatsion, assotsiativ xususiyatlari, mentalingvistik tizimga oid fikr va konseptual tushunchalar mohiyati, ularga xos eksplitsit, implitsit ifodalar, lisoniy sistema elementlari estetik funksiyalarining lingvokognitiv, pragmalingvistik tadqiqi asosida olingan xulosa va takliflardan "Pragmalingvistika asoslari" darsligini tayyorlashda foydalanilgan (Oliy va o'rta maxsus ta'lim vazirligining 2020-yil 14-avgustdagi 418-son buyrug'iga asosan 418-045 raqamli ruxsatnoma). Natijada implikativ birliklar, ularning matn mazmuniy sathida lisoniy vositalar orqali oshkora yoki yashirin tarzda ifodalanishiga doir ilmiy qarashlar hamda mazkur tushunchalarga oydinlik kirituvchi misollar darslikning ilmiy-nazariy jihatdan mukammallashuviga xizmat qilgan;

implikativ birliklarning matn mazmuniy strukturasini shakllantirishga xizmat qilishi, ularning badiiy matn tarkibida milliy-madaniy hodisa sifatida namoyon bo'lishi, matnni hosil qilish bilan bog'liq oshkora va yashirin kategorial belgilar o'ziga xos alohida tizim sifatida boshqa birliklardan farq qilishiga doir ilmiy natija va xulosalardan O'zbekiston Milliy teleradiokompaniyasi O'zbekiston teleradiokanalining "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" eshittirishlari ssenariysini yozishda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston teleradiokanali"ning 2023-yil 17-iyundagi 02-37-950-son ma'lumotnomasi). Natijada yashirin fikr, ma'no va bilimlarga oid ilmiy-amaliy qarashlar asosida tayyorlangan radiodasturlarning mazmunan mukammallashuviga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 4 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 23 ta ilmiy ish chop etilgan, jumladan, 1 ta monografiya, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 15 ta maqola (13 tasi respublika hamda 2 tasi xorijiy jurnallarda) nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to'rt asosiy bob, xulosa, foydalanilgan adabiyotlar ro'yxati, ilovalardan iborat bo'lib, ishning umumiy hajmi 250 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **kirish** qismida tadqiqot mavzusining dolzarbligi va zarurati, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi, xorijiy ilmiy tadqiqotlar sharhi, muammoning o'rganilganlik darajasi, tadqiqotning maqsadi, vazifalari, nazariy va amaliy ahamiyati, obyekti, predmeti, ilmiy yangiligi, tadqiqot natijalarining joriy qilinishi, ishonchliligi, aprobatsiyasi, e'lon qilinishi, dissertatsiyaning tuzilishi va hajmi haqida ma'lumotlar berilgan.

Dissertatsiyaning birinchi bobi **"Badiiy matn kategoriyalari"** deb nomlangan. Bobning **"Badiiy matn va tilning estetik funksiyasi"**ga bag'ishlangan birinchi faslida jahon tilshunosligida badiiy matnning estetik vazifalariga oid tadqiqotlar tarixi qisqacha bayon qilingan. Tadqiqotning

konseptual asoslari tilshunos olimlarning gʻoya va qarashlari asosida shakllantirilgan. Xususan, semantik hodisaga nisbatan qoʻllanuvchi "logik forma" (V.Vundt, M.V.Belyayev), "vakil", "etimon", "ishora" (A.A.Potebnya), "genetik ma'no" (V.A.Bogorodiskiy), "ichki belgi (ya'ni obraz)" (L.A.Bulaxovskiy), "ideologik semantika" (V.I.Abayev) haqidagi qarashlarga [19], Sh.V.Sherbaning badiiy asar tilini oʻrganishdagi lingvoestetik yondashuvi, G.O.Vinokurning "lisoniy borliqqa asoslangan maxsus modus"da poetik til nazariyasi, V.V.Vinogradovning matnda fikrlar oʻrnining kengayishi va yangi fikrlarning hosil boʻlishi uchun badiiy asar formasining muhimligi toʻgʻrisidagi nazariyalari[20], F.de Sossyurning til va nutq konsepsiyasi, A.Nurmonov va N.Mahmudovlarning tilning poetik-estetik funksiyalari haqidagi ta'limotlariga asoslanildi.

Tilning badiiy-estetik tomoni A.A.Potebnya, B.Kroche, G.Shpeta, B.A.Larin, R.O.Yakobson, V.V.Vinokur, Y.Mukarjovskiy, D.N.Shmelev, R.A.Budagov va boshqalarning asarlarida u yoki bu darajada oʻz ifodasini topgan"[21]. Til va nutqqa nisbatan "estetik"likni soʻzlovchi yoki yozuvchining faqat nimani gapirayotganligi va nima haqida yozayotganligigagina emas, balki qanday gapirayotganligi va qanday yozayotganligiga nisbatan belgilash kerak. Shuni alohida ta'kidlash kerakki, fikrni ta'sirchan va obrazli ifodalash mohir ijodkorlarga, notiqlik san'ati maktabining yirik dargʻalariga xos boʻlgan xususiyatdir. Ular tildan ustalik, mohirlik bilan foydalanish evaziga oʻz fikrlarini nazmda quyma satrlarda, nasrda esa qisqa va ravon jumlalarda ravshan va muxtasar tarzda ifodalay oladilar. Fikrni boshqalar anglay oladigan, qiynalmay tagiga yeta oladigan, kitobxon asar mazmunini teran anglashdan tashqari lazzatlana oladigan tarzda yozish tilning jozibasi va latofatini koʻrsata olish mahoratini talab qiladi. Estetik funksiyaning shu xususiyati bilan adabiy til badiiy matnda oʻzining bor boʻyini koʻrsata oladi.

K.Fossler lingvoestetika haqida "...intuitsiya va estetik did tilning strukturasini aniqlashga xizmat qiladi.., estetika bu – ruh, intuitsiya ifodasi haqidagi fan, til esa bu oʻzlikning ma'naviy ifodasidir. U til estetikasi mohiyatini barcha nafis estetik san'atlarning boshlanishi, deb tushuntiradi. Raqs – bu jestlar tili, musiqa – nozik ohang (ton)lar, naqsh va rassomlik san'atida – ranglar va chiziqlar, barcha tillarning tili bu poeziyadir. Hozirgi tilshunoslikda barcha sohalar faqat ikkilamchidir, tilning poetikligi esa bu uning funksiyalaridan biridir"[22]. Ana shu fikrlar asosida til aloqa vositasi boʻlibgina qolmay, kommunikativ, akkumulyativ, ekspressiv, estetik, poetik funksiyalarni ham bajaradi, degan xulosani berish kerak. Tilning estetik funksiyasi ijodkor tomonidan yaratilgan badiiy asarlarda aniq koʻzga tashlanadi.

Lisoniy birliklarning estetik xususiyatlari obrazli assotsiativ tasavvurlarga asoslanadi. Lisoniy elementlarning estetik funksiyalari kutilmagan fikr, kutilmagan goʻzal ma'no ifodasi orqali yuzaga chiqadi. Tilning estetik funksiyasida asosiy

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[19] Bu haqida qarang: Усмонов С. Умумий тилшунослик. – Тошкент: Ўқитувчи, 1972. – Б. 152.

[20] Bu haqida qarang: Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 5-6.

[21] https://cyberleninka.ru/article/n/k-probleme-estetiki-yazykovyh-edinits/viewer murojaat sanasi: 15.08.2023.

[22] Bu haqida qarang: Приорова И.В. Об эстетике, норме и системе языка: дискуссия без противоречий в кратком изложении трех лингвистических концепций XX века // https://vestnik-rosnou.ru/sites/default/files/10_1.pdf (murojaat sanasi: 15.08.2023).

e'tibor ma'lum bir xabarning o'ziga xos ifoda bilan berilishida, deb baholanadi[23]. Demak, estetika nafaqat falsafiy kategoriya, balki u badiiylik kategoriyalaridan biri bo'lib, lingvistikaning tarkibiy qismi sifatida e'tirof etiladi. N.Mahmudovning ta'kidlashicha, bu masala bilan dastlab italyan filosofi va siyosiy arbobi Benedetto Kroche shug'ullangan. U nazariy jihatdan tilshunoslikni estetika bilan, "go'zallik haqidagi fan" bilan aynan tenglashtiradi... Estetik kategoriyalar qanchalik individual bo'lsa, lingvistik kategoriyalar ham shunchalik individualdir, deb hisoblaydi[24].

Badiiy matn o'zining ifoda shakli va mazmuni bilan boshqa matnlardan keskin farqlanadi. Bu farq badiiy matnning lingvoestetik hamda lingvopoetik vazifalarida ko'zga tashlanadi. Tilshunoslikda tilning estetik funksiyasini o'rganuvchi lingvopoetika[25] yo'nalishi allaqachon shakllanib ulgurgan bo'lsa, badiiy matn tadqiqi bilan bog'liq muallifning dictum va modusidan iborat estetik qarashlarini o'rganuvchi lingvoestetika sohasi endigina shakllanmoqda. O'zbek tilshunosligida matn mazmunining yuqori sathi atroflicha va batafsil o'rganilgan bo'lib, u o'zbek tilining mazmuniy sintaksisi, til estetikasi va lingvopoetika[26] masalalariga oid ishlarda ma'lum ma'noda o'z ifodasini topgan. Biroq tilning implikativ tarkibi bilan bog'liq lingvoestetik hodisalar matn semantik strukturasining quyi mazmuniy sathi muammolari sifatida tadqiq etilmagan. Badiiy matnning lingvoestetik xususiyatlari muallifning individual uslubiga aloqador hodisalar sifatida to'liq va mukammal o'rganilmagan bo'lib, bu sohaga oid dastlabki tadqiqotlar yuzaga kelmoqda[27].

Olamning real hamda badiiy manzarasini ifodalashga xizmat qiluvchi lisoniy belgilar sistemasi ham atash, ham badiiy-estetik funksiya bajarishi bilan xarakterlanadi. Muayyan xalqqa mansub bo'lgan ijodkorlar esa jamoa ongidagi tilni boyitishga, uni yangi ifoda vositalari bilan to'ldirishga xizmat qiladilar.

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[23] Должикова С.Н. Маркеры эстетической функции языка в дискурсе маркетинга // www.gramota.net/materials/2/2011/3/13.html (murojaat sanasi 12.08.2023).

[24] Bu haqida qarang: Абдураҳмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 3.

[25] Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... док. филол. наук. – Ташкент, 1992; Нурмонов А. Тилшуносликнинг адабиёт билан муносабати // Танланган асарлар. III жилдлик. III жилд. – Тошкент: Akademnashr, 2012. – Б.163; Маҳмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – № 6. – Б.48-51. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – № 4. – Б.34-36. Шайхзода сўзининг лингвопоэтикасига чизгилар // Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б.12-17; Якуббекова М.М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2005; Йўлдошев М. Чўлпоннинг бадиий тил маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри. ... дисс. – Тошкент, 2009; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Тошхўжаева Ш.Ғ. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Фарғона, 2017; Анданиязова Д.Р. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс.. – Тошкент, 2017; Қурбонова М.О. Мустақиллик даври достонлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2019.

[26] Нурмонов А., Маҳмудов Н., Аҳмедов А., Солихўжаева С. Ўзбек тилининг мазмуний синтаксиси. – Тошкент: Фан, 1992; Абдураҳмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Мамажонов А., Ҳайдаров Д. Мақолларда яширинган маънолар. // ФДУ хабарлар. – Фарғона, 2001 (Илова тўплам) – Б. 173-175; Йўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2006.

[27] Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси: Филол. фан. док. (DSc) … дисс. автореф. – Фарғона, 2021.

Ijodkor badiiy tafakkuri faoliyati natijasida qayta ishlangan va yangidan paydo bo'lgan lisoniy sistema va uning elementlari o'zining lingvoestetik, lingvopoetik funksiyalari bilan xalqning ma'naviy-madaniy mulkiga aylanib boradi.

Birinchi bobning **"Matn va badiiylik kategoriyalari"** deb nomlangan ikkinchi faslida har qanday matnga xos universal kategoriyalar bilan birga, muayyan uslubga xos bo'lgan paradigmalar haqida fikr yuritiladi. Badiiy matn barcha matnlar uchun xos bo'lgan universal kategoriyalardan tashqari, badiiylik kategoriyasiga ham ega bo'ladi. Bu kategoriyasiz badiiy matn to'g'risida gapirish mumkin emas. Badiiy matn mazmuniy strukturasining murakkabligi ushbu kategoriyaga bog'liqdir.

Ma'lumki, asar mazmunini g'oya va fikrlar shakllantiradi. Biroq mazmunni shakllantirishga xizmat qiladigan ayrim fikrlar lisoniy vositalar tarkibiga sig'may qolishi mumkin. Bunday vaqtlarda fikr bilan so'z o'rtasida "jang" boradi. Ijodkor g'oya va fikrlarni qog'ozga tushirar ekan, ifoda shaklini tanlaydi, so'zni tanlash esa uslubni belgilaydi. Bu haqda shunday yoziladi: "...havoriy Pavelning maktublari ham o'z uslubiga ko'ra juda zo'r ilhom bilan yozilgan. Ularda yunon adabiy an'analari dadil ravishda buzilgan. Ularda fikrning, har qanday qilib bo'lsa-da, aytilmasa bo'lmaydigan, hatto grammatik qonun-qoidalarning buzilishi evaziga bo'lsa-da, muqarrar tarzda aytilishi zarur bo'lgan so'z bilan ayovsiz va shiddatli kurashi aks etgan: fikr ifodalanishi kerak, lekin so'z fikrga bo'ysunishni istamaydi" [28]. Har qanday shoir yoki yozuvchi borliqning badiiy yoki poetik tasvirida o'ziga xos individual uslubni tanlaydi. Ijodkorning uslubi tafakkurdagi fikrning badiiy-estetik yoki poetik ifodasida ko'zga tashlanadi. Poetik ifoda lisoniy belgilar assotsiatsiyasi bilan bog'lanadi. Tabiiy tildan foydalanish evaziga assotsiatsiyalanadigan belgilar sistemasi **"birlamchi modellashgan sistema"** deb yuritiladi. Birlamchi modellashgan sistemada assotsiatsiya uchun badiiylikka asoslangan belgi va bo'yoqlar mavjud bo'lmaydi. Ularda olam elementlari nominativ va referent xususiyatga ega bo'ladi. Birlamchi modellashgan sistemaga mansub bo'lgan nominativ birliklarning ijodkor tomonidan qo'llanishi natijasida obrazli konnotatsiyalanish jarayoni badiiy uslubga xos bo'lgan asosiy xususiyatlarni namoyon etadi. Badiiy tilga asoslangan bunday belgilar sistemasi **"ikkilamchi modellashgan sistema"** [29] sifatida e'tirof etiladi. Kontekstual nominativ birliklar poetik misralarda shoir idrokiga asoslangan tilning tasviriy vositalari yordamida shakllanadi. Ular obrazli ifoda shakli sifatida nasrda intonatsiyaga asoslangan ritm va nazmda misralar estetik ta'sirini kuchaytirishga xizmat qiladi. Masalan, *O'smadin qoshlar qaro, qo'llar xinodin lola rang Durraning og'ushida peshonaning ahvoli tang...* (Furqat)

Bunday kontekstual nominatsiya ijodkorning mahorati tufayli paydo bo'ladi. Bular **ternar[30]* modellashgan sistema**, deb atalsa, to'g'riroq bo'ladi. A.Qodiriy, A.Qahhor, S.Ahmad kabi qator adiblar intellektual salohiyati, adabiy va badiiy

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[28] Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б. 12.

[29] Тураева З.Я. Лингвистика текста. – М.: Просвещение, 1986. – С. 82.

[30] * "Ternar modellashgan sistema" termini Praga tilshunoslik maktabi vakillari hamda A.Nurmonov, A.Abduazizovning bir a'zoli, ikki a'zoli (binar), uch a'zoli (ternar) zidlanishlar haqidagi nazariyalariga asosan belgilandi.

kompetensiyasi yuqori bo'lgan, ijodiy faoliyatida prustona uslubga ega bo'lgan mohir so'z ustalaridir.

Bobning **"Lingvistik va adabiy kompetensiyalar paradigmasi"** deb nomlangan uchinchi faslida lisoniy va adabiy kompetensiyalarga oid fikrlar bayon qilinadi. "Adabiy kompetensiya" atamasi tilshunoslikda "lisoniy kompetensiya", rus tilida "языковое чутьё"[31] termini bilan yuritiladi. Bu termin o'zbek tiliga "tilni (til xususiyatlarini) tushunish, sezish[32], nozik tarzda ilg'ash" ma'nosida tarjima qilinadi. Badiiy matn muallifi tomonidan mohirlik bilan qo'llangan har bir so'z va lisoniy ifoda vositasi orqali ishora qilingan ma'no, fikr va mazmunni ilg'ashga nisbatan "adabiy va lisoniy kompetensiya" terminlari qo'llaniladi. A.A.Potebnya o'zining fikr va til haqidagi qarashlarini N.Xomskiyning generativ grammatika mohiyati hisoblangan "lisoniy kompetensiya" nazariyasi bilan asoslaydi. U "...til sohiblarining lisoniy vositalardan foydalanish va ularga egalik qilish bilan bog'liq holatini "lisoniy kompetensiya"[33] deb izohlaydi. Masalan, A.G'ulom "...qozoqlar, qirg'izlarda va yana boshqa bir turkiy tillarda "sinchi" va "shinchi" degan so'z bor. Bu so'z o'zbek tilida ham bor, faqat o'zbeklarda u "chinchi" deb yuritiladi. "Chinchi" "chin" so'zidan olingan bo'lib, "haqiqatchi", "haqiqatparvar" degan ma'noni bildiradi. ...qirg'izlar tanqidchini "sinchi" deb atar ekanlar, uni adabiyot haqidagi haqiqatni yuzaga chiqaruvchi odam deb hisoblashlarini"[34] ta'kidlaydi. O.Sharafiddinov tili bilan aytganda, "...kukuruznik" deb nomlangan samolyotni "bodroqchi", odamga nisbatan qo'llanadigan "g'inshimoq"[35] so'zini chivinga nisbatan qo'llash tildagi so'zlarning ma'nosini bilmaslik natijasidir. Fikr aniq va to'g'ri ifodalanishi uchun zaxiradagi lisoniy birliklar va ularning variantlaridan to'g'ri foydalanish, lug'aviy birliklarni funksional uslubning qaysi turiga mansubligini ajrata olish va uni o'sha nutq turiga nisbatan qo'llay olish "lisoniy kompetensiya" tushunchasini anglatadi. Adabiy kompetensiyada ijod bilan bog'liq adabiy jarayon yuz beradi. Voqea tafsilotlari badiiy-estetik qimmat kasb etadi:

– ...*Podshoyi olam, iltimos, meni shu jallod so'ymasin. U ilmsiz, omi. Mahkumni qandoq so'yishni ham bilmaydi. Duch kelgan joyidan – oyog'idanmi, tirsagidanmi so'yaveradi. Jon tomiri qayerdaligini bilmaydi. Iltimosim shuki, meni tajribali, iste'dodli, hunarmand jallod so'ysin.*

– ...*Istagingni bajo keltiraman. Seni tishimning kovagida asrab yurgan, so'ygan odami to'ppa-to'g'ri jannatga tushadigan bir insonparvar, qo'li gul jallodim so'yadi. Ammo-lekin mazza qilasan...* (S.Ahmad)

Ramziy ma'noda ishlatilgan *"jallodlar ham tajribali yoki tajribasiz bo'lishadi"* axboroti ortida muallif boshqa fikrga ishora qiladi: *Agar menga gazeta muharriri "Kitobingga falon adabiyotchi taqriz yozyapti", desa, albatta, ranjiyman.*

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[31] https://cyberleninka.ru/article/n/sootnoshenie-ponyatiy-chutie-yazyka-chuvstvo-yazyka-yazykovaya-kompetentsiya-yazykovaya-sposobnost/viewer (murojaat sanasi: 17.07.2023).

[32] Русско-узбекский словарь. – М.: Государственное изд-во иностранных и национальных словарей, 1954. – С. 956.

[33] https://cyberleninka.ru/article/n/yazykovaya-kompetentsiya-ot-a-a-potebni-k-n-homskomu/viewer (murojaat sanasi: 17.07.2023).

[34] Bu haqida qarang: Шарафиддинов О. Домлалар. – Тошкент: Маънавият, 2009. – Б. 156.

[35] Шарафиддинов О. Адабиёт тилдан бошланади. – Тошкент: Адабиёт ва санъат, 1987. – Б. 34.

– U adabiyotchi kitobning tomirini topolmaydi, – deyman.

– Bir chekkadan varaqlab, to'g'rimi-noto'g'rimi, deb o'tirmay uraveradi. Kitobni juda qiynavoradi. Durustroq, tajribaliroq, kitobning qon bosimini tez aniqlaydigan, kitobsevar tanqidchi topsanglar, durust bo'lardi... Unga "Ozod yozsin" deb ham ayta olmayman. Aytsam, meni maqtaydigan olimni topinglar, degan ma'no chiqmasin deymanda (S.Ahmad).

S.Ahmad so'zni rivoyat bilan boshlab, bu rivoyat orqali asosiy fikrni durust va nodurust tanqidchilarga qaratadi. Matnda ifodalangan implikativ fikrdan O.Sharafiddinovning "durustroq" tanqidchilar toifasiga mansubligi anglashiladi. Bunday ifoda uslubi, yuqorida alohida ta'kidlaganimizdek, tajribali yozuvchilargagina xos bo'lgan adabiy kompetensiyadir.

Dissertatsiyaning **"Badiiy matn assotsiatsiyasi va semiologik-semantik talqin"** deb nomlangan ikkinchi bobi mazmuni beshta faslda bayon qilingan. Bobning **"Semiotika va lisoniy semiologik paradigma"** deb nomlangan birinchi faslidan belgilar nazariyasiga asoslangan semiologik konsepsiyaning lisoniy faoliyat, til va nutq hamda lisoniy belgining ifoda va mazmun tamoyillariga doir tafsilotlar o'rin olgan. Semiotika haqidagi dastlabki tushuncha, qarash hamda nazariyalardan kelib chiqib, uni uchta yo'nalishda o'rganish mumkin. Belgilar nazariyasiga asoslangan semiologik konsepsiya dastlab lisoniy faoliyatga nisbatan belgilanadi. Bu til va tafakkur modeli bilan namoyon bo'ladi. Belgilar nazariyasiga asoslangan semiologik konsepsiya keyingi bosqichda til va nutq modeli bilan belgilanadi. Bu semiologik modellarga binoan borliq elementlari haqidagi tasavvur va fikrlar konseptual struktura bilan differensiatsiyalanadi. Belgilar nazariyasiga asoslangan uchinchi bosqichda lisoniy belgi ifoda va mazmun tamoyillariga nisbatan belgilanadi. Lisoniy belgi assotsiatsiyasiga nisbatlangan bunday konsepsiya gap, matn va nutqda shakl va mazmun uyg'unligini ta'minlashga xizmat qiladi. Semiologik sistemaga asoslangan uch bosqichli bu nazariyalar semantika, sintaktika va pragmatika kabi yo'nalishlarga oid tadqiqotlar uchun konseptual asos bo'lib xizmat qiladi. Tilshunoslikda pragmalingvistik paradigma ana shunday semiologik sistemaga asoslangan lingvosemiotika konsepsiyasi negizida shakllandi.

Bobning ikkinchi fasli **"Badiiy matn: assotsiatsiya va interpretatsiya"** deb nomlangan. Germenevtika haqidagi dastlabki tushunchalar inson tafakkurida yuz beradigan fikrlash jarayonidan boshlanadi. Sezgi a'zolari tomonidan jamlangan ma'lumotlar asosida fikrlar shakllana boshlaydi. Germenevtik nazariyaga asosan inson tasavvuri olamda yuz berayotgan voqealarni idrok qilish hamda ularga xos bo'lgan xususiyatlarni ko'rish orqali amalga oshiriladi. Inson o'z tasavvuri orqali borliqdagi narsa, hodisa yoki voqeani anglay boshlaydi. So'zlashuvchilar uchun notanish bo'lgan buyum yoki hodisalar haqida so'z borganda fikrlash jarayoni bilan bog'liq tasavvur bosqichi ishga tushadi. Biror yangi narsa haqidagi ma'lumotni yig'ish, unga xos bo'lgan xususiyatlarni aniqlash hamda o'sha narsa haqidagi umumiy tushunchani shakllantirish tasavvur bosqichi orqali yuz beradi. Shu asosda kommunikantlar tafakkurida fikrlash jarayoni sodir bo'lib, narsa haqidagi umumiy tushunchalar paydo bo'la boshlaydi. Aytilayotgan har qanday fikrni anglash, ularni tizimlashtirish, so'zlovchining kommunikativ maqsadini

ochib berishga xizmat qiluvchi fikrlarni mantiq asosida bayon qilish kognitiv faoliyatning germenevtik asosi sanaladi.

"Assotsiatsiya" termini D.Lutfullayeva qarashlarida o'z ifodasini topgan: "...assotsiativ lug'atlar muayyan tildagi assotsiativ munosabatli leksik birliklar, ularning inson xotirasida shakllangan uyalari, assotsiativ birliklarning leksik-semantik, lingvomadaniy, sotsiolingvistik, genderologik, pragmalingvistik xususiyatlari haqida ma'lumot beruvchi lug'at turi hisoblanadi"[36].

Darchadan kirgan shamol osma chiroqni lipillatdi, tebratdi. Dodxo pastga qaradi va suyunib ketganday:

– Bo'yra, bo'yra ekan! – dedi va darchani yana zich yopib joyiga o'tirdi.

Bo'yra *odatda tobutga solinadigan bo'lganidan, dodxoning ko'z oldiga odamlarning elkasida lapanglab ketayotgan tobutni keltirdi.* **Tobut** *esa yana go'ristonni eslatdi, go'riston haqida bolaligidan qulog'ida qolib kelgan vahimali gaplarni, hodisalarni jonlantirib yubordi* (A.Qahhor).

Bu matnda qo'llangan *"bo'yra"* tobutga va *"tobut"* go'riston so'ziga stimul funksiyasini bajaradi. Muallif mazkur stimul so'zlar orqali Dodxo tafakkuridagi assotsiatsiyani ***"Bo'yra** odatda tobutga solinadigan bo'lganidan, dodxoning ko'z oldiga odamlarning yelkasida lapanglab ketayotgan tobutni keltirdi. **Tobut** esa **yana go'ristonni eslatdi"** kabi verbal vositalar bilan tasvirlaydi.

"*Interpretatsiya* lotincha *"interpretation"* so'zidan olingan bo'lib, u ma'no va fikrni tushuntirish, izohlash, sharhlash hamda ...musiqachilik, aktyorlik, rejissyorlik kabi san'atlarda ijodiy faoliyatga daxldor termin sifatida badiiy asardagi g'oyaviy-badiiy fikrlarni izohlash"[37] ma'nosida qo'llanadi. Interpretatsiya matn mazmuniga asoslangan fikrlarni idrok qilishda muhim o'rin tutadi. Idrok, idrok qilish yoki idroklanish jarayonini *fahmlamoq* so'zi ifodalagan lug'aviy ma'no bilan tushuntirish mumkin. Badiiy matn muallifi obrazlarga xos idrok jarayonini turlicha variantlarga asoslangan fikrlar assotsiatsiyasi sifatida tasvirlaydi:

– Javob bersangiz... Ganjiravonga ketsam... Bitta go'rga bitta pichoq emas, o'nta go'rga o'nta pichoq sanchib kelaman... – dedi.

Uning maqsadini kundoshlar darrov **fahmlashdi***. Lekin dodxo bunday gapni sira kutmagani uchun yanglish tushundi.*

*– **Tag'in nima qilasan Ganjiravonda, borib kelganingga ikki oy ham bo'lgani yo'q-ku!** (A.Qahhor).*

Mazkur matnda ifodalangan *– Javob bersangiz... Ganjiravonga ketsam... Bitta go'rga bitta pichoq emas, o'nta go'rga o'nta pichoq sanchib kelaman... –* gapi orqali ifodalangan xabar dodxo uchun uyga borib-kelish mazmuni bilan tushunilsa, Unsin tomonidan aytilgan fikrning mohiyati nikohni buzish istagi bilan belgilanadi.

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[36] Lutfullayeva D., Davlatova R., Tojiboyev B. O'zbek tili assotsiativ lug'ati. – Toshkent: Navoiy universiteti, 2019. – Б. 6.

[37] Словарь иностранных слов. – М.: Рус. яз., 1988. – С. 203.

Ikkinchi bobning uchinchi fasli **"Semiologik semantika va eksplitsitlik kategoriyasi"** deb nomlangan. Semantika faqat til nazariyasi nuqtayi nazaridan tilning leksik sistemasi uchungina xos bo'lmay, balki nutq nazariyasi paradigmasiga binoan barcha til sathi birliklarining nofaol qatlamdan real va faol qatlamga o'tishi hamda denotativ ma'nodan konnotatsiya tomon yo'nalishi, uzual ma'nodan okkazional ma'noga siljishi gap va undan yirik bo'lgan kontekstlar mazmuniga o'z ta'sirini ko'rsatadi. Semantika sistemasiga mansub barcha terminologik birliklar nafaqat ma'no, balki tushuncha, fikr, konsept va mazmun bilan bog'liq belgilarning kommunikantlar tomonidan to'g'ri anglanishiga yordam beradi. Eksplitsitlik va implitsitlik kategoriyasi o'z tarkibiga lisoniy va nolisoniy ifoda vositalari bilan reallashadigan ma'no va mazmuniy strukturalarni qamrab oladi. Bunday mazmuniy strukturalar mantiqiy semantika bilan bog'lanadi. Sh.Safarov bu haqda quyidagicha fikr bildiradi: "...nemis matematigi va mantiqshunosi G.Frege hamda amerikalik faylasuf – semiotika fanining asoschisi Ch.Pirslarning nazariy g'oyalari mantiqiy semantika sohasining shakllanishi va rivojiga turtki berdi.

Hozirgi paytda semasiologlar qo'llab turgan "denotat", "signifikat", "intensional", "ekstensional", "implikatsional" [38] kabi terminlar semiotika va mantiqshunoslikdan o'zlashtirilgan meros"dir. "Eksplitsit" va "implitsit" kabi terminlar ham tilshunoslikka pragmalingvistikaga oid tadqiqotlar orqali kirib keldi. "Eksplitsitlik inglizcha "explicit" so'zidan olingan bo'lib, u "belgida fikrni oshkora berish" ma'nosini anglatadi" [39]. Lisoniy belgilar yig'indisi yordamida bevosita ifodalangan xabar ifodaning eksplitsit mazmuni, deb yuritiladi [40]. Eksplikatsiya termini eksplitsitlik terminidan farqlanib, u kommunikantlar tafakkurida hosil bo'lgan va aynan matnda yashirilishi kerak bo'lgan fikrning verbal maqomga ega bo'lishidir. Fikrlarning lisoniy vositalar bilan eksplikatsiyalanishi "...noaniqlikdan aniqlik sari yurish – gnoseologik faoliyat maqsadidir. O'z paytida J.Munen tilshunoslikda mantiqiy tajriba asosida yuzaga keladigan nolisoniy semantika (moddiylashmagan fikr – M.G.)ning lisoniy semantikada qanday aks etishini qayd etgan edi... Tilshunoslik obyektini semantikaning faqat kichik bir qismi lisoniy belgilar vositasida ifodalanadigan ma'no yoki turli sathlarga oid til birliklarining ma'nosi tashkil qiladi, tub lisoniy semantikani til birliklari ma'nosi doirasidan tashqari turadigan nolisoniy semantika" [41] dan, ya'ni tafakkurdagi fikrlar semantikasidan farqlash kerak. Tafakkurdagi fikrlarning lisoniy vositalar bilan moddiylashishi nolisoniy semantikaning lisoniy semantikaga aylanishidir. Masalan,
    *– Guvohlaringiz bormi? – deb so'radi. – Guvohmi? – deb so'radi Asadbek, so'ng telefonni ko'rsatdi: – Ana, guvoh. Aeroportga telefon qil. – Meni sensiramang, – deb yana tanbeh berdi tergovchi. **"Sendaqalarning jonini Kesakpolvon kirg'izib qo'yar edi. Baxtingga u o'lib ketdi", deb o'yladi Asadbek**, unga g'azab bilan tikilib. Alhol tergovchi yana biron nima deb tanbeh bersa, Asadbekdan shirin gap eshitmasligi aniq edi* (T. Malik).

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[38] Сафаров Ш. Семантика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2013 – Б.16.
[39] Ахманова О.С. Словарь лингвистических терминов. – М.: Сов.энциклопедия, 1969. – С. 523.
[40] Долинин К. А. Имплицитное содержание высказывания // Вопросы языкознания. – 1983. – № 6. – С. 37.
[41] Safarov Sh. O'sha asar. – B. 15-16.

Badiiy kontekst mazmuniga ko'ra qahramonlarning o'zaro muloqoti tufayli ularning tafakkurida implitsit fikrlar paydo bo'ladi. Bunday fikrlar nolisoniy semantika doirasida o'rganiladi. Tafakkurga xos kontekstual fikrlar muallif tomonidan lisoniy vositalar yordamida ochiladi va ular matnda propozitiv strukturaga aylanadi. Aynan mana shunday jarayon *fikrlar eksplikatsiyalanishi* hisoblanadi.

Ikkinchi bobning **"Badiiy matn: yuqori va quyi mazmuniy sath"** deb nomlangan to'rtinchi faslida matnning eksplitsit va implitsit mazmuniy qismlari to'g'risida so'z boradi. Tilshunoslikda semantik sintaksis, sintaktik semantika, mazmuniy sintaksis, poetik sintaksis kabi terminlar va ularning izohi bilan bog'liq tushuncha hamda qarashlarning paydo bo'lishi o'tgan asrning 80-yillariga to'g'ri keladi. Bu davrda yaratilgan ilmiy adabiyotlarda "yuqori va tub struktura[42]", "so'zma-so'z, aniq, nazarda tutilgan, o'ylangan[43]", "eksplitsit va implitsit[44]", "lisoniy vositalar orqali ifodalangan yashirin fikrlar, lisoniy vositalar ortidagi fikrlar[45]", "intensional, nointensional va konvensional fikr[46]" kabi sharhlar mavjud.

Dunyo tilshunosligida gap yoki matn mazmuniy sathining ikki guruhga ajratilishiga oid terminologik birliklar qo'llansa, o'zbek tilshunosligida esa mazmuniy sathning faqat implikativ qismiga tegishli bo'lgan ayrim hodisalar nomi bilan ifodalangan termin yoki terminlar birikmasining qo'llanilishini ko'rish mumkin. "Gap yoki matn tarkibidagi mantiqqa tegishli bo'lgan fikrlarning lisoniy vositalar bilan ifodalanishida mantiqqa asoslangan presuppozitsiya, tagbilim[47]ga oid fikrlar, mazmunning "tagma'no[48]" ko'rinishi, "tilning modus sistemasi[49]" kabi terminlar qo'llanadi. Mazkur terminlarning mavjudligi matn mazmuniy sathi tasnifiga ehtiyoj borligidan dalolat beradi. "...har qanday gapning (yoki tekstning) tuzilishi murakkab, ko'p planli (sintaktik tuzilishi, semantik tuzilishi va boshqalar) bo'lgani kabi, uning semantik tuzilishining o'zi ham bir necha komponentlardan – propozitiv, modal, kommunikativ tuzilishlardan tashkil topadi"[50].

Sh.Safarov va qator pragmalingvist olimlarning ta'kidlashicha, matn mazmunining denotativ va signifikativ xususiyatlari qatoriga propozitsiya, referensiya, eksplikatura, inferensiya, implikatura, relevantlik, presuppozitsiya

[42] Купина Н.А. Смысл художественного текста и аспекты лингвистического анализа. – Красноярск: Изд-во Красноярского ун-та, 1983.

[43] Овсянникова Е.В. Основные функии имплицитных смыслов в высказываниях и текстах: на материале англоязычной прозы: Автореф. дисс. … канд. филол. наук. – Санкт-Петербург, 1993.

[44] Бакланова Е.А. Слово и имплицитный смысл в ранних рассказах В.В.Набокова: на материале сборника "Возвращение Чорба": Дисс. … канд. филол. наук. – Томск, 2006.

[45] Исаева Л.А. Виды скрытых смыслов и способы их представления в художественном тексте: Автореф. дисс. ... д-ра филол. наук. – Краснодар, 1996.

[46] Масленникова А.А. Лингвистическая интерпретация скрытых смыслов. – Санкт- Петербург: Изд-во С.-Петерб. ун-та, 1999.

[47] Махмудов Н. Пресуппозиция и гап. // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 28-32.; Нурмонов А. Кўмакчили конструкциялар пресуппозицияси // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 42-45.; Нурмонов А., Махмудов Н., Ахмедов А., Солихўжаева С. Ўзбек тилининг мазмуний синтаксиси. – Тошкент: Фан, 1992; Xudoyberganova D. Antropotsentrik tilshunoslik terminlarining izohli lug'ati. – Toshkent: Tubo nashr, 2022.

[48] Ҳакимов М. Ўзбек тилида матннинг прагматик тадқиқи: Филол. фан. док. … дисс. – Тошкент, 2001.

[49] Йигиталиева З. Тилнинг модус системаси. – Фарғона: Classic, 2021. – 140 б.

[50] Нурмонов А. Кўмакчили конструкциялар пресуппозицияси // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 42.

kabilar[51] kiritiladi. Bu oʻrinda faqat matnning har ikki mazmuniy sathiga oid propozitiv strukturasi, nominatsiya nazariyasi bilan aloqador referensiya, yuqori mazmuniy sathga oid eksplikatura kabi hodisalar differensiatsiyalanmagan holda koʻrsatiladi. Aslida yuqoridagi olimlar umumiy tarzda matnning mazmuniy sathiga oid birliklar tarkibini toʻgʻri tasnif qilganlar.

Bizga ma'lumki, yuqori va quyi mazmuniy sathga oid fikrlar matnning umumiy mazmunini tashkil qiladi. Ular faqat bitta mezon asosida guruhlarga ajratiladi. Bularning birinchisi fikrning oshkora ifodalanishi boʻlib, u eksplitsit fikr termini bilan yuritiladi. Ikkinchisi esa fikrning yashirin ifodasi boʻlib, u tilshunoslikda implikativ struktura*[52] deb nomlanadi. Matnning quyi mazmuniy sathiga oid fikrlarning implikativ ifodalanishi *presuppozitsiya, tagma'no, inferensiya, allyuziya* kabi hodisalarda koʻzga tashlanadi. Quyi mazmuniy sath tizimiga oid boʻlgan hodisalar asosida yuzaga chiqadigan fikrning yashirin ifodasi implitsitlashgan fikr deb nomlanadi.

Ikkinchi bobning beshinchi fasli **"Semiologik semantika va implitsitlik kategoriyasi"** deb nomlangan. Lisoniy birliklarning yashirin ma'nosiga oid qarashlar tilshunoslikda yangi yoʻnalish deb e'tirof etilsa-da, aslida tilning implitsit strukturasiga taalluqli gʻoyalar yirik tilshunos olimlar tomonidan ancha ilgari aytilgan. "B.L.Uorf 1936-yilda "kriptotip", 1938-yilda "yashirin kategoriya" kabi terminlarni taklif qiladi. I.A.Boduen de Kurtene esa "yashirin lisoniy tasavvurlar"ning katta guruhlari haqida gapiradi"[53]. Bunday gʻoya va qarashlar mentalingvistika tizimidagi til va tafakkurning oʻzaro munosabatidan iborat boʻlib, u Vilgelm fon Gumboldtning antinomiyalariga bogʻlanadi. Antinomiya nazariyasiga koʻra, "...tilsiz tafakkurning boʻlishi mumkin emas. Til, oʻz navbatida, tafakkurni taqozo etadi. Har ikkisi bir-birining taraqqiyoti uchun xizmat qiladi. Inson faoliyatida til va tafakkur bir-biridan ajralgan holda yashamaydi. Bu esa ularning ajralmas bir butunligi va ichki ziddiyatini, katta butunlikning ziddiyatli ikki tomonini koʻrsatadi"[54]. Til va tafakkurning bogʻliqligi fikrning lisoniy moddiylashuvi orqali, lisoniy ifodaning asosi esa tafakkurdagi gʻoya va fikrlarning mazmuni orqali yuzaga chiqadi. "Tilning tafakkur faoliyatidagi rolini bilish uchun ong va tilning munosabatiga oddiy bir hol (hodisa) sifatida qaramaslik lozim. Bu munosabat ikki mustaqil hodisaning oʻzaro "muloqoti"dir. Xuddi shu "muloqot" mental faoliyatning lisoniylashuviga olib keladi, zero, lisoniy va mantiqiy faoliyat bir-biriga hamroh boʻlib, ular yagona nutqiy tafakkur jarayonini tashkil etadi. Demak, til ongni harakatlantiruvchi vositalardan biridir, u ongda eng oddiy birlamchi (elementar) tafakkur kategoriyalari paydo boʻlishini ta'minlaydi. Ushbu kategoriyalarsiz "...alohida nutqiy tuzilmalar – gaplarni tushunish va fikr (gʻoya)ning hamda shu yoʻsinda bilimning faollashuvini ham tasavvur qilib boʻlmaydi"[55]. Tafakkurdagi fikr va gʻoyalar implitsitlashgan kategoriya sifatida muntazam ravishda mavjud boʻladi. Bunday kategoriyalarning asosi va mohiyati

[51] Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008. – Б. 118.
*[52] 1-jadval ilovada beriladi.
[53] Қаранг: Матвеева Г.Г. Основы прагмалингвистики. – М.: Инфра-М, 2022. – С. 47.
[54] Нурмонов А. Танланган асарлар. III жилдлик. II жилд. – Тошкент: Academnashr, 2012. – Б. 31.
[55] Сафаров Ш. Когнитив тилшунослик. – Жиззах: Сангзор, 2006. – Б. 14.

olamni bilish va anglash jarayonining mahsulidir. "Inson sezgi organlari orqali obyektiv olam elementlari belgilarini umumlashtirgan holda aks ettiradi va ongda aks ettirilgan bu obyektiv olamning umumlashgan obrazi til kodlari orqali tinglovchiga uzatiladi. Tinglovchi akustik signal orqali obyektiv reallik haqida ma'lumotga ega bo'ladi"[56]. Akustik signallar orqali qabul qilingan tushuncha va ma'lumotlar lisoniy vositalar yordamida oshkora ifoda shakliga ega bo'lsa-da, ularning bir qismi mantiqiy kategoriyalarga oid bo'lib, verbal vositalarning kognitiv modellari bilan kodlanadi. Mantiqiy kategoriyalarga oid semantik tushuncha va birliklar inson tafakkurida muntazam ravishda saqlanadi. Kommunikantlar ana shu zaxiradagi muayyan bilimlar asosida yashirin axborotlarni anglab oladilar. Demak, fikrning oshkora va yashirin ifodalanishi ham grammatik kategoriyalar, ham mantiqiy kategoriyalar yordamida yuz beradi. Implitsitlik lingvokognitiv fenomendir. U til, nutq va matnda bilimlarning maxsus shakli sifatida mavjuddir. Implitsitlik kategoriyasi bo'yicha dastlabki tadqiqotlar O.Dyukro, S.Todorova kabi olimlarga tegishli bo'lib, ular bu masalaga o'z munosabatlarini bildirganlar. Shu sohadagi tadqiqotlarni V.A.Zveginsev, K.A.Dolinin, E.V.Yermakova[57] kabi olimlar davom ettirganlar. "Lingvokognitiv modellarga muvofiq tarzda implitsitlik hodisasini quyidagi kognitiv shakllarga ajratish mumkin: 1) implitsit bilim; 2) implitsit ma'no; 3) implitsit fikrlar. Implitsit bilim latent (yashirin) omillar sifatida lisoniy ma'noga qo'shiladi, kontekstual vaziyatlar bilan bog'liq holatlarda ayrim lisoniy shakllar orqali namoyon bo'ladi. "Implitsit ma'no" tushunchasi fanga L.V.Bondarko tomonidan kiritilgan bo'lib, u interpretatsion fikr komponenti hisoblanadi. U grammatik kategoriyalarning semantik markerlanmagan qismi sanaladi. Nutqdagi implitsit bilim lingvistik kuzatuvlar orqali kontekstga avtomatik ravishda qo'shilib implitsit fikrlarni hosil qiladi. Nutqiy implitsit fikr bilan lisoniy implitsit ma'no o'zaro farqlanadi"[58]. Muayyan til egalari va shu jamoa vakillari xotirasida o'sha tilning lug'aviy zaxirasi hamda grammatik qoidalari saqlanadi. Tafakkurdagi ana shu lisoniy birliklar g'oya va fikrlar ifodasi uchun xizmat qiladi hamda kommunikantlarning o'zaro muloqotini ta'minlovchi zaxira funksiyasini bajaradi. Shu ma'noda badiiy matn muallifi ham o'z asarlari mazmunini ana shu zaxiradagi lug'aviy birliklarga asoslangan fikrlari bilan shakllantiradi.

Implitsit bilim kontekstual hodisa sifatida tafakkurdagi bilimlarning badiiy matndagi stimul birlik ta'sirida jamlanishi natijasida yuzaga keladi. Implitsit fikr ham badiiy matnda muallif tomonidan qo'llanadi. Muallif implitsit fikrlarga ma'lum kontekstlar orqali ishora qiladi. Masalan:

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[56] Нурмонов А. Танланган асарлар. III жилдлик. I жилд. – Тошкент: Akademnashr, 2012. – Б. 324.

[57] Ducrot O. Pressuposes et sous-entendust // Epistemologie. Langue. – 1998. P. 107-126; Тодоров Ц. Грамматика повествовательного текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С. 450-463; Звегинцев В.А. Предложение и его отношение к языку и речи. – М.: Изд-во Московского ун-та, 1976; Долинин К.А. Имплицитное содержание высказывания // Вопросы языкознание. – 1983. – № 6. – С. 37-47; Ермакова Е.В. Имплицитность в художественном тексте (на материале русскоязычной и англоязычной прозы психологического и фантастического реализма): Автореф. дисс. ... док. филол. наук. – Саратов, 2010.

[58] Ермакова Е.В. Имплицитность в художественном тексте (на материале русскоязычной и англоязычной прозы психологического и фантастического реализма): Автореф. дисс. ... док. филол.наук. – Саратов, 2010. – С. 10.

O'rdaliqqa gap uqdirish qiyomatdan keyin, taqsir. Lekin bu yigitda **gavrlik** *siyohi yo'q. Shukur so'fi. Gapka qonib olib, quloq qoqmay "xo'b". Arzaning bir yeriga zakotchining oti tushar ekan, necha qayta so'rasa ham bilmadim, undan keyin afti basharasini uqdirib edim, tusmollab bittasini otini yozdi, chog'i. "endi keta bering, arzani o'zim topshiraman", – deydi. Javobini ham ikki kundan keyin o'zidan olar emishman...* (A.Qodiriy).

Yuqoridagi matnda *gavrlik* so'zi muallif tomonidan implitsit bilim bilan izohlanadi. A.Qodiriy *gavr (gabr) so'zining "otashparast, islomni tanimaslik"* ma'nosida qo'llanishini ta'kidlaydi, kontekstda esa **gavrlik siyohi yo'q** ifodasini *otashparast emas* yoki *islomni taniydigan* ma'nosida ishlatadi. Implitsit ma'no ham kontekstda lisoniy maqom bilan ko'zga tashlanmaydigan, biroq matnni o'qish jarayonida o'sha so'z va uning lug'aviy ma'nosini his qilish bilan bog'liq kontekstual hodisadir. Masalan:

— *Xo'p, lafzimdan qaytmayman, mana xotirjam bo'la qol: men hozir seni bir taloq qo'ydim, qaytib kelganingdan keyin uch taloqsan! Bor, qumg'onni ko'tar!..* **Unsin dodxodan darrov yuzini berkitganicha** *chiqib ketdi* (A.Qahhor).

Mazkur kontekstda "**Unsin dodxodan darrov yuzini berkitganicha** *chiqib ketdi*" noverbal ifodasi orqali *"nomahram"* ma'nosiga asoslangan implitsit ma'no anglanadi. Bu implitsit ma'no esa implitsit fikrga ishora qiladi. Implitsit fikr esa diniy tushunchalar mohiyati bilan bog'liq implitsit bilimlarni talab qiladi.

Implitsit kategoriyaga oid kripto termini lug'atda quyidagicha izohlanadi: "kripto..." grekcha *kryptos* so'zidan olingan bo'lib, *"sir, hali ma'lum bo'lmagan, yashirin"*[59] kabi ma'nolarni anglatadi. Boshqa lug'atlarda esa *kriptogramma* – "*maxfiy belgi yoki ishoralar bilan yozilgan xat yoki yozuv*", degan ma'noda ishlatilishi ko'rsatiladi. Demak, B.L.Uorfning yashirin grammatika konsepsiyasiga taalluqli bo'lgan *"kriptotip"* atamasini yuqoridagi etimologik tahlillarga asoslangan holda quyidagicha izohlash mumkin. *"Kriptotip"* terminining birinchi qismi grekcha *"kryptos"* so'zidan olingan bo'lib, "maxfiy" degan ma'noni anglatadi, mazkur terminning ikkinchi qismi hisoblangan *"tip"* atamasi esa fikrlarning yashirin tipi yoki inson tafakkuriga xos asosiy g'oya mohiyatini beruvchi fikr tushunchasini ifodalashga xizmat qiladi.

I.A.Boduen de Kurtenening implitsit kategoriyalar haqidagi qarashlari "yashirin lisoniy tasavvurlar"ning katta guruhi deb nomlangan bo'lsa-da, G.G.Matveyevaning ta'kidlashicha, "...aslida so'z tashqi formal belgilar haqida boradi. Masalan, nemis tilida grammatik jins kategoriyasi artikllar, zamon kategoriyasi esa ish-harakatning bajarilishiga nisbatan, tuslanish va turlanish paradigmalari tashqi formal ko'rsatkichlarga nisbatan belgilanadi. Shuni alohida qayd etish kerakki, ularda yashirin ma'no belgilari ko'rinmaydi. Umumiy grammatik kategoriyalar doim ham bu belgilarni ifodalashga xizmat qilmaydi"[60]. Xitoy tilida grammatik kategoriyalar funksiyasi to'rt tonga asoslangan intonatsiya orqali amalga oshiriladi[61]. Shuning uchun ham matn mazmuni bilan bog'liq

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[59] Словарь иностранных слов. – М.: Рус. яз., 1988. – С. 268.
[60] Матвеева Г.Г. Основы прагмалингвистики. – М.: Инфра-М, 2022. – С. 47.
[61] Ҳидоятова Ш., Каримов А., Аминов Э. Хитой тили грамматикаси (Фонетик ва иероглифик ёзув). – Тошкент: Фан ва технология, 2004. – Б. 14.

oshkora va yashirin mazmuniy strukturalarning shakllanishi ohangga nisbatan belgilanadi. Yashirin lisoniy tasavvurlar esa nutq yoki matn mazmuni bilan namoyon bo'luvchi implikativ fikrlar bo'lib, ularni Boduen de Kurtene tili bilan "yashirin lisoniy tasavvurlar"ga asoslangan implitsit fikrlar deyish mumkin. Matn mazmunining bir qismi bo'lgan bunday implitsit fikrlar nutqiy muloqot jarayonining mahsuli sifatida idrok qilinadi. Idrok qilingan fikrlarning aksariyati kommunikatsiya ishtirokchilarining umumiy bilim fondi tarkibida joylashadi. Shuning uchun ham implitsitlashayotgan fikrlarning mohiyati kognitiv mexanizmlar negizida umumiy bilim fondiga nisbatan belgilanadi. Bunday fikrlarning o'zaro farqlanishi kontekstual struktura, nutq vaziyati hamda boshqa tashqi omillar hisobiga yuz beradi.

Dissertatsiyaning uchinchi bobi **"Badiiy matn va tagma'no nazariyasi"** deb nomlangan. Mazkur bobning birinchi faslida tagma'no mohiyatiga oid tadqiqotlar haqida fikr yuritilgan. Tilda har bir unsurning o'z vazifasi, ma'no doirasi va boshqa unsurlar bilan bog'lanish qonuniyatlari mavjud. Bu qonuniyatlar matnda muallifning ma'lum bir maqsadi asosida leksik vositalar, sintaktik-stilistik butunliklar orqali namoyon bo'ladi. Badiiy matnda borliqdagi voqea-hodisalarga bo'lgan muallifning xususiy munosabati ba'zan ochiq aytilmay, yashirin tarzda, ya'ni tagma'no ko'rinishida ifoda etiladi. O'zbek tilshunosligida "tagma'no" termini M.Hakimov fikriga ko'ra, "nutq ishtirokchilari tomonidan ochiq ifoda etib bo'lmaydigan matn ostidagi ichki yashirin fikr"[62]; "propozitsiya vositasida oshkora qilinadigan hukm ichidagi hukm"[63] deb izohlanadi. Tagma'noning rus va polyak tillaridagi "podtekst" varianti "matn ichidagi matn", ingliz tilidagi "implied meaning" varianti "nazarda tutilgan fikr", nemis tilidagi "subtext" shakli "matn orasidagi fikr", fransuz tilidagi "non-dit" varianti "aytilmagan fikr", italyan tilidagi "senso nascocto" shakli esa "yashirin fikr" [64], degan ma'nolarda qo'llanishini kuzatdik.

D.Xudoyberganova esa o'zining sohaga oid terminologik lug'atida bu hodisaga nisbatan "hukm ichidagi hukm" atamasini qo'llaydi. Tagma'no hodisasiga nisbatan bunday nom ma'lum ma'noda to'g'riga o'xshaydi, ya'ni fikr ichidagi fikr yoki verbal ifodalanmagan fikr mazmunida hukm so'zi mantiqan asoslidek ko'rinadi. Biroq pragmalingvistikaga oid adabiyotlarda bu hodisa ancha oldin tagma'no termini bilan nomlangan va bizning nazarimizda, ilmiy jamoatchilik tomonidan bu termin qabul qilingan.

L.A.Golyakova tagma'no hodisasi bilan bog'liq fikrlar izohida boshqa olimlardan farqli ravishda hodisaga "...badiiy asar semantik strukturasining muhim komponenti"[65] deb qaraydi. Tagma'no ham poetik ifoda shakli sifatida muallifning o'ziga xos individual-uslubiy mahoratini ko'rsatuvchi hodisadir. Badiiy ijod

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[62] Ҳакимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. док. дисс. – Тошкент, 2001. – Б. 185-208, Ўзбек прагмалингвистикаси асослари. – Тошкент: Akademnashr, 2013. – Б. 94.

[63] Xudoyberganova D. Antroposentrik tilshunoslik terminlarining izohli lug'ati. – Toshkent: Tubo nashr, 2022 – Б. 90.

[64] Поэтика: словарь актуальных терминов и понятий// https://studylib.ru/doc/2228662/poe-tika.-slovar._-aktual._nyh-terminov-i-ponyatij.-2008 (murojaat sanasi: 15.06.2023).

[65] Голякова Л. А. Онтология подтекста и его объективация в художественном произведении: Дисс. … д-ра филол. наук. – Пермь, 2006. – С. 8.

namunasi bo'lgan har qanday matnning mazmuniy yaxlitligi, estetik ta'sirchanligi, g'oyaviy jihatdan o'tkirligi, stilistik o'ziga xosligi uning mazmuniy mundarijasida namoyon bo'ladi. Aksariyat tadqiqotchilar uzoq davrlar mobaynida kitobxon tomonidan idrok qilinadigan tagma'noni estetik mazmuniy yaxlitlik sifatida e'tirof etib keldilar. Bunday qarashlar G.V.Kolshanskiy, V.A.Kuxarenko, N.A.Kupina, I.V.Arnold, I.R.Galperin, V.V.Odinsov [66] kabi tilshunoslar ishlarida ko'zga tashlandi. Shunga qaramay, tilshunoslikda tagma'no hodisasining tipologik va funksional xususiyatlari hali to'la ma'noda o'z yechimiga ega bo'lganicha yo'q.

Uchinchi bobning ikkinchi fasli "Badiiy matnda tagma'no ifodasi va aynanlik" deb nomlangan. Ushbu faslda implikatsiyaga oid aynanlik tahlil etilgan. Badiiy matn mutolaasi jarayonida kitobxon asar syujeti va mazmunini sinchiklab kuzatib boradi, ijodkor tomonidan berilayotgan voqealar tasvirini to'la-to'kis anglaydi, asar mazmunini tushunib boradi, matnda berilgan oshkora va yashirin fikrlarni ilg'aydi. Albatta, bunday jarayon muallif va kitobxon o'rtasida bir-birini to'g'ri tushunish va anglash asosida yuz beradi. Adresant va adresat o'rtasidagi bir-birini teran anglash bilan bog'liq bo'lgan bunday jarayon tilshunoslikda aynanlik (adekvatlik) deb nomlanadi. "Mehrobdan chayon" asarida boshqalarning bilishi shart bo'lmagan hamda Anvar uchun qimmatli bo'lgan maslahat aktiga asoslangan fikrlar tagma'no usuli orqali ifodalanadi. Matn tarkibidagi *"Qiziq, "boqiy so'zni Shayxi Sa'diydan o'qursiz, deb xatni muxtasar qildim..." Bu jumla bilan nima demakchi? – Bu ham kinoya, – dedi Anvar, – **bundan so'ng menim to'g'rimda o'ylamay, bo'sh vaqtingizni Shayxi Sa'diy o'qub kechiringiz, demakchi bo'lsa kerak**. ..."* parchasi mazmuniga ko'ra Anvar xat matni mazmunini noto'g'ri idrok qiladi. Anvar tomonidan matn orqali berilgan propozitsiya tushunilgani holda, bu mazmun tarkibiga yashirilgan tagma'no assotsiatsiya qilinmaydi. Matn mazmunini noto'g'ri talqin qilish noadekvat assotsiatsiya hisoblanadi. Ra'no boshqalar bilishi mumkin bo'lmagan fikrlarini Shayx Sa'diy kitobi orasidagi ikkinchi maktubdan o'qishiga urg'u beradi. Bu yozuvchining o'ziga xos mahoratini ko'rsatadi. Muallif fikrlarni tagma'no orqali berar ekan, metonimik ma'no ko'chish usulidan unumli foydalanadi: *"...boqiy so'zni Shayxi Sa'diydan o'qursiz"* jumlasi orqali boshqalarning ko'rishi mumkin bo'lmagan xatni Shayx Sa'diyning kitobi sahifalari orasiga yashirdim demoqchi bo'ladi.

Matn mazmuniy strukturasi implikativ fikrlar bilan mukammallashadi. Biroq muallif kitobxonga aytmoqchi bo'lgan ayrim fikrlarini implikativ shakl bilan ifodalar ekan, ularning hammasini ham tinglovchiga hijjalab tushuntirib o'tirmaydi. Masalan:

Anvar so'zini tugata olmadi, mehmonxona eshigida maxdum ko'rindi:
– Ichkariga kir, Ra'no, bevaqt bu yerda nima qilib o'ltiribsan?!

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[66] Колшанский Г.В. О природе контекста // Вопросы языкознания. – 1959. – № 4. – С. 47-49; Кухаренко В.А. Интерпретация текста. — Л.: Просвещение, 1979; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988; Купина Н.А. Структурно-смысловой анализ художественного произведения. – Свердловск: Изд-во Урал. ун-та, 1981; Арнольд И.В. Импликация как прием построения текста и предмет филологического изучения // Вопросы языкознания. – 1982. – № 4. – С. 83-91.; Гальперин И. Р. Текст как объект лингвистического исследования. – М.: КомКнига, 2007; Одинцов В.В. Стилистика текста. – М.: ЛИБРОКОМ, 2010.

Anvarning vujudi g'izz etib ketdi; qarshisida boyagicha o'tirgan Ra'noga "tur, jo'na" degan kabi ishorat qildi, lekin Ra'no qimirlamadi. Maxdum boshqa so'z aytmay, dahlizdan orqasiga qaytdi. Anvar juda ham og'ir tortgan edi. Haqiqatan ham, Maxdumning bu harakati aqlsizcha, ahmoqlarcha edi. Anvarga og'ir kelishini o'ylamay bu "buyruq" bilan Ra'noning kundalik odatini ma'n qilar ekan, har qachon o'z vaqtida o'ltirgan Ra'no go'yo bugun "bevaqt" o'ltirar edi. Bundan boshqa, Anvarga uchrashmay namoyishkor chiqib ketishi qandaydir yana bir ma'noni anglatgandek ham bo'lar edi (A.Qodiriy).

Ushbu kontekstda *nomahram* so'zi implitsit qo'llangan. Bu so'zsiz yuqorida aks etgan buyruqqa asoslangan propozitsiya yuzaga chiqmaydi. Solih maxdum *"Ichkariga kir, Ra'no, bevaqt bu yerda nima qilib o'ltiribsan?!"* jumlasi orqali propozitsiyada aynan *nomahram* so'ziga urg'u beradi. Muallif aytmoqchi bo'lgan tagma'nolar esa implitsit ma'no, tushuncha, bilim va fikrlar asosida namoyon bo'ladi.

Bobning uchinchi fasli **"Badiiy matnda tagma'no va implikativ paradigma"** deb nomlangan. Badiiy matn tarkibida muallif aytmoqchi bo'lgan va uning xohishiga ko'ra yashirilgan fikrlar bir necha sahifadan keyin ham ma'lum bo'lishi mumkin. Xususan, S.Ahmad fikrni tagma'noni ifodalashdan boshlaydi. Afandi bilan shayton o'rtasidagi muloqot jarayoni va uning tafsilotlari bilan bog'liq fikrlar nima uchun berilyapti deb taajjublanasiz. *Afandining shaytonga bergan topshirig'i va shaytonning oradan necha yuz yillar o'tib ketsa ham, bu topshiriqni bajara olmayotganligiga* urg'u beradi. Bu propozitsiya orqali Said Ahmad *badiiylikdan uzoq, tuzatib, epaqaga keltirib bo'lmaydigan* asarlar bo'lishi, buni asar mualliflariga tushuntirib bo'lmasligi, ularning adabiy layoqati hali shakllanmagan bo'lib, badiiylik degan tushunchani tasavvur qila olmasligiga urg'u beradi. Yuqoridagi tagma'noning javobi esa *"asar"i muhokama bo'lgan yigit soqoli ko'ksiga tushibdi hamki, beli bukchayib hassaga tayanib qopti hamki, yozuvchi bo'laman, deb shaytonga o'xshab hamon urinib yotibdi* tarzidagi obrazli ifodada aks etgan.

She'riy matnlarda tagma'noning qo'llanilishi, unga xos bo'lgan xususiyatlar to'g'risida L.Y.Ginzburg, I.Y.Mostovskaya, A.F.Losev, L.A.Novikov o'z asarlarida alohida munosabat bildirishgan[67]. She'riy misralar orqali ifodalangan fikrlarni mazmuniy sath birliklari tarkibiga singdirish, ayrim axborotni propozitiv strukturada oshkora ifodalash mumkin bo'lmaganligi uchun ham ularni kitobxon idrok qilishi mumkin bo'lgan darajada implitsitlashtirish, boshqa nozik fikrlarni mazmuniy sathning tubida ifodalash va poetiklashtirish muallifning o'ziga xos poetik mahoratini belgilaydi. E.Vohidov *"Qalbga istarsan shifo gar, bo'l yomon so'zdan yiroq"* misrasida yomon so'zni aytishdan saqlan, agar yaxshi so'z topolmasang, hech bo'lmaganda *kar va lol bo'lmoq kerak* xulosasini implitsitlashtiradi. Xuddi shunday fikr Sh.Rahmonda ham ko'zga tashlanadi:

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67 Гинзбург Л. Я. О лирике. – М.: Интрада, 1997. – С. 357; Мостовская И. Ю. Существует ли подтекст в лирическом стихотворении? // Интерпретация художественного текста в языковом вузе: межвуз. сб. науч. тр. – Л., 1981. – С. 48-56; Лосев А.Ф. Проблема символа в связи с близкими к нему литературоведческими категориями // Известия АН СССР, серия литературы и языка. – 1970. – Т. XXIX. – № 5. – С. 385; Новиков Л. А. Художественный текст и его анализ. – М.: Едиториал УРСС, 2003. – С. 20.

Ko'zingni yum, quloqni berkit – kunduzdan-da yorug'dir yo'ling.
Bir kun kelib alqar-u seni yuksaklarga ko'tarar ko'rlik (Sh.Rahmon).

Misralarda ta'kidlangan *ko'zingni yum – ko'rlikka, quloqni berkit – karlikka* teng bo'lib, bunday propozitiv fikrlar orqali muallif tashqi dunyoda bo'layotgan noxush voqealarni eshitmaslik, ko'rmaslikka undaydi. She'riy matnlar adresatlar tomonidan xohlagancha talqin qilinishi mumkin. Bu ularning umumiy bilim fondlari bilan bog'liq. L.A.Novikovning ta'kidlashicha, "...har qanday matn o'z tagma'nosiga ega bo'ladi. Biroq ularning ifodalanish va shakllanish asoslari, ildizlari hamda ifoda vositalari janr, uslub va boshqa belgilariga ko'ra o'zaro farqlanadi". Har qanday badiiy matnda bo'lgani singari, lirik matnda ham "...kitobxon va tadqiqotchilarning idrok transformatsiyasi yillar davomida o'zgarib boradi. Tadqiqotchi va kitobxonning individual o'ziga xosligi, ularning tafakkurida yillar davomida shakllangan turlicha ijtimoiy va madaniy sharoitlar idrok transformatsiyasining asosi hisoblanadi" [68]. She'riy matnlarning idrok transformatsiyasi mazmuniy strukturadagi propozitsiyani ham, tagma'noga ishorani ham ifodalashga xizmat qiladi. Propozitsiya va u orqali ifodalangan tagma'no parallel tarzda anglanadi. Yuqori va quyi mazmuniy sath hamda har ikki strukturadagi fikrlar ham eksplitsit, ham implitsit qiymatga ega bo'ladi.

Bobning to'rtinchi fasli "Badiiy matn implikatsiyasi" deb nomlangan. Aynan bu masala bo'yicha ko'pchilik tilshunoslar tomonidan: "...tagma'no faqat badiiy matnga xos ifoda formasi" [69] dir, degan fikr e'tirof etiladi. D.V.Zatonskiy, E.V.Yermakova [70] lar badiiy uslubga xos tagma'no, N.Fateyeva, L.G.Kayda, V.V.Shapoval, A.A.Barisheva [71] lar esa publitsistik uslubga xos tagma'no, O.V.Zamorina [72] ilmiy matndagi tagma'no, A.A.Brudniy, T.V.Aliyeva [73] lar esa so'zlashuv uslubiga oid implitsitlik to'g'risida fikr yuritadilar. T.I.Silman, V.A.Kuxarenko, L.A.Golyakova, V.P.Belyanin [74] kabi olimlar esa badiiy matn

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[68] Новиков Л. А. Художественный текст и его анализ. – М.: Едиториал УРСС, 2003. – С. 20.

[69] Затонский Д. В. Художественные ориентиры XX века. – М.: Сов. писатель, 1988. – С.52.

[70] Затонский Д. В. Художественные ориентиры XX века. – М.: Советский писатель, 1988. – 416 с; Ермакова Е.В. Имплицитность в художественном тексте (на материале русскоязычной и англоязычной прозы психологического и фантастического реализма). – Саратов: Изд-во Сарат. ун-та, 2010. – 200 с.

[71] Кайда Л.Г. Стилистика текста: от теории композиции – к декодированию. – М.: Флинта, 2005; Шаповал В.В. Имидж автора в публицистике: (роль сленговых и иных заимствований, маркированных как "чужое слово") // http://www.philology.ru/marginalia/shapoval20.htm#1 (murojaat sanasi 20.09.23); Барышева А.А. Имплицитность как свойство публицистического текста (на материале языка газеты): Дисс. … канд. филол. наук. – Уфа, 2016а. URL: http://www.bashedu.ru/ sites/default/files/dissovets_files/disrab/dissertaciya_baryshevoy_ a.i..pdf, Имплицитность как свойство публицистического текста (на материале языка газеты): Автореф. … дисс. канд. филол. наук. – Уфа, 2016, Имплицитность как свойство языковых единиц и категорий // Филологические науки. Вопросы теории и практики. – 2014. – № 4 (34). – С. 38-40.

[72] Заморина О.В. Восприятие подтекста речевого произведения: на примере научных текстов: Автореф. дисс. … канд. психол. наук. – Пермь, 2005.

[73] Брудный А.А. Подтекст и элементы внетекстовых знаковых структур // Смысловое восприятие речевого сообщения (в условиях массовой коммуникации). – М., 1976. – С. 152-158; Алиева Т.В. Имплицитные языковые средства, участвующие в формировании концептуальной оппозиции "свой-чужой" в политическом дискурсе англоязычной прессы // Вестн. Москов. гос. областного ун-та. Сер.: Лингвистика. – 2010. – № 1. – С. 86-89.

[74] Сильман Т.И. Подтекст – это глубина текста // Вопросы литературы. – 1969. – № 1. – С. 89-102; Сильман Т.И. Подтекст как лингвистическое явление // Научные доклады высшей школы. Филологические науки. – 1969. – № 1. – С. 84-90; Кухаренко В.А. Интерпретация текста. – Л.: Просвещение, 1979; Голякова Л.А.

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implitsit fikrlar uchun eng qulay bo‘lgan janrlardan biri bo‘lib, boshqa uslub matnlariga nisbatan fikrlarni implitsitlashtirish yoki implitsit bilim, ma’no va fikrlarga asoslangan mazmuniy strukturani aynan badiiy uslubda ifodalash implitsitlik kategoriyasini shakllantiradi, deya ta’kidlaydilar.

Badiiy “...publitsistika ham tagma’noning qisman mavjudligi bilan xarakterlanuvchi uslubdir. Bunday matnlarda qo‘llanuvchi tagma’no shu uslubning o‘zigagina xos bo‘lgan ifoda shakliga ega. U sintaktik vositalar yordamida shakllangan “oraliq tagma’no” (“сквозной подтекст” [75]) deb nomlanuvchi tagma’noning maxsus ko‘rinishidir”[76], degan qarash ham mazkur uslubda fikrlar implitsitlashtiriladi, tarzidagi xulosani beradi. Masalan, Ozod Sharafiddinov o‘zining “Til ilmining darg‘asi” nomli publitsistik maqolasida “*bu odam o‘ziga bino qo‘ygan bir oliftadek ko‘rindi, uni “**ha endi, bu kishi ham ko‘pgina tilchilarning bittasi-da, nima karomat ko‘rsatardi**” deb bepisandroq kutib oldik*” jumlasida muallifga xos implitsit fikrlar ko‘zga tashlanadi.

Dissertatsiyaning to‘rtinchi bobi **“Badiiy matnning quyi mazmuniy sathiga oid hodisalar”** deb nomlanadi. Mazkur bobning **“Badiiy matnning implikativ-semantik sathi”** qismida implitsit mazmuniy struktura tahlilga tortiladi. Ma’lumki, olamning konseptual manzarasi lingvistik vositalar ifodasi bilan olamning lisoniy manzarasini hosil qiladi. “...Botiniy strukturani konseptual jarayon, ya’ni borliq – predmet, voqealarning idrok etilishi va ularning ongli hazm etilishi jarayonida yuzaga keladigan hodisa sifatida talqin qilmoq kerak. Bu jarayonda yuzaga kelgan birlik – konsept haqiqiy ma’no birligiga aylanishi uchun u lisoniy qobiq olmog‘i darkor, faqatgina lisoniy “libos” kiygan konseptgina lisoniy faoliyat vositasiga aylanadi. Ma’lum mazmun ifodalovchi belgi sifatiga ega bo‘ladi. Shu sababli ma’no yoki semantikani lingvokognitiv hodisa sifatida qabul qilgan ma’qulroq”[77]. Mana shu qarash asosida fikr tafakkurga, ma’no tilga xos hodisa, degan xulosaga kelish mumkin. Til va tafakkur birligi hamda ularning uzviyligi, biri ikkinchisisiz mavjud bo‘la olmasligi haqidagi nazariyalar lingvokognitiv yo‘nalishning mohiyatini tashkil qiladi. Badiiy matn yoki badiiy nutq muallifi tafakkurida shakllangan g‘oya yoki fikrlar lisoniy vositalar yordamida moddiylashadi. Matn fikrning ifoda shakli hisoblanadi, uning mazmuni esa g‘oya va fikrlardan tashkil topadi, fikrlarning lisoniy moddiylashuvi natijasida mazmun shakllanadi. Bu mazmuniy struktura yaxlit holda ko‘zga tashlanib tursa-da, aslida u har qanday matn, ayniqsa, badiiy matnda o‘ziga xos oshkora va yashirin qismlardan tashkil topadi. Shuning uchun ham matn semantik strukturasi fikrlar ifodasining rang-barangligi bilan ajralib turadi. “Yashirin grammatik kategoriyalar”, “implitsit ifodalar” nomlari bilan o‘rganilayotgan semantik-sintaktik hodisalar tadqiqi ham shuni ko‘rsatadi”[78]. N.Mahmudov tomonidan

Онтология подтекста и его объективация в художественном произведении: Дисс. … д-ра филол. наук. – Пермь, 2006; Белянин В.П. Психолингвистика. – М.: Флинта, 2016.

[75] Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 40.

[76] Кайда Л. Г. Эффективность публицистического текста. – М.: Изд-во МГУ, 1989. – С. 44.

[77] Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008. – Б. 30.

[78] Bu haqida qarang: Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти, 1986. – № 6. – Б.28.

to'g'ri ta'kidlanganidek, "yashirin grammatik kategoriyalar", "implitsit ifodalar" nomi bilan yuritilayotgan mazkur hodisalar keyingi davr antroposentrik tilshunosligiga oid pragmalingvistik tadqiqotlarning dolzarb masalalari sifatida e'tirof etilmoqda. Badiiy matnga xos implikativ-semantik sathga **implikatsiya**, **tagbilim yoki presuppozitsiya**, **tagma'no**, **inferensiya, allyuziya** kabi hodisalar mansubdir.

Bobning keyingi fasli **"Implitsitlik paradigmasida presuppozitsiyaning o'rni"** deb nomlangan. Matn semantik strukturasiga tegishli bo'lgan va yashirin ifoda xususiyati bilan namoyon bo'luvchi fikrlarning hammasini ham bir tipdagi hodisalar sifatida izohlash mumkin emas. Shunday hodisalardan biri presuppozitsiya bo'lib, u ham implitsit ifoda turlaridan biri sanaladi. Bu hodisa maxsus ilmiy adabiyotlarda inferensiyaning xususiy ko'rinishlaridan biri sifatida qaraladi... bundan tashqari, presuppozitsiya – yashirin hukm tagma'no bilan bog'liq ekanligini bundan yuz yillar oldin olmon mantiqshunosi G.Frege aytgan edi[79].

Gap yoki matn tarkibini semantik jihatdan murakkablashtiruvchi presuppozitsiya hodisasining ifoda shakli lisoniy vositalar bo'lganligi uchun u lingvistik nuqtayi nazardan hamda mazmuniy asosi logik kategoriyalarga borib taqalgani uchun mantiqshunoslik nuqtayi nazaridan o'rganiladi. *Presuppozitsiya* atamasi lotincha *"prae"* – avvalgi va *"suppositio"* – taxmin (prezumpsiya) kabi ma'nolarni anglatib, lingvistik semantikaga tegishli hodisa sifatida izohlanadi[80]. Presuppozitsiya masalalariga oid ilmiy adabiyotlarda u "bilishning umumiy fondi", "oldindan bilishning majmui" sifatida tushuntiriladi. N.Mahmudov "...nutqiy kommunikatsiyaning to'g'ri va real amalga oshishi uchun kommunikantlar nutq momentiga qadar muayyan faktlar bilan tanish bo'lishi, umumiy vaziyat bilan bog'liq muayyan bilim xabardorlikka ega bo'lishlari lozim. Ana shu faktlar, bilimlar tilshunoslikda presuppozitsiya nomi bilan umumlashtiriladi" [81] deb ta'kidlaydi. Muayyan dalillar bilan tanish bo'lish va umumiy vaziyatga bog'liq bilimlardan xabardor bo'lish kommunikantlar tafakkurida implitsit ma'no, fikr va bilim mavjudligidan dalolat beradi. Bularsiz implikativ mazmuniy strukturani anglash mumkin emas. Gap mazmunini mantiq kategoriyalari asosida tahlil qilish, mazmun tarkibidagi bevosita ko'rinmas axborotlarni ajratish logikaga tegishli hodisa sanaladi.

Haqiqatan ham, fikrning mantiqiy asosi propozitiv struktura mohiyatida shakllanadi. Gap tarkibida ifodalanayotgan propozitiv hamda presuppozitiv axborotlar lingvistik belgilar orqali ifodalangani uchun ham presuppozitiv axborotni ifodalovchi vositalar semiologik paradigma orqali anglanadi. Presuppozitsiyani logik va semantik tushuncha, deb qarash hamda uni o'rganuvchi yo'nalishni sintaktika, deb nomlash belgi bilan belgi o'rtasidagi munosabatni aniqlash tamoyillari asosida amalga oshiriladi. Shu ma'noda A.Nurmonov o'zining presuppozitsiya haqidagi qarashlarida "hukmdan kelib chiqadigan ishora" logik

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[79] Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008. – Б. 113-114.
[80] Лингвистический энциклопедический словарь. – М.: Сов.энцик., 1990. – С. 396.
[81] Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти. – Тошкент, 1986, – № 6. – Б. 29.

presuppozitsiya, "gapdan anglashilgan implitsit propozitsiya" lingvistik presuppozitsiya hisoblanishini ko'rsatib o'tadi. Gap yoki matnning eksplikatsiyaga asoslangan propozitiv strukturasi tarkibidagi presuppozitsiya ifodalovchi vositalar kommunikantlar uchun notanish bo'lsa, u implikatsiya shaklidan tashqariga chiqariladi. Badiiy matn muallifi bu fikrni oshkora ifodalashga majbur bo'ladi. "...Muayyan bir gapning barcha presuppozitsiyalarini formal tasvirlash lozim bo'lsa, unda o'z-o'zidan tekst hajman kattalashadi. Nutq temasi bilan tinglovchi tanish bo'lmagan holatlarda zaruriy ravishda shunday qilinadi ham, ya'ni ayni nutq bilan bog'liq presuppozitsiyalar birin-ketin eksplitsit tasvirlanadi. Masalan, *Siz mendan yoshroqsiz, yengilroqsiz. O'rningizdan tursangiz. Xonaning chap qo'ldagi derazasi ochiq ekan. Tashqari sovuq, ichkariga deraza orqali sovuq kiryapti. Iltimos, borib shu derazani yopib qo'ying*"[82].

Bobning uchinchi fasli **"Lisoniy indikator va eksperimental tahlil"** deb nomlanadi. Gap yoki matn mazmuniy strukturasida presuppozitiv xabar lingvistik indikatorlar yordamida ifodalanadi. Lingvistik indikator funksiyasini prosodik, leksik hamda grammatik vositalar bajaradi. Gap yoki matn tarkibidagi presuppozitiv mazmuniy struktura ifodalashga xizmat qiluvchi lingvistik indikatorlar maxsus eksperimental tahlillar yordamida yana ham aniqroq izohlanadi. Buni prosodik sistemaning melodik, intensiv va temporal elementlarining eksperimental tahlili orqali ko'rish mumkin.

Gap yoki matn tarkibidagi presuppozitsiya funksiyasini bajaruvchi lisoniy indikator propozitiv strukturaga nisbatan belgilansa, u diktumga nisbatlanuvchi lingvistik presuppozitsiya, lisoniy indikator gapning modal strukturasiga nisbatan belgilansa, u modusga nisbatlanuvchi pragmatik presuppozitsiya, lisoniy indikator matnda ifodalangan xabarga nisbatan belgilansa, u nominativ birliklarga nisbatlanuvchi kommunikativ presuppozitsiya hisoblanadi.

Presuppozitsiya hodisasini ifodalashga xizmat qiluvchi lisoniy indikator gap yoki matnning propozitiv strukturasiga tegishli bo'lsa, u gap tarkibidagi asosiy xabarga nisbatlanuvchi qo'shimcha xabar mazmunini bildiruvchi struktura sifatida ajratiladi. Jumladan, "*Qumri bo'lsa, sizdan faqat salarkaning hidi keladi, derdi*" (Sharof Boshbekov, "Temir xotin") ifodasida *faqat* yuklamasi gapning propozitiv strukturasiga tegishli bo'lib, u lisoniy indikator funksiyasini bajaradi. Bu so'z aniqlov yuklamasi sifatida *hidning salarkaga tegishliligiga* nisbatan *bu odamdan salarkadan boshqa hid kelmaydi* kabi qo'shimcha ma'no ifodalaydi. Bu jumla mazmunida *salarkadan boshqa hid yo'q*ligiga ishora ko'zga tashlanadi. Mazkur jumlaning eksperimental tadqiqi ham o'zaro muloqotning melodik harakatida qo'shimcha xabar ifodalovchi so'zning deyktik funksiyasini ko'rsatadi. Melodika ifoda ohangi uchun asos bo'lib, u *boshqa yoqadigan hiddan asar ham yo'q* mazmunidagi xabarni ifodalaydi[83*]. Darak mazmuniga asoslangan "*sizdan faqat salarkaning hidi keladi*" propozitsiya mazmuni *faqat* yuklamasi orqali "boshqa hid yo'q" kabi qo'shimcha mazmun ifodalaydi. Gap tarkibidagi propozitsiya

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[82] Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти. – Тошкент, 1986. – № 6. – Б. 31.
[83*] 1-diagramma ilovada beriladi.

mazmuniga qo‘shimcha tarzda yuklanayotgan xabar mazmuni *faqat* so‘ziga mantiqiy urg‘uning tushishi bilan belgilanadi.

“Qumri bo‘lsa, sizdan faqat salarkaning hidi keladi, derdi” jumlasining intensiv harakati diagrammasida mantiqiy urg‘u olayotgan bo‘lak *faqat* yuklamasi bo‘lib, uning akustik miqdori 81.9 db ni tashkil etadi. Bizga ma’lumki, gap tarkibida mantiqiy urg‘u olgan bo‘lak mavjud propozitsiya asosida mantiqiy presuppozitsiyani shakllantiradi. Yuqoridagi jumlada mantiqiy urg‘uning *faqat* so‘ziga tushishi unga ta’kid berish orqali *salarkaning hidi* bo‘lagiga ishoradir. Bu bilan *salarkaning hidi*ga zidlanuvchi axborotga ishora qilinadi[84]*.

Bobning **“Implitsit bilim: presuppozitsiya va tagma’no”** deb nomlangan to‘rtinchi faslida implitsit bilimga asoslangan tagma’no va presuppozitsiya farqlanishi to‘g‘risida so‘z boradi. Presuppozitsiya va tagma’no hodisalari implitsitlik kategoriyasiga mansubligi bilan umumiylashadi. Shunday bo‘lsa-da, ular ayrim ilmiy adabiyotlarda aynan bir hodisa sifatida talqin qilinadi[85]. Biroq tagma’no matnda ifodalangan qo‘shimcha axborot bo‘lib, u presuppozitsiya sathiga oid bo‘lmaydi. Fikrlarning to‘g‘ri anglanishi uchun foydalaniladigan bilimlar presuppozitsiya hisoblanadi. Bu bilimlar turlicha tiplarga taalluqli bo‘lib, ular o‘zida implitsitlikning har xil darajalariga ega bo‘ladi. Oldindan ma’lum bo‘lgan bilimlarning implitsitlik darajasi presuppozitsiya tushunchasi va turini belgilashga xizmat qiladi. Tagma’no ham implikativ mazmuniy strukturaga tegishli bo‘lgan hodisalardan biri sanaladi. Tagma’noga asoslangan fikrlar ham kommunikatsiya ishtirokchilarining umumiy bilim fondi va ular uchun oldindan ma’lum bo‘lgan bilimlar tufayli noverballashgan mohiyatga ega bo‘ladi. Ular predmet tasviri, muallifning individual o‘ziga xosligini ifodalovchi fikrlar sifatida o‘zida matn materialini aks ettirishga xizmat qiladi.

Badiiy matnda muallif tafakkuriga xos implitsit bilimlar o‘z ifodasini topadi. Implitsit bilim tarkibiga matn mazmuniy strukturasida intertekstual birliklar sifatida ishtirok etuvchi presuppozitsiya, tagma’no, allyuziya va inferensiya kabilar kiradi. Ular muallif badiiy tafakkurida yig‘ilgan bilimlar fondi sifatida badiiy matnda namoyon bo‘ladi. Asar muallifi ijodiy jarayonda tafakkurga xos implitsit fikrlarni mazmuniy strukturaga singdiradi. Muallif tafakkuriga xos bo‘lgan “...tashqi olam haqidagi umumiy bilimlarning deyarli hamma xalqlarda yaqinligidan kelib chiqilsa, presuppozitsiya kabi boshqa implikativ birliklar ham universal kategoriya sifatida baholanishi mumkin, lekin madaniyatlar, tarixiy sharoitlar, urf-odatlar, turmush sharoitlari kabi bilimlarning har xilligi presuppozitsiyaning nisbiy universal kategoriya ekanligini ko‘rsatadi” [86]. Buni Y.M.Lotman badiiy matn bilan bog‘lab, “...badiiy matn tarkibidagi turli sohaga oid fikrlar ifodasini madaniy xotiraning kondensatsional funksiyasi”[87], deb nomlaydi. Badiiy matnda implikativ birlikning madaniy xotira va urf-odatlarga asoslangan

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[84] * 2-diagramma ilovada beriladi.

[85] Шокирова Х. Тилнинг лингвосемиотик структураси: Филол. фан. док.(DSc) … дисс. автореф. – Фарғона, 2022.

[86] Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти. – Тошкент, 1986. – № 6. – Б. 31.

[87] Лотман Ю.М. Внутри мыслящих миров: человек – текст – семиосфера – история. – М.: Яз. рус. культуры, 1999. – С. 21.

kondensatsional funksiyasi quyidagi parchada ko‘zga tashlanadi: *Zaynab bilan Sobirni maqtab, Va ikkovni bir-birga atab, Dasturxonda sindirdilar non, Va fotiha ko‘tarib shu on, Tarqaldilar...* (H.Olimjon).

Dasturxonda sindirdilar non ifodasi o‘sha davr urf-odatlariga xos lisoniy indikator sifatida madaniy xotira va urf-odatlarga asoslangan kondensatsional funksiya vazifasini bajarmoqda. Bular, albatta, muallifning implitsit bilimlaridan biri bo‘lib, badiiy matnda allyuziyaga asoslangan mazmuniy strukturani tashkil qiladi.

Bobning navbatdagi fasli **"Allyuziya va inferensiya implikativ birliklar sifatida"** deb nomlangan. Muallif matn mazmunini shakllantirish jarayonida har bir fikrni ham eksplikativ, ham implikativ ifoda usuli bilan tasvirlaydi. Bunda u implikativ shakl bilan ifodalanadigan fikrlarni matn ortiga yashirishda ayrim allyuzion hodisalarga, pretsedent birliklarga ishora qiladi. Masalan, *...o‘zbeklar o‘rtasida ham oilaning tez buzilib ketilish hollari... Erkaklar va ayollar orasidagi ibodan to‘qilgan pardaning haddan ziyod ko‘tarilib ketgani emasmikin... Nazarimda, ayollar erkaklar bilan har jihatdan teng bo‘lmog‘i kerak degan aqidani avval G‘arb ayollari, ulardan keyin Sharq ayollari butunlay bir tomonlama tushundilar, shekilli. Ular erkaklarga o‘xshab shim kiya boshladilar, erkaklardek cheka boshladilar va hatto og‘izlarini peshtaham qilib so‘kina boshladilar... Yo‘q, men "falonchining qizi falonchining o‘g‘lidan bir hovuch mayiz olib turganini o‘z ko‘zim bilan ko‘rdim" demoqchi emasman* (O.Sharafiddinov).

Bu o‘rinda muallif teng huquqlilik masalasiga o‘z pozitsiyasini *...ayrim masalalarda* **"bulbulning erkagi sayrashi kerak"***ligini butkul nazarga olmay, ayollarning o‘zlari sayramoqdalar* kabi fikr bilan ifodalaydi. Bu muallifning borliq hodisalariga nisbatan modusi bo‘lib, u o‘z qarashlari mohiyatini A.Qahhorning "Mayiz emagan xotin" hikoyasiga asoslangan allyuziya bilan tushuntiradi.

Inferensiya ham matnning mazmuniy yaxlitligini ta'minlashga xizmat qiluvchi eksplitsit ifodalanmagan va matnning umumiy mazmuni hamda muallif tomonidan nazarda tutilgan fikrlar asosida xulosalanadigan implitsit bilimlar yig‘indisidir. Inferensiya matn mazmunini tashkil qiluvchi fikrlar qatoridagi muhim komponentlardan biri bo‘lib, u umumiy mazmuniy strukturadan ilg‘ab olinadigan muayyan millat hikmatlariga xos akkumulyativ bilimlar yig‘indisidir. Bu haqda A.Mamajonov "...maqol va aforizmlar badiiy so‘z ustalari, notiqlar uchun ulkan bir xazinadirki, ulardan foydalanish natijasida fikrning o‘ta ta'sirchan va o‘tkir, ziynatli va bo‘yoqdor hamda sermazmun bo‘lishiga erishiladi,"[88] deb ta'kidlaydi. Inferensiya tarkibiga kiruvchi fikrlar strukturasi boshqalaridan farqli tarzda falsafiy xususiyatga ega bo‘ladi. Inferensiya ham aynan matnning mazmuniy strukturasiga tegishli hodisa sifatida ajratiladi, u ham quyi mazmuniy sathga xos bo‘lgan implitsitlik xususiyatiga egadir. Inferensiya ham boshqa implitsit birliklar singari muallif tafakkuridagi umumiy bilim fondiga asoslangan fikrlarning bir qismini o‘z tarkibiga qamrab oladi. U ham ana shu fikrlar orqali

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[88] Мамажонов А., Ҳайдаров Д. Мақолларда яширинган маънолар. // ФДУ хабарлар. – Фарғона, 2001. – Б. 173.

o'ziga xos mazmuniy strukturani tashkil qiladi. Inferensiyaga asoslangan bunday fikrlar matn umumiy mazmunining mukammallashishiga xizmat qiladi va ayni paytda matnga xos bo'lgan kategoriyalarni aniqlashga yordam beradi.

D.Quronovning quyidagi fikrlari matn inferensiyasi termini anglatgan tushuncha izohi uchun diqqatga sazovordir: "...havolanish insonga xos ekan, nachora. Ish bilan bir idoraga kirganimda, yosh bir boshliqning shundoq yo'lakda otasi tengi odamga tanbeh berayotgani ustidan chiqdim: atrofdagilardan andisha qilish qayda, aksincha, ularning borligi qo'shimcha zavq berayotgandek, oqsoch boshning egilib turishi, yo'q, borgan sari go'yo ko'ksiga singib borayotgandek bo'lgani... unga nash'a qilayotgan kabi. Xayolimga Ezopning masali keldi: *"Bo'ri uyni yonlab o'tib borayotgandi, tomda yurgan echki uni bo'ralab so'kishga tushdi. Bo'ri unga qarab dedi: "Xomtama bo'lma, birodar, meni so'kayotgan sen emas – turgan joying!"* Mazkur matn parchasi yuzaki qaralganda bo'ri va echki o'rtasidagi oddiygina dialogdan iborat bo'lib, u lisoniy vositalar yordamida eksplitsit ifodalanmoqda. Implitsitlik maqomiga ega bo'lgan inferensiya hodisasi formal jihatdan propozitsiyaga teng bo'ladi. Biroq u mazmunan implitsit fikrlar bilan namoyon bo'ladi.

XULOSA

1. Matn tilshunosligi tizimida matn kategoriyasi iyerarxiyasini belgilash, lisoniy va nolisoniy birliklarga xos faol funksionallashish xususiyatlarini aniqlash, matnning mazmuniy va shakliy strukturasiga aloqador paradigmalar sinfiga eksplitsitlik va implitsitlik kategoriyalarini ham kiritish maqsadga muvofiqdir.

2. Til va tafakkurning bog'liqligi fikrning lisoniy moddiylashuvi orqali, lisoniy ifodaning asosi esa tafakkurdagi g'oya va fikrlarning mazmuni orqali yuzaga chiqadi. Tafakkur mahsuli sanalgan fikrlar ifodasi lisoniy vositalar orqali eksplitsit va implitsit shaklda namoyon bo'ladi. Moddiy shaklga ega bo'lgan lisoniy sistema elementlarining mohiyati fikrlash jarayoni bilan aloqador holda inson tafakkuriga bog'lanadi.

3. Olamni tushunish va anglashga asoslangan birlamchi, ikkilamchi modellashgan sistemalar o'rtasidagi umumiy hamda farqli jihatlar lisoniy va badiiy kategoriyalar haqidagi nazariyalar uchun asos bo'lib xizmat qiladi. Matn muallifi tasavvurida olam va borliq elementlari obrazi gavdalanadi, badiiy til orqali ifodalanadi va ternar modellashgan lisoniy sistemani hosil qiladi. Bu kategoriyalar ijodkorning muayyan xalqqa mansub bo'lgan til vositalaridan foydalanish mahorati hisobiga yuz beradi.

4. Muayyan xalq va jamoa tili uning ongida saqlanar ekan, yillar va asrlar davomida u akkumulyatsiyalanib, ham denotativ, ham konnotativ xususiyatlari bilan mukammallashib boradi. Ijodkor tomonidan yozilgan badiiy asar tilining ifoda vositalari muayyan tilning poetik qimmatini oshirishga, uning yanada boyishiga xizmat qiladi. Ijodkorning badiiy tafakkuri natijasida qayta ishlangan va yangidan paydo bo'lgan lisoniy sistema elementlari o'zining lingvoestetik, lingvopoetik funksiyalari bilan xalqning ma'naviy-madaniy mulkiga aylanadi.

5. Semantika faqat til nazariyasi nuqtayi nazaridan tilning leksik sistemasi uchungina xos bo'lmay, balki nutq nazariyasi paradigmasiga binoan barcha til sathi birliklarining nofaol qatlamdan real va faol qatlamga o'tishi hamda denotativ ma'nodan konnotatsiya tomon, uzual ma'nodan okkazional ma'noga siljishi kontekstual birliklar mazmuniga o'z ta'sirini ko'rsatadi. Semantika sistemasiga mansub barcha terminologik birliklar nafaqat ma'no, balki tushuncha, fikr, konsept va mazmun bilan bog'liq belgilarning kommunikantlar tomonidan to'g'ri anglanishiga yordam beradi.

6. Gap yoki matnga doir yashirin grammatik kategoriyalar umumiy mazmuniy strukturaning mukammal bo'lishida muhim o'rin tutadi. Yashirin grammatik kategoriyalar tizimiga oid kognitiv mexanizmlar har qanday tilda oshkora yoki yashirin mazmun ifodasi uchun xizmat qiladi. Natijada yashirin grammatik kategoriyalar tizimidagi implitsit birliklar eksplikatsiyalangan lisoniy sistemaga o'tadi. Muloqot jarayonida fikrning yashirin qismlari lisoniy vositalar bilan eksplikatsiyalanadi. Aksincha, implitsit kategoriyalarga mansub bo'lgan yashirin fikrlar kommunikantlarning umumiy bilim fondi orqali lisoniy sistemada implikatsiyalanadi. Shuning uchun ham muloqot jarayonida matnning umumiy mazmuniga oid eksplikativ va implikativ fikrlar interpretatsiyasiga ehtiyoj yuzaga keladi.

7. Badiiy matn mazmuni ifoda shaklining xususiyatlariga ko'ra yuqori va quyi mazmuniy sath tarzida tasniflanadi. Yuqori mazmuniy sathda fikrlar oshkora, quyi mazmuniy sathda esa yashirin ifodalanadi. Matn mazmuniy strukturasining yuqori sathiga oid materiallar verbal vositalar orqali namoyon bo'ladi. Ular gap yoki matnning asosiy mazmunini tashkil qilib, propozitiv struktura sifatida ajratiladi. Matn mazmuniy sathiga oid yashirin fikrlar esa implikativ-presuppozitiv strukturalar orqali namoyon bo'ladi. Ular implitsitlashgan fikrlar sifatida umumiy mazmunning bir qismini tashkil qiladi.

8. Dunyoda mavjud har qanday til yaxlit bir tizim sifatida tasavvur qilinadi. Fikrni qanday ifodalash, fikr ifodasi uchun shaklni tanlash, ushbu shakl mavjud fikrlardan qaysi birini ifodalayotgani, mazmuniy strukturaga nima berayotganini idrok qilish semiologik semantika uchun muhimdir. Poetik sintaksisda semiologik semantikaning bo'sh o'rinlari badiiy tafakkur mahsuli bo'lgan fikrlar orqali to'ldiriladi. Ular tilning ichki va tashqi ifoda modellari bilan mukammallashadi. Bunday paradigmalar gap va matnga ham xosdir. Ularning mohiyati esa nutqning uslubiy funksional turlari hamda me'yori asosida yuzaga chiqadi.

9. Badiiy matnning implikativ-semantik sathiga oid hodisalar sifatida presuppozitsiya, tagma'no, inferensiya, allyuziya kabilar ajratiladi. Ular matnning quyi mazmuniy sathiga tegishli hodisalar bo'lib, gap yoki matnning formal tuzilishida bevosita ifodalanmaydigan, ammo uning semantik qurilishida hamisha u yoki bu tarzda ishtirok etadigan mazmuniy elementlar sifatida tilshunoslar diqqatini o'ziga jalb qiladi. Ammo bunday semantik elementlarning hammasi ham o'z xarakter e'tiboriga ko'ra bir xil hodisa emas.

10. Gap yoki matn mazmunida implikativ-semantik birliklar mavjud bo'lib, ular til va nutq dixotomiyasiga asoslangan kognitiv-pragmatik mexanizmlar orqali

assotsiatsiyalanadi. Shuning uchun ham implikativ birliklar tizimiga oid hodisalar bir-biridan oʻzaro farqlanadi. Implikatsiya va implikatsiyalanish tushunchalari kognitiv va pragmatik nuqtayi nazardan fikrlarni matn ortiga yashirish yoki ularni ayrim lingvistik indikatorlarga yuklash bilan izohlanadi. U mazmunan fikrning maʼlum qismiga tegishli hodisa sifatida kommunikantlarning umumiy bilim fondi negizida yuz beradi. Shuning uchun ham implikatsiya va implikatsiyalanish hodisalari matn mazmuni va uning lisoniy indikatorlari yordamida kommunikantlar tomonidan umumiy bilim fondi orqali aniqlanadi. Tagmaʼno esa matnning umumiy mazmuniga tegishli boʻlgan alohida qism sifatida boshqa implikativ mazmuniy strukturalardan farqlanadi.

11. Tilshunoslikda presuppozitsiya kategoriyasini ajratish va uni semantik implikatsiyaning maxsus turi sifatida baholash zarur. Implitsit bilimlarsiz nafaqat yashirin mazmuniy strukturalar, balki verbal vositalar orqali oshkora ifodalangan propozitsiyani ham anglab boʻlmaydi. Har qanday matn mazmuni propozitiv va presuppozitiv, eksplikativ va implikativ fikrlar asosiga quriladi. Shuning uchun ham matn mazmunini anglash kommunikatsiya ishtirokchilarining implitsit bilimlariga bogʻliq boʻladi. Presuppozitsiya hodisasi gap yoki matnning semantik strukturasiga daxldor boʻlib, u matn mazmunining mukammal boʻlishiga xizmat qiladi. Presuppozitiv xabarlar ham implikativ fikrlar sifatida matn mazmunida aks etadi.

12. Lingvistik presuppozitsiya matnning propozitiv, modal strukturasidan farqli ravishda, tilning kommunikativ aspektida tadqiq etiladi. Muayyan gap yoki matnning toʻgʻri anglanishi uchun xizmat qiladigan kommunikatsiya ishtirokchilarining borliq elementlari haqidagi bilimlari olamning konseptual manzarasi sifatida implitsit maqomga ega boʻladi. Bu esa matn mazmuniy strukturasining bir qismi hisoblangan presuppozitsiya hodisasi implitsitlik kategoriyasiga taalluqliligini dalillaydi.

13. Lingvoestetik tadqiqotlar mazmuni poetik sintaktika deb nomlanuvchi semiologik strukturaga oid yoʻnalish sifatida endigina shakllanmoqda. Sheʼriy misralarda oshkora va yashirin ifodalangan fikrlarni tushunish, ularning pragmatik xususiyatlarini tahlil qilish, intonatsiya va ohangga asoslangan yashirin fikrlar tahlilini semantika, sintaktika va pragmatika kabi ternar lisoniy sistema tamoyillari asosida oʻrganish zarur. Bu esa oʻzbek tilshunosligida ham oʻzida semiologik struktura qoidalarini jamlay oladigan sintaktik poetika nazariyasini yaratish uchun asos boʻlib xizmat qiladi.

14. Muloqot borliqni anglash natijasida inson tafakkurida yillar davomida yigʻilgan bilimlarga asosan amalga oshiriladi. Mavjud tushuncha, bilim, tasavvur va qarashlarga asoslangan maʼlumotlarning bir qismigina lisoniy va nolisoniy vositalar orqali namoyon boʻladi. Ularning qolgan qismi inson tafakkurida katta hajmdagi xabarlar sifatida saqlanadi. Ular bilishning umumiy fondi sanalib, kommunikantlarning oʻzaro fikr almashishlari uchun lingvokognitiv kodlanish tizimini hosil qiladi. Inson tafakkurining asosiy qismi sanalgan va lisoniy moddiylashmagan fikrlarni real nutq dalillari asosida tahlil qilish, oʻrganish til va nutq paradigmasining germenevtik tahlili uchun asos boʻladi.

GAZIYEVA MAFTUNA MUKHAMMADOVNA

IMPLICATIVE-PRAGMATIC CHARACTERISTICS OF LITERARY TEXT

10.00.11 - Language Theory. Applied and Computational Linguistics

**DOCTOR OF PHILOLOGICAL SCIENCES (DSc)
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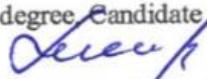
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INTRODUCTION (Doctor of Science (DSc) Dissertation Annotation)

Relevance and necessity of the dissertation topic. The cognitive-pragmatic categories based on the world perception and reflecting it in the language are defined as the matter of studies of the text linguistics in the world linguistics. Commonalities and differences between the primary and secondary modeling systems specific to any language serve as the basis for theories about linguistic and artistic categories. As a result, much attention is being paid to the explicit and implicit content structures of the artistic text, in particular, the implicative-pragmatic aspect of the interpretable units in the category of text and artistry, content perception and expression based on artistic thinking.

An implicative-pragmatic approach to text research is one of the important issues in understanding the conceptual and linguistic world picture in the world linguistics. The expression of a certain reality occurring in social life in an literary text and the lexical-semantic and pragmatic content of the linguistic units that create it make it possible to transmit, receive, process information and use it for certain purposes in the process of communication. This creates the need to study literary texts in perspectives of different disciplines intersection, as in the case of all style texts. Therefore, scientific substantiation of the cognitive-pragmatic, implicative features of the literary text within the framework of linguistics and pragmatics of the text are considered the most optimal way.

Today, in Uzbek linguistics, there is a specific approach to the language units on the basis of the anthropocentric principle, while the issues of the text and its linguistic research worth special consideration. Within this topic, a number of scientific and theoretical resources were created and new fields of linguistics were developed. The text and the language units that create it have been extensively studied in linguistic aspect. However, in our linguistics, the role of units in the implicative-pragmatic system, their specific characteristics, methods of formation, linguopoetic, linguoesthetic and pragmatic aspects have not been researched on a monographic basis. "Today's new stage of Uzbekistan's development is to increase the place and prestige of our mother tongue in society based on the requirements of the period of national growth"[89], therefore there is a necessity to carry out the analysis of implicative units in linguistics in order to comprehensively develop the Uzbek language on a scientific basis, forming an implicative-pragmatic system, to show the expediency of further expanding scientific research such as elucidating the anthropocentric features of units that emerge in connection with the human factor, researching the laws of the interpretation of meaning and related phenomena, as well as giving an idea in the way of meaning, its use in prose and poetry.

The given dissertation has been fulfilled according to the requirements of the following laws and regularities as PD-4794 of the President of the Republic of Uzbekistan dated May 13, 2016 «On the establishment of the Tashkent State

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[89] Ўзбекистон Республикаси Президентининг 2019 йил 4 октябрдаги "Ўзбекистон Республикасининг "Давлат тили ҳақида"ги Қонуни қабул қилинганининг ўттиз йиллигини кенг нишонлаш тўғрисида"ги ПҚ-4479-сон қарори. https://lex.uz/docs/4664611?type=doc.

University of Uzbek Language and Literature named after Alisher Navoi», PD-4947 dated February 7, 2017 «On the strategy of actions for the further development of the Republic of Uzbekistan», PD-4958 of February 16, 2017 «On further improvement of post-secondary education», PD-5850 of October 21, 2019 «On measures to fundamentally increase the prestige and status of the Uzbek language as a state language», PD-6084 of October 20, 2020 «On further promotion of the Uzbek language in our country and Measures for Development and Improvement of Language Policy», «Concept of Development of the Uzbek Language and Improvement of Language Policy in 2020-2030» and other regulatory legal documents related to this activity thesis serves a certain level.

The appropriateness of the research to the prior directions of the development of science and technologies. The dissertation was completed in accordance with the priority direction of the I. "Formation of the system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state and the ways of their implementation".

Review of foreign scientific research on the topic of the dissertation[90]. In connection with scientific research aimed at studying the implicative-pragmatic features of the literary text in the world linguistics, major scientific centers and higher educational institutions of the world, including Moscow State University, Moscow State Linguistics University, St. Petersburg University, Kazan State University, Altai State University, Siberian Federal University, Tobol Pedagogical Institute named after D.I.Mendeleev (Russia), University of Warsaw (Poland), Indiana University, University of Chicago, Columbia University (USA), University of Amsterdam (Netherlands), University of Leipzig (Germany), University of Cambridge (Great Britain), University of Copenhagen (Denmark), University of Geneva (Switzerland), Khojand State University (Tajikistan), Al-Kazakhstan National University named after Farobi (Kazakhstan), as well as Institute of Uzbek Language, Literature and Folklore of UzRAS, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Samarkand State Institute of Foreign Languages, Samarkand State University, Andijan State University, Fergana State University (Uzbekistan) are conducting research.

The following scientific results were obtained from research on the implicative-pragmatic features of literary text in the world linguistics. General issues of text linguistics, the world picture modeled in the literary text, conceptual, linguistic and artistic world pictures, issues of implication and inference, problems of the implicative structure of the language, linguo-aesthetic features of the meaning in the literary text, general and differential features of implicative units (Russia), poetics traditional problems and text theory (Poland), linguistic theory of

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[90]Foreign works commentaries on the dissertation theme were fulfilled on the bases of the following resources www.msu.ru, www.linguanet.ru, www.spbu.ru, www.kpfu.ru, www.altspu.ru, www.sfu-kras.ru, www.uw.edu.pl, tobolsk.utmn.ru, www.bloomington.iu.edu, www.uchicago.edu, www.columbia.edu, www.uva.nl, www.uni-leipzig.de, www.cam.ac.uk, www.ku.dk, www.unige.ch, www.hgu.tj, www.kaznu.kz, www.tsuull.uz, www.samdchti.uz, www.samdu.uz, www.adu.uz, www.fdu.uz.

text, text syntax, sentence and contextual relationship in generative grammar, grammar and text linguistics (Germany), problems of classification and description of works related to the speech theory, problems of sentence-specific functionality in the linguistic image system, experimental research of linguistic units (USA), programs for experimental methods based on modern technologies, experimental analyzes of the intonation system of the language (Netherlands), text pragmatics, presupposition, (Great Britain), (Prague) semiotics and linguistic semiological paradigm, association and interpretation, semiological semantics, explicit and implicit categories (Switzerland), communicative intention, author's individual skill and ideostyle (Kazakhstan), text linguistics (Tajikistan), language units performing deictic functions in children's speech, expression of presupposition, connotation, and value relationship, cognitive, pragmalinguistic and artistic features of implicative units, linguo-esthetic aspects of implicative-pragmatic units in the text (Uzbekistan) are being studied.

In the world linguistics, research is being carried out in the following priority directions on the issues of comprehensive study of the implicative-pragmatic system: illuminating the linguistic and conceptual world picture by analysis of the implicative units of the language, determining the integral and differential features of the existing implicative-pragmatic units, their function and social factors disclosure in connection with system-structural and complex study of implicative-pragmatic units.

The scope of study of the problem.

The text and its semiological aspects have been widely studied in the world linguistics. Linguists H.Izenberg, V.Dressler, T.van Dijk, A.Vezhbiska, A.Mamajonov, E.Qilichev, M.Khakimov, M.Yo'lodshev, M.Kurbonova, S.Boymirzayeva, M.Abdupattoyev[91] were engage in study the literary text and the language units that create it, as well as the issue of communication.

The "explicit content of the expression"[92], "explication"[93], "explicit and implicit"[94], "superior and basic structure"[95], overt and hidden thoughts[96] related to

[91] Изенберг Х. О предмете лингвистической теории текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.43-57; Дресслер В. Синтаксис текста // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С. 111-138; Дейк ван Т. Вопросы прагматики текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.259-337; Вежбицка А. Метатекст в тексте // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.402-424; Мамажонов А. Текст лингвистикаси. – Тошкент, 1989; Ҳакимов М. Ўзбек илмий матнининг синтагматик ва прагматик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 1993; Қиличев Э. Матннинг лингвистик таҳлили. – Бухоро, 2000; Боймирзаева С. Матн мазмунида темпораллик семантикаси. – Тошкент: Ўзбекистон миллий энциклопедияси, 2009; Qurbonova M., Yo'ldoshev M. Matn tilshunosligi. – Toshkent: Universitet, 2014; Мамажонов А., Абдупаттоев М. Матн назарияси. – Фарғона, 2016.
[92] Долинин К. А. Имплицитное содержание высказывания // Вопросы языкознания. – 1983. – № 6. – С. 37.
[93] Воронушкина О.В. Виды скрытых смыслов и спопобы их экспликации // https://journals-altspu.ru/vestnik/article/download/51/50/199; Алексейцева Т.А. Экспликация или бесконечное порождение смысла // https://cyberleninka.ru/article/n/eksplikatsiya-ili-beskonechnoe-porozhdenie-smysla; Худяков А.А. К проблеме языковых средств экспликации смысла высказывания // http://professor-hudyakov.ru/pdf/2001-explication.pdf
[94] Бакланова Е. А. Слово и имплицитный смысл в ранних рассказах В.В.Набокова: на материале сборника "Возвращение Чорба": Дисс. ... канд. филол. наук. – Томск, 2006.
[95] Купина Н. А. Смысл художественного текста и аспекты лингвистического анализа. – Красноярск: Изд-во Красноярского ун-та, 1983.
[96] Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 15.

the content structure of the artistic text, "literal, clear, implied, "thought"[97], "hidden thoughts expressed through linguistic means[98], thoughts behind linguistic means", "intentional, non-intentional and conventional" [99] ", "hidden grammatical categories", "implicit expressions"[100] related to the semantic structure of the literary text, are prominent. The first speculations about the category of implicitness belong to the Russian linguist K.A.Dolinin, who connects this issue with the meaningful structure of the expression[101]. In accordance with linguistic-cognitive models, the cognitive forms of the phenomenon of implicitness can be distinguished in the following order: 1) implicit knowledge; 2) implicit meaning; 3) implicit thoughts[102].

In scientific literature[103], it is observed that implicative units are considered as a research object of linguistics and literary studies. It can be seen from the situation in the analysis of the nature of the artistic text as a holistic aesthetic phenomenon. The use of meaning in poetic texts and its specific linguistic features are analyzed separately in the works of linguists such as L.Y.Ginzburg, I.Y.Mostovskaya, A.F.Losev, L.A.Novikov[104].

The semantic and linguopoetic aspects of the expression of thoughts in implicit meaning methodcan be viewd in the studies of I.V.Arnold, N.S.Bolotnova, G.V.Vekshin, I.R.Galperin, K.A.Dolinin, L.A.Golyakova, L.G.Kaida, T.P.Karpukhina, M.N.Kojina, G.V.Kolshansky, Z.P.Kulikova, N.A.Kupina, V.A.Kuharenko, L.A.Isayeva, V.V.Odinsov, T.I.Silman, I.A.Solodilova, I.F.Fomenko, I.N.Chepligina, V.S.Chulkova, E.I.Lelis, A.Nurmonov, N.Mahmudov, Sh.Safarov, M.Khakimov, D.Lutfullayeva, S.Boymirzayeva, A.Ko'chiboyev, M.Qurbanova[105].

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[97] Овсянникова Е.В. Основные функции имплицитных смыслов в высказываниях и текстах: на материале англоязычной прозы: Автореф. дисс. … канд. филол. наук. – Санкт-Петербург, 1993.

[98] Исаева Л.А. Виды скрытых смыслов и способы их представления в художественном тексте: Автореф. дисс. ... д-ра филол. наук. – Краснодар, 1996.

[99] Масленникова А.А. Лингвистическая интерпретация скрытых смыслов. – Санкт- Петербург: Изд-во С.-Петерб. ун-та, 1999.

[100] See about this: Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти. – Тошкент, 1986, 6-сон. – Б 28.

[101] Долинин К.А. Имплицитное содержание высказывания // Вопросы языкознание. – 1983. – № 6. – С. 37.

[102] Ермакова Е.В. Имплицитность в художественном тексте (на материале русскоязычной и англоязычной прозы психологического и фантастического реализма): Автореф. дисс... док. филол. наук. – Саратов, 2010. – С. 10.

[103] Ларин Б. А. Эстетика слова и язык писателя. – Л.: Худож. лит., 1974; Виноградов В.В. О языке художественной прозы. – М.: Наука, 1980; Винокур Г.О. Избранные работы по русскому языку. – М.: Учпедгиз, 1959; Винокур Г.О. Филологические исследования: лингвистика и поэтика. – М.: Наука, 1990, О языке художественной литературы. – М.: Высш. шк., 1991, Об изучении языка литературных произведений// Русская словесность. От теории словесности к структуре текста: антология. – М., 1997. – С. 178-201.

[104] Гинзбург Л.Я. О лирике. – М.: Интрада, 1997; Мостовская И.Ю. Существует ли подтекст в лирическом стихотворении. // Интерпретация художественного текста в языковом вузе: Межвуз. сб. науч. тр. – Л., 1981. – С. 48-56; Лосев А.Ф. Проблема символа в связи с близкими к нему литературоведческими категориями // Известия АН СССР, серия литературы и языка. – 1970. – Т. XXIX. – № 5. – С. 385; Новиков Л.А. Художественный текст и его анализ. – М.: Едиториал УРСС, 2003. – С. 20.

[105] Арнольд И. В. Импликация как прием построения текста и предмет филологического изучения // Вопросы языкознания. – 1982. – № 4. – С. 83-91; Болотнова Н. С. Художественный текст в коммуникативном аспекте и комплексный анализ единиц лексического уровня. – Томск: Изд-во Том. ун-та, 1992; Векшин Г.В. Очерк фоностилистики текста: звуковой повтор в перспективе смыслообразования. – М.: МГУП, 2006; Гальперин И.Р. Текст как объект лингвистического исследования. – М.: КомКнига, 2007;

In modern linguistics, a general theory of implicit expressions has not been fully developed. The fact that the role of hidden thoughts in the content structure of the literary text is not defined, the common and different signs of phenomena related to this issue, the matter of the mutual boundaries of the implied content structure units, and the absence of a "generally recognized definition"[106] indicate the need for this research work.

The connection of the dissertation topic with the research plans of the higher educational institution where the dissertation was completed. The research was carried out within the "Problems of Modern Linguistics" direction of the research plan of Fergana State University.

The aim of the research is to reveal the structural-semantic, functional-pragmatic, poetic and linguo-aesthetic features of the explanatory and implicative units related to the content of the artistic text.

Tasks of the research:

to define the paradigms of explicitness and implicitness specific to the content of the text while summarizing the research on the categorical features of the literary text;

to determine the mechanisms of cognitive-pragmatic interpretation in the association of the conceptual and artistic-linguistic world picture expressed through the content of the text;

to distinguish between explicative and implicative categories of literary text;

to substantiate the typological classification of implicative units in the content structure of the literary text;

Долинин К.А. Имплицитное содержание высказывания // Вопросы языкознания. – 1983. – № 6. – С. 37-47; Голякова Л.. Онтология подтекста и его объективация в художественном произведении: Дисс. … д-ра филол. наук. – Пермь, 2006; Кайда Л.Г. Стилистика текста: от теории композиции – к декодированию. – М.: Флинта, 2005; Карпухина Т.П. Морфемный повтор в художественном тексте в свете общеэстетической теории игры. – Хабаровск: ДВГГУ, 2006; Кожина М.Н. Стилистика русского языка. – М.: Флинта: Наука, 2012; Колшанский Г.В. О природе контекста // Вопросы языкознания. – 1959. – № 4. – С. 47-49; Куликова З.П. Повтор как средство экспрессивности и гармонизации поэтических текстов М.Цветаевой и Р.М. Рильке: Автореф. дисс. ... канд. филол. наук. – Ростов-на-Дону, 2007; Купина Н.А. Структурно-смысловой анализ художественного произведения. – Свердловск: Изд-во Урал. ун-та, 1981; Купина Н.А. Смысл художественного текста и аспекты лингвистического анализа. – Красноярск: Изд-во Красноярского ун-та, 1983; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988; Исаева Л.А. Виды скрытых смыслов и способы их представления в художественном тексте: Автореф. дисс. ... д-ра филол. наук. – Краснодар, 1996; Одинцов В.В. Стилистика текста. – М: ЛИБРОКОМ, 2010; Сильман Т.И. Подтекст – это глубина текста // Вопросы литературы. – 1969. – № 1. – С. 89-102.; Сильман Т.И. Подтекст как лингвистическое явление // Научные доклады высшей школы. Филологические науки. – 1969. – № 1. – С. 84-90.; Солодилова И.А. Смысл художественного текста. Словесный образ как актуализатор смысла. – Оренбург: ГОУ ОГУ, 2004; Фоменко И.В. Практическая фонетика. – М.: Издательский центр "Академия", 2006; Чеплыгина И.Н. Повтор как структурное средство актуализации в языковой картине мира В.Набокова. – Ростов-на-Дону: ИУБиП: Синтез технологий, 2002; Чулкова В.С. Многочленный стилистический прием как одно из средств интеграции текста: Дисс. … канд. филол. наук. – М., 1978; Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013; Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008; Маҳмудов Н. Пресуппозиция ва гап. // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 28-32.; Нурмонов А. Кўмакчили конструкциялар пресуппозицияси // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 42-45.; Ҳакимов М. Ўзбектилида матннинг прагматик талқини: Филол. фан. док. ... дисс. – Тошкент, 2001; Боймирзаева С. Матн модаллиги. – Тошкент: Фан, 2010; Кўчибоев А. Матн прагматикаси. – Самарқанд, 2015; Қурбонова М. Ўзбек болалар нутқининг прагматик хусусиятлари: Филол. фан. док. ... автореф. – Тошкент, 2018.
[106] Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 5.

to distinguish the phenomena related to the implicit system by conducting experimental studies on the implicative units that complicate the content structure of the literary text;

to define the process mechanisms related to the implications of the linguistic system through the common knowledge base and the hidden thoughts explicitness in the literary texts;

to determine the system-structural characteristics of the subtext, the methods of its formation;

to determine integral and differential features of implicative units.

The object of the research is implicative-pragmatic units in literary texts.

The subject of the research is the structural-semantic, stylistic-functional, pragmatic and linguo-aesthetic features of the upper and lower content layers units of the text.

Research methods. The methods of description, classification, component analysis, linguopoetic, linguopragmatic, linguoesthetic and experimental analysis were used in the dissertation.

The scientific novelty of the study:

text categories, interpretive and associative features of artistic text, ideas and conceptual concepts related to the mentalinguistic system are revealed, and their specific explicit, implicit expressions, cognitive, pragmatic, stylistic, aesthetic functions of the elements of the linguistic system are based on linguo-cognitive, pragma-linguistic aspects;

the differentiation of the content level of the text, the manifestation of the idea in an implicative form in the artistic text, in the system of the implicit paradigm, such phenomena as implication, presupposition, allusion, and inference have been determined to be units of the lower content level;

it is theoretically proven that the hidden parts of the thought are explained by linguistic means during the communication process, the hidden thoughts belonging to implicit categories are implied in the linguistic system through the common knowledge fund of the communicators, the need for the interpretation of explicative and implicative thoughts regarding the general content of the text during the communication process is substantiated;

the consummation of the hidden grammar categories general content structure of the text or sentence, serving of the cognitive mechanisms related to the system of hidden grammatical categories for the expression of form or hidden content in any language, and as a result, the implicit units in the system of hidden grammatical categories are transferred to the explicated linguistic system proved by experimental research of linguistic indicators of presupposition.

The practical results of the dissertation are as follows:

it is based on the fact that implicative-pragmatic units provide important scientific and theoretical information for the field of pragmalinguistics, as well as serve to improve textbooks and training manuals created in text linguistics, psycholinguistics, cognitive linguistics, linguopoetics, linguoesthetics;

textbooks and manuals created and to be created in the fields of «Pragmalinguistics», «Text Linguistics», «Cognitive Linguistics» are based on the further improvement of current terminological and educational dictionaries;

the monograph «Implicative-pragmatic characteristics of artistic text» was published;

it has been proved that it serves practically to enrich the knowledge of students studying in the field of philology, graduate students, scientific researchers and specialists in the structural-semantic, methodological-functional, pragmatic and linguo-aesthetic research of the upper and lower content level units of the text;

it is based on the fact that the artistic text serves as a theoretical source for research related to the definition of explicit and implicit units related to the content level and their study.

The reliability of the research results is based on the fact that the problem is clearly stated, theoretical information is based on specific scientific sources, conclusions are based on modern linguistic analysis methods, theoretical views and conclusions are put into practice, the obtained results are confirmed by competent organizations, and the priority scientific concepts of world linguistics of the subject are based on is determined by the research.

Scientific and practical significance of research results. The scientific significance of the results of the dissertation is that the theoretical foundations of the study of the higher and lower content level units of the text in the structural-semantic, methodological-functional, pragmatic and linguo-aesthetic aspects have been defined, the methods and principles of conveying ideas through meaning in the Uzbek language are scientifically based, artistic implicative units in the text are determined by the fact that they serve to determine general and specific signs of meaning and related events.

The practical importance of the research is determined by the fact that the results serve to improve the textbooks and manuals created in stylistics, text linguistics, pragmalinguistics, cognitive linguistics, psycholinguistics, linguopoetics and linguoesthetics, the dissertation materials serve as an important source for enriching existing dictionaries of modern linguistics.

Implementation of research results. Based on the scientific results of the study of implicative-pragmatic units of the literary text:

the results and conclusions about the explication of the hidden parts of the thought with linguistic means in the process of communication, the implication of hidden thoughts belonging to implicit categories in the linguistic system through the common knowledge fund of the communicants, the need for the interpretation of explicative and implicative thoughts regarding the general content of the text in the process of communication text were used in the implementation of the fundamental project FZ-2019081663 "Creation of websites and multimedia based on the promotion of the art of Uzbek national dance", in particular in the creation of a "Concise Uzbek-Russian-English-French dictionary of terms of Uzbek folk art" (Certificate 1/04-63 dated June 9, 2023 from the Academy of Choreography of the Ministry of Culture of the Republic of Uzbekistan). As a result, on the basis of

information about the deictic function of implicative expressions referring to the tradition, political-social and lifestyle of a particular people, the dictionary created within the project was perfected;

the conclusions and suggestions that phenomena such as the differentiation of the content level of the text, the manifestation of the idea in the artistic text in an implicative form, the implication, presupposition, allusion, and inference in the system of the implicit paradigm are units of the lower content level were used in the research project ZHBL-20, titled "Creation of an electronic corpus artistic works on the theme of family, community and gender equality", created by the research institute "Community and Family" (certificate of the research institute "Community and Family" 01-09/1612 dated 09.05.2023). As a result, the real, conceptual semantic information specific to artistic texts served to supplement the project materials, in particular, information about the general content, and to improve the vocabulary created within the project;

the materials on the implicit grammatical categories of a sentence or text which have a perfect general content structure, cognitive mechanisms related to the system of implicit grammatical categories should serve for the explicit or implicit content expression of the form in any language, the implicit units in the system of implicit grammatical categories and their transferring to the explicated linguistic system, presupposition from the data on the experimental study of linguistic indicators, taken place in the article "Current issues of intonation", published in the collection of the international scientific and practical conference "Development of the Uzbek language and issues of international cooperation" (Tashkent: TSUYAL, 2019. – P.26-31) were used to create the computer program "UzNutk Synthesator" within the framework of the state practical grant project "Development of speech software and voice synthesizer based on the Uzbek language for the use of computer technologies, reading texts and writing by blind people" (Certificate 01/10-1691 dated 09/08/2023, Tashkent State University of Uzbek Language and Literature named after A. Navoi, Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan)). The project uses an Uzbek speech synthesizer as a scientific resource in the formation of linguistic support and an audio database, which converts electronic texts into voice messages in accordance with the norms of literary pronunciation. As a result, it became important for the project to find a practical solution to the problems associated with understanding speech in the Uzbek language, ensuring a meaningful understanding of the text;

while preparing the textbook "Fundamentals of Pragmalinguistics," the materials of the dissertation related to the text categories, interpretive and associative features of the artistic text, the nature of thoughts and conceptual notions related to the mentalinguistic system, explicit and implicit expressions specific to them, conclusions and suggestions based on the linguo-cognitive and pragma-linguistic research of the aesthetic functions of the elements of the linguistic system were used (Permission 418-045 of the Ministry of Higher and Secondary Special Education based on Order 418 of August 14, 2020). As a result, implicative units, scientific views on their overt or hidden expression through linguistic means at the content level of the text, and examples clarifying these

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concepts served to perfect the textbook from a scientific and theoretical point of view;

the scientific result that implicative units serve to form the content structure of the text, their manifestation as a national-cultural phenomenon in the literary text, overt and hidden categorical symbols related to the formation of the text as a separate system of their own, different from other units, and conclusions were used in writing the script for the broadcasts of the National Television and Radio Company of Uzbekistan «Awakening», «The Pleasure of Creativity», «Education and Development», «Nation and Spirituality» (Uzbekistan National Television and Radio Company, Uzbekistan Television and Radio Channel of June 17, 2023 reference 02-37-950). As a result, the content of radio programs prepared on the basis of scientific and practical views on hidden thoughts, meanings and knowledge was improved.

Approbation of research results. The results of the research were discussed at 4 international and 3 national scientific-practical conferences.

Publication of research results. A total of 21 scientific works were published on the subject of the dissertation, including 1 monograph, 15 articles in scientific publications recommended to be published by the Higher Attestation Commission of the Republic of Uzbekistan (13 in republican and 2 in foreign journals) published.

The structure and scope of the dissertation. The dissertation consists of an introduction, 4 main chapters, a conclusion, a list of used literature, appendices, and the total volume of the work is 250 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the **introductory** part of the dissertation, the relevance and necessity of the research topic, its dependence on the priority directions of the development of science and technology of the republic, a review of foreign scientific research, the level of research of the problem, the aim and tasks of the research, theoretical and practical significance, object, subject, scientific novelty, information about the introduction, reliability, approbation, publication of the research results, the structure and size of the dissertation is given.

The first chapter of the dissertation is called «**Categories of literary text".** In the first part of the chapter, dedicated to the "**Aesthetic function of literary text and language",** the history of research on the aesthetic functions of a literary text in the world linguistics is briefly described. The conceptual foundations of the research were formed based on the ideas and views of linguists. In particular, "logical form" (V.Wundt, M.V. Belyaev), "representative", "attribute", "sign" (A.A. Potebnya), "genetic meaning" (V.A. Bogorodisky), "inner "sign (i.e. image)" (L.A. Bulakhovsky), "ideological semantics" (V.I. Abayev) [107], Sh.V. Sherba's linguo-aesthetic approach to studying the language of an artistic work, G.O. Vinokur's "special mode based on linguistic existence" the theory of poetic language, V. V.

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[107] See about this: Усмонов С. Умумий тилшунослик. – Тошкент: Ўқитувчи, 1972. – Б. 152.

Vinogradov's theories[108] about the importance of the form of an artistic work for the expansion of the place of thoughts in the text and the formation of new thoughts, F. de Saussure's concept of language and speech, A. Nurmonov and N. Mahmudov's poetics of language - based on his teachings about aesthetic functions.

The artistic-aesthetic aspect of the language anyhow is expressed in the works of A.A.Potebnya, B.Kroche, G.Shpeta, B.A.Larin, R.O.Yakobson, V.V.Vinokur, Y.Mukarzhovsky, D.N.Shmelev, R.A.Budagov and others [109]. In relation to language and speech, "aesthetics" should be defined not only in terms of what the speaker or writer speaks and writes about, but also in terms of how they speak and how they write. It should be emphasized that impressive and figurative speaking is a characteristic peculiar only to skilled authors and to the major branches of the school of public speaking. They are able to express their thoughts clearly and succinctly in consistent lines in poetry, in short and fluent sentences of the prose due to the skillful use of language. Writing ideas in such a way that others can understand them without difficulty and that the reader besides comprehension, can enjoy that writing is equal to showing the charm and grace of the language. The aesthetic function of the language can show its full extent in the text with these features.

K. Fossler states about linguistic aesthetics "...intuition and aesthetic sense serves to determine the structure of language.., aesthetics is the science of the expression of the soul, intuition, and language is the spiritual expression of this identity. He explains the essence of language aesthetics as the beginning of all elegant aesthetic arts. Dance is the language of gestures, music is the language of the subtle tones, colors and lines are the language in drawing and painting, the language of all languages is poetry. In modern linguistics, all fields are only secondary, and the poetics of language is one of its functions"[110]. Based on these thoughts, it is necessary to conclude that language is not only a means of communication, but also performs communicative, accumulative, expressive, aesthetic, poetic functions. The aesthetic function of the language is more clearly visible in the artistic works created by the author. That is why the expressive possibilities of any language are rich and incomparably beautiful.

Aesthetic properties of linguistic units are based on figurative associative perceptions. The aesthetic functions of linguistic elements are revealed through the expression of an unexpected thought, an unexpected beautiful meaning. In the aesthetic function of the language, the main focus is on the delivery of a certain message with a unique expression [111]. Therefore, aesthetics is not only a philosophical category, but also one of the artistic categories and is recognized as a component of linguistics. N.Mahmudov said that the Italian philosopher and

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[108] See about this: Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 5-6.
[109] https://cyberleninka.ru/article/n/k-probleme-estetiki-yazykovyh-edinits/viewer (data of reference: 15.08.2023).
[110] See about this: Приорова И.В. Об эстетике, норме и системе языка: дискуссия без противоречий в кратком изложении трех лингвистических концепций XX века // https://vestnik-rosnou.ru/sites/default/files/10_1.pdf (data of reference: 15.08.2023).
[111] Должикова С.Н. Маркеры эстетической функции языка в дискурсе маркетинга // www.gramota.net/materials/2/2011/3/13.html (data of reference: 12.08.2023).

political figure B.Croce was the first to deal with this issue. Theoretically, he equates linguistics with aesthetics, with the "science of beauty"... he believes that linguistic categories are individual as much as aesthetic categories[112].

The literary text differs greatly from other texts by its form of expression and content. This difference is evident in the linguo-aesthetic and linguopoetic functions of the artistic text. In linguistics, the direction of linguopoetics[113], as the direction which studies the aesthetic function of the language, has already been formed, while the field of linguoesthetics, which studies the author's aesthetic views on dictum and modus related to the study of the literary text, is just beginning to be formed. In Uzbek linguistics, the high level of the content of the text has been studied in detail, and it has been expressed in a certain sense in the works on the issues of meaningful syntax, language aesthetics and linguopoetics[114] of the Uzbek language. However, linguo-aesthetic phenomena related to the implicative structure of the language have not been studied as problems of the lower content level of the semantic structure of the text. The linguo-aesthetic features of the literary text as phenomena related to the author's individual style have not been fully and perfectly studied, and the preliminary studies in this field are emerging[115].

The system of linguistic signs, which serves to express the real and artistic view of the world, is characterized by the performance of both visual and artistic-aesthetic functions. Authors belonging to a certain nation serve to enrich the language of the collective mind and fill it with new means of expression. As a result of the activity of the author's artistic thinking, the linguistic system and its elements, reworked and newly appeared, become the spiritual and cultural property of the people with their linguo-aesthetic, linguo-poetic functions.

In the second section of the first chapter, titled "**Text and literary categories**," along with universal categories specific to any text, paradigms specific to a certain style are discussed. In addition to the universal categories

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[112] See about this: Абдураҳмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 3.

[113] Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста: Автореф. дисс. ... док. филол. наук. – Ташкент, 1992; Нурмонов А. Тилшуносликнинг адабиёт билан муносабати // Танланган асарлар. III жилдлик. III жилд. – Тошкент: Akademnashr, 2012. – Б. 163; Маҳмудов Н. Ойбек шеъриятидаги ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – №6. – Б.48-51; Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти. – Тошкент, 1987. – №4. – Б.34-36; Шайхзода сўзининг лингвопоэтикасига чизгилар // Ўзбек тилшунослигининг долзарб масалалари. Илмий-назарий анжуман материаллари. – Тошкент, 2009. – Б. 12-17; Якуббекова М.М. Ўзбек халқ қўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. д-ри... дисс. – Тошкент, 2005; Йўлдошев М. Чўлпоннинг бадиий тил маҳорати: Филол. фан. номз. дисс. ... автореф. – Тошкент, 2000; Бадиий матннинг лингвопоэтик тадқиқи: Филол. фан. д-ри. ... дисс. – Тошкент, 2009; Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Тошхўжаева Ш.Ғ. Эркин Аъзам асарлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Фарғона, 2017; Анданиязова Д.Р. Бадиий матнда ономастик бирликлар лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс.. – Тошкент, 2017; Қурбонова М.О. Мустақиллик даври достонлари лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс..автореф. – Фарғона, 2019.

[114] Нурмонов А., Маҳмудов Н., Аҳмедов А., Солихўжаева С. Ўзбек тилининг мазмуний синтаксиси. – Тошкент: Фан, 1992; Абдураҳмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Мамажонов А., Ҳайдаров Д. Мақолларда яширинган маънолар. // ФДУ хабарлар. – Фарғона, 2001. – Б. 173-175; Йўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2006.

[115] Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси: Филол. фан. док.(DSc) дисс. ... автореф. – Фарғона, 2021.

common to all texts, a literary text also has a category of artistry. It is impossible to talk about an artistic text without this category. The complexity of the content structure of the literary text depends on this category. It is known that the content of the work is formed by ideas and thoughts. However, some ideas that serve to form the content may not fit into the linguistic means. At such times, there is a "battle" between thoughts and words. When the creator puts ideas and thoughts on paper, he chooses the form of expression, and the choice of words determines the style. It is written about it as follows: "...the letters of the apostle Paul were also written with great inspiration according to their style. Greek literary traditions are boldly violated in them. They reflect the fierce struggle of the thought, which cannot be uttered at all costs, with the word, which must inevitably be uttered, even at the cost of breaking the rules of grammar: the thought must be expressed, but the word does not want to obey the thought"[116]. Any poet or writer chooses a unique individual style in the artistic or poetic representation of existence. The artist's style is evident in the artistic-aesthetic or poetic expression of thought. Poetic expression is associated with the association of linguistic symbols. A system of symbols associated with the use of natural language is called a *primary modeling system"*. They will not have artistic symbols and shade for association. The elements of the world have a nominative and referential character in them. As a result of the creator's use of nominative units belonging to the primary modeled system, the process of figurative connotation is one of the main features characteristic of artistic style. Such a system of symbols based on artistic language is recognized as a "**secondary modeling system**"[117]. Contextual nominative units are formed in poetic verses with the help of figurative language means based on the poet's perception. As a form of figurative expression, they serve to enhance the aesthetic effect of intonation-based rhythm in prose and verses in poetry. For example,

O'smadin qoshlar qaro, qo'llar xinodin lola rang,
Durraning og'ushida peshonaning ahvoli tang... (Furqat).
    (The eyebrows are black from usma, her hands are red from henna,
Tied with the shawl the forehead in pain...) (Furkat).

Such a contextual nomination appears due to the skill of the creator. It would be more correct to call them a ternary[118] * modeling system. A number of writers, such as A.Qadiri, A.Qahhor, S.Ahmed, are skilled wordsmiths with high intellectual, literary and artistic competence and a creative style in their creative work.

In the third section of the chapter called "**Paradigm of Linguistic and Literary Competences**" the thoughts on linguistic and literary competences are presented. The term "literary competence" is used in linguistics with the term

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[116] Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б. 12.
[117] Тураева З.Я. Лингвистика текста. – М.: Просвещение, 1986. – С. 82.
[118] * "Ternar modelled term" is defined according to the theories of the Praque linguistic school members and A.Nurmonov, A.Abduazizov's one-membered, two-membered(binar), three-membered(ternar) opposition.

"linguistic competence" or "языковое чутьё"[119]. This term is translated into Uzbek as "to understand the language (language features), to feel, to understand in a subtle way"[120]. The terms "literary and linguistic competence" are used in relation to the development of the meaning, thought and content indicated by each word and means of linguistic expression skillfully used by the author of the literary text. A.A. Potebnya grounds his views on thought and language with N.Chomsky's theory of "linguistic competence", which is the essence of generative grammar. He interprets "...the situation related to the use and ownership of linguistic tools by the speakers of the language as "linguistic competence"[121]. For example, A.Ghulam "...in Kazakhs, Kyrgyz and another Turkic language, there is a word "sinchi" and "shinchi". This word also exists in the Uzbek language, only in Uzbeks it is called "chinchi". "Chinchi" is derived from the word "chin" and means "truthful", "truthful"[122]. ... Kyrgyz call the critic a critic, and they consider him a person who creates the truth about literature. A.Sharofiddinov says, that the use of "bodrokchi" plane instead of "kukuruznik", to use the word "ghinshimaq"(whine)[123] to a mosquito, which is used for a person is the result of not knowing the meaning of the words in the language.

In order to express the idea clearly and correctly means to correctly use the linguistic units and their variants, the ability to distinguish lexical units belonging to a certain functional type and apply it to that type of speech is called "linguistic competence". Literary competence involves a literary process related to creativity. The details of the event have an artistic and aesthetic value:

– ...*Podshoyi olam, iltimos, meni shu jallod so'ymasin. U ilmsiz, omi. Mahkumni qandoq so'yishni ham bilmaydi. Duch kelgan joyidan – oyog'idanmi, tirsagidanmi so'yaveradi. Jon tomiri qaerdaligini bilmaydi. Iltimosim shuki, meni tajribali, iste'dodli, hunarmand jallod so'ysin.*

– ...*Istagingni bajo keltiraman. Seni tishimning kovagida asrab yurgan, so'ygan odami to'ppa-to'g'ri jannatga tushadigan bir insonparvar, qo'li gul jallodim so'yadi. Ammo-lekin mazza qilasan...* (S.Ahmad)

(– ...My king, please don't let this executioner kill me. He is ignorant. He does not even know how to slaughter a prisoner. He slaughters any place where he came across - the leg or the elbow. I am asking for an experienced, talented, skilled executioner to slaughter me.

– ...I will fulfill your wish. You will be slaughtered by a humane executioner with skilfull hands, whom I keep as the apple of my eye, and the person who will be slaughtered by him, immediately will go to heaven. But you will enjoy it...) (S.Akhmed).

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[119]https://cyberleninka.ru/article/n/sootnoshenie-ponyatiy-chutie-yazyka-chuvstvo-yazyka-yazykovaya-kompetentsiya-yazykovaya-sposobnost/viewer (data of reference: 17.07.2023).

[120] Русско-узбекский словарь. – М.: Государственное изд-во иностранных и национальных словарей, 1954. – С. 956.

[121] https://cyberleninka.ru/article/n/yazykovaya-kompetentsiya-ot-a-a-potebni-k-n-homskomu/viewer (data of reference: 17.07.2023).

[122] See about this: Шарафиддинов О. Домлалар. – Тошкент: Маънавият, 2009. – Б. 156.

[123] Шарафиддинов О. Адабиёт тилдан бошланади. – Тошкент: Адабиёт ва санъат, 1987. – Б. 34

Behind the meaning that executioners can also be experienced or unexperienced, the author points figuratively to another idea: If a newspaper editor tells me that "such kind of a writer is giving a review of your book", I will definitely be offended.

– U adabiyotchi kitobning tomirini topolmaydi, – deyman.

– Bir chekkadan varaqlab, to'g'rimi-noto'g'rimi, deb o'tirmay uraveradi. Kitobni juda qiynavoradi. Durustroq, tajribaliroq, kitobni qon bosimini tez aniqlaydigan, kitobsevar tanqidchi topsanglar, durust bo'lardi... Unga "Ozod yozsin" deb ham ayta olmayman. Aytsam, meni maqtaydigan olimni topinglar, degan ma'no chiqmasin deymanda (S.Ahmad).

(– He cannot find the vein of a literary book, – I say.

– He flips pages from one end and knocks without sitting down to see if it is right or wrong. The book is very difficult. It would be better if you could find a book-loving critic who is more honest, more experienced, who quickly determines the book's blood pressure... I can't even tell him to write freely. I don't want it to sound like you should find a scientist who will praise me) (S.Akhmed).

S.Akhmed begins the speech with a narration, and through this narration, he focuses on the right and wrong critics. From the implied opinion expressed in the text, it can be understood that Azod Sharafiddinov belongs to the category of "more honest" critics. As we emphasized above, this style of expression is a literary competence characteristic of experienced writers.

The content of the second chapter of the dissertation, titled **"Literary text association and semiological-semantic interpretation"**, is presented in five chapters. The first part of the chapter entitled **"Semiotics and Linguistic Semiological Paradigm"** contains details of the semiological concept based on the theory of signs, linguistic activity, language and speech, and the principles of expression and content of the linguistic sign. Based on the initial understanding, views and theories of semiotics, it can be studied in three directions. The semiological concept based on the theory of signs is initially defined in relation to linguistic activity. This is manifested by language and thought patterns. The semiological concept based on the theory of signs is determined at the next stage by the model of language and speech. According to these semiological models, ideas and thoughts about the elements of existence are differentiated by conceptual structure. In the third stage, based on the theory of signs, the linguistic sign is defined in relation to the principles of expression and content. Such a concept attributed to the association of linguistic signs serves to ensure the harmony of form and content in sentences, texts and speech. These three-level theories, based on the semiological system, serve as a conceptual basis for research in such areas as semantics, syntactics and pragmatics. In linguistics, the pragmalinguistic paradigm was formed on the basis of the concept of linguosemiotics based on such a semiological system.

The next section of the second chapter is entitled **"The literary text: association and interpretation".** Early concepts of hermeneutics begin with the thought process that occurs in the human mind. Thoughts begin to form based on the information gathered by the senses. According to the hermeneutic theory,

human imagination is realized by perceiving the events happening in the world and seeing their characteristic features. A person begins to understand an existing thing, event or situation through his imagination. When talking about objects or events that are unfamiliar to the speakers, the imagination stage related to the thinking process is activated. Gathering information about a new thing, identifying its characteristics, and forming a general understanding of that thing takes place through the stage of imagination. On this basis, a thinking process takes place in the thinking of communicants, and thoughts about common concepts about things begin to appear. The hermeneutic basis of cognitive activity is the understanding of any spoken thoughts, their systematization, the logical presentation of thoughts that serve to reveal the speaker's communicative purpose.

The term "association" is expressed in the views of D.Lutfullayeva: "...associative dictionaries are lexical units with associative relations in a certain language, their nests formed in human memory, lexical-semantic, linguistic, sociolinguistic, genderological, pragmalinguistic features of associative units is a type of dictionary that provides information about"[124]..

Darchadan kirgan shamol osma chiroqni lipillatdi, tebratdi. Dodxo pastga qaradi va suyunib ketganday:

— Bo'yra, bo'yra ekan! — dedi va darchani yana zich yopib joyiga o'tirdi.

Bo'yra *odatda tobutga solinadigan bo'lganidan, dodxoning ko'z oldiga odamlarning elkasida lapanglab ketayotgan tobutni keltirdi.* ***Tobut*** *esa yana go'ristonni eslatdi, go'riston haqida bolaligidan qulog'ida qolib kelgan vahimali gaplarni, hodisalarni jonlantirib yubordi* (A.Qahhor).

(*The wind blew through the window and shook the hanging lamp. Dodkho looked down and said:*

"It's a mat, it's a mat!" - he said and closed the window tightly again and sat down.

Since the mat was usually placed in the coffin, the coffin that was carried on people's shoulders rose before the eyes of Dodkho. And the coffin reminded him of the cemetery again, brought to life the terrible words and events about the cemetery that had stuck in his ears since childhood) (A.Qahhor).

The "mat" used in this text serves as a stimulus for the coffin and the word "coffin" for the cemetery. Through these stimulus words, the author made the association in Dodkho's thinking, "Since the **ma**t is usually placed in the coffin, he brought before **Dodho's eyes a coffin carried on people's shoulders. And the coffin reminds him of the cemetery"** through verbal means.

"*Interpretation*" is derived from the Latin word "*interpretation*" and it is used to explain the meaning and thought, to interpret, to comment along with the term related to …music, acting, directing explains the ideological-artistic thoughts in a literary art[125]. Interpretation plays an important role in understanding the ideas based on the content of the text. Perception, understanding or the process of

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[124] Lutfullayeva D., Davlatova R., Tojiboyev B. O'zbek tili assotsiativ lug'ati. – Toshkent: Navoiy universiteti, 2019. – Б. 6.
[125] Словарь иностранных слов. – М.: Рус. яз., 1988. – С. 203.

being perceived can be explained by the dictionary meaning of the word *understand.* The author of the literary text describes the process of perception characteristic of images as an association of thoughts based on different options:

– Javob bersangiz... Ganjiravonga ketsam... Bitta go'rga bitta pichoq emas, o'nta go'rga o'nta pichoq sanchib kelaman... – dedi.

Uning maqsadini kundoshlar darrov **fahmlashdi**. *Lekin dodxo bunday gapni sira kutmagani uchun yanglish tushundi.*

*– **Tag'in nima qilasan Ganjiravonda, borib kelganingga ikki oy ham bo'lgani yo'q-ku!*** (A.Qahhor).

(– If you permit... I'll go to Ganjiravon... I will stab not one knife into one grave, but ten knives into ten graves... – he said.

The other wives immediately understood the purpose. But as Dodkho did not expect these words, he was mistaken.

– What will you do in Ganjiravon, it hasn't even passed two months since you came here!)(A. Qahhor)

It is expressed in this text – *If you permit... I will go to Ganjiravon... I will stab not one knife into one grave, but ten knives into ten graves...* – if the message expressed through the words is understood as the meaning of going home for Dodho, Unsin's expressed utterance meant the desire to break the marriage.

The third section of the second chapter is called "**Semiological semantics and category of explicitness".** Semantics is not only characteristic of the lexical system of the language from the point of view of the theory of language, but according to the paradigm of the speech theory, the transition of all linguistic level units from the inactive layer to the real and active layer and the direction from the denotative meaning to the connotation, from the literal meaning to the occasional meaning affects the meaning of the sentence and its larger contexts. All terminological units belonging to the semantic system help the communicators to correctly understand not only the meaning, but also the signs related to the notion, idea, concept and content. The category of explicitness and implicitness includes meaning and meaningful structures that are realized by means of linguistic and non-linguistic expression.

Such meaningful structures are connected with logical semantics. Professor Sh.Safarov gives the following opinion: "...the theoretical ideas of the German mathematician and logician G. Frege and the American philosopher - the founder of the science of semiotics Ch.Peirce gave impetus to the formation and development of the field of logical semantics. Terms such as "denotation", "significant", "intentional", "extensional", "implicational" [126] used by semasiologists today are inherited from semiotics and logics. Terms such as "explicit" and "implicit" also entered into linguistics through research on pragmalinguistics. "Explicity is derived from the English word "explicit" , which means to give an idea openly to a sign[127]". A message directly expressed using a set of linguistic signs is called the explicit content of the expression[128].

[126] Сафаров Ш. Семантика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2013 – Б.16.
[127] Ахманова О.С. Словарь лингвистических терминов. – М.: Сов.энциклопедия, 1969. – С. 523.
[128] Долинин К. А. Имплицитное содержание высказывания // Вопросы языкознания. – 1983. – № 6. – С. 37.

The term explication is different from the term explicitity, it is a verbal status of the thought formed in the thinking of communicants and which should be hidden in the text. Explication of ideas with linguistic means "...moving from vagueness to clarity is the goal of epistemological activity. During his time, J.Munen noted how non-linguistic semantics (unmaterialized thought - M.G.) arising on the basis of logical experience of linguistics is reflected in linguistic semantics... The object of linguistics is divided into meaning or different levels, where only a small part of semantics is expressed by means of linguistic signs. It is necessary to distinguish the basic linguistic semantics from non-linguistic semantics[129], which is beyond the scope of the meaning of linguistic units, that is, from the semantics of thoughts in thinking. The materialization of thoughts in thought with linguistic means is the transformation of non-linguistic semantics into linguistic semantics. For example:

—*Guvohmi? — deb so'radi Asadbek, so'ng telefonni ko'rsatdi: — Ana, guvoh. Aeroportga telefon qil.*

—*Meni sensiramang, — deb yana tanbeh berdi tergovchi.*

"Sendaqalarning jonini Kesakpolvon kirg'izib qo'yar edi. Baxtingga u o'lib ketdi", deb o'yladi Asadbek, *unga g'azab bilan tikilib. Alhol tergovchi yana biron nima deb tanbeh bersa, Asadbekdan shirin gap eshitmasligi aniq edi* (T.Malik).

("Do you have any witnesses?" he asked.

"Witness?" - asked Asadbek, then showed the phone: - Here, the witness. Call the airport.

"Don't point at me," the investigator scolded again.

"Kesakpolvan used to teach the people like you to have the fill of trouble. *Fortunately, he died", thought Asadbek, staring at him angrily. It was clear that if the investigator continues to reprimand, Asadbek will not tell him the sweet words)* (T.Malik).

Implicit thoughts appear in their thinking due to the interaction of the characters according to the content of the artistic context. Such ideas are studied in the framework of non-linguistic semantics. Contextual thoughts specific to thinking are revealed by the author with the help of linguistic means, and they become a propositional structure in the text. Such a process is considered the *explicateness of thoughts*.

The fourth section of the second chapter, entitled "**Fictional text: upper and lower content level",** talks about the explicit and implicit content parts of the text. The term semantic syntax, syntactic semantics, meaningful syntax, poetic syntax and the concepts and views related to their explanation appeared in linguistics in the 80s of the last century. In the scientific literature created during this period "high and basic structure[130]", "literal, clear, implied, thought[131]", "explicit and

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[129] Сафаров Ш. Семантика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2013. – Б. 15-16.

[130] Купина Н. А. Смысл художественного текста и аспекты лингвистического анализа. – Красноярск: Изд-во Красноярского ун-та, 1983.

[131] Овсянникова Е. В. Основные функции имплицитных смыслов в высказываниях и текстах: на материале англоязычной прозы: Автореф. дис. … канд. филол. наук. – Санкт-Петербург, 1993.

implicit[132]" "hidden thoughts expressed through linguistic means, "thoughts behind linguistic means[133]", "intentional, non-intentional and conventional thought[134]" comments existed.

In the world linguistics, terminological units related to the division of the content level of a sentence or text into two groups are used, while in Uzbek linguistics, it is possible to see the use of a term or a combination of terms expressed by the name of certain events that belong only to the implicative part of the content level. Terms such as "expression of logical ideas in a sentence or text with linguistic means, presupposition based on logic, ideas related to the subtext[135], the implicature of the notion[136], "modus system of language[137]" are used. The existence of these terms indicates that there is a need to classify the content level of the text. "... just as the structure of any sentence (or text) is complex, multi-expressed (syntactic structure, semantic structure, etc.), its semantic structure itself consists of several components - propositional, modal, communicative structures"[138]. Sh.Safarov and a number of pragmalinguistics scientists say that proposition, reference, explication, inference, implicature, relevance, presupposition[139] are among the denotative and significant features of text content. Here, only the propositional structure of both content levels of the text, the reference related to the theory of nomination, and the explication of the higher content level are shown without differentiation. In fact, the above scholars have correctly classified the composition of meaningful units in relation to the content level of the text.

As we know, the thoughts on the higher and lower content level make up the general content of the text. They are divided into groups based on only one criterion. The first of these is the overt expression of thought, which is referred to as explicit thought. The second is a hidden expression of thought, which is called an implicative structure*[140] in linguistics. Implicit expression of thoughts related to the lower content level of the text is visible in such phenomena as presupposition, implication, inference, and allusion. The hidden expression of thought that emerges on the basis of events related to the system of the lower content level is called implicit thought.

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[132] Бакланова Е. А. Слово и имплицитный смысл в ранних рассказах В.В.Набокова: на материале сборника "Возвращение Чорба": Дисс. ... канд. филол. наук. – Томск, 2006.

[133] Исаева Л. А. Виды скрытых смыслов и способы их представления в художественном тексте: Автореф. дис. ... д-ра филол. наук. – Краснодар, 1996.

[134] Масленникова А.А. Лингвистическая интерпретация скрытых смыслов. – Санкт- Петербург: Изд-во С.-Петерб. ун-та, 1999.

[135] Махмудов Н. Пресуппозиция ва гап. // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 28-32.; Нурмонов А. Кўмакчили конструкциялар пресуппозицияси // Ўзбек тили ва адабиёти. – Тошкент, 1986, № 6. – Б. 42-45.; Нурмонов А., Маҳмудов Н., Аҳмедов А., Солихўжаева С. Ўзбек тилининг мазmuniy синтаксиси. – Тошкент: Фан, 1992. – 298 б.; Xudoyberganova D. Antroposentrik tilshunoslik terminlarining izohli lug'ati. – Toshkent: Tubo nashr, 2022. – 120 b.

[136] Ҳакимов М. Ўзбек тилида матннинг прагматик тадқиқи: филол.фан.док. дисс. – Тошкент, 2001.

[137] Йигиталиева З. Тилнинг модус системаси. – Фарғона: Classic, 2021. – 140 б.

[138] Нурмонов А. Кўмакчи конструкциялар пресуппозицияси // Ўзбек тили ва адабиёти, 1986, № 6. – Б. 42.

[139] Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008. – Б. 118.

*[140] 1-table is given in appendix.

The fifth section of the second chapter is called "**Semiological semantics and category of implicitness".** Although views on the hidden meaning of linguistic units are recognized as a new direction in linguistics, in fact, the ideas on the implicit structure of language have been expressed by major linguists much earlier. B.L.Whorf in 1936 proposed terms such as "cryptotype" and "hidden category" in 1938. I.A.Baudouin de Courtenay talks about large groups of "hidden linguistic imaginations"[141]. Such ideas and views consist of the language and thought in the system of mentalinguistics, which is connected to W.Humboldt's antinomies, which consist of the interaction of language and thinking. According to the theory of antinomy, "...thinking cannot exist without language. Language, in turn, requires thinking. Both serve for each other's development. In human activity, language and thought do not exist separately from each other. This shows their inseparable unity and internal conflict, two conflicting sides of a larger whole[142]". The connection between language and thought is revealed through the linguistic materialization of thought, and the basis of linguistic expression is revealed through the content of ideas and thoughts in thinking. "In order to know the role of language in thinking activity, it is necessary not to look at the relationship between mind and language as a simple case (phenomenon). This relationship is a mutual "dialogue" of two independent events. The same "dialogue" leads to the linguisticization of mental activity, since linguistic and logical activity accompany each other and form a single process of verbal thinking. Therefore, language is one of the means that move the mind, it ensures the appearance of the simplest primary (elementary) thinking categories in the mind. Without these categories, "...separate speech structures – understanding of sentences and the activation of thought (idea) and, in this regard, knowledge cannot be imagined[143]". Thoughts and ideas in thinking are regularly present as implicit categories. The basis and essence of such categories is the product of the process of knowing and understanding the world. "A person reflects generally the signs of the elements of the objective world through his sensory organs, and the generalized image of this objective world reflected in the mind is transmitted to the listener through language codes. The listener gets information about the objective reality through the acoustic signal"[144]. Although concepts and information received through acoustic signals have a form of explicit expression using linguistic means, some of them belong to logical categories and are encoded by cognitive models of verbal means. Semantic concepts and units related to logical categories are regularly stored in human thinking. Communicants understand hidden information based on certain knowledge in this stock. Therefore, overt and hidden expression of thought occurs with the help of both grammatical categories and logical categories. Implicitness is a linguocognitive phenomenon. It exists as a special form of knowledge in language, speech and text. The initial studies on the category of implicitness belong to scientists such as O.Ducro, S.Todorova, who expressed their attitude to

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[141] See about this: Матвеева Г.Г. Основы прагмалингвистики. – Москва: Инфра-М, 2022. – С. 47.
[142] Нурмонов А. Танланган асарлар. III жилдлик. II жилд. – Тошкент: Akademnashr, 2012. – Б. 31.
[143] Сафаров Ш. Когнитив тилшунослик. – Жиззах: Сангзор, 2006. – Б. 14.
[144] Нурмонов А. Танланган асарлар. III жилдлик. I жилд. – Тошкент: Akademnashr, 2012. – Б. 324.

these issues. Research in this field was continued by scientists such as V.A.Zveginsev, K.A.Dolinin, Ye.V.Yermakova[145]. According to the linguistic-cognitive models, the phenomenon of implicitness can be divided into the following cognitive forms: 1) implicit knowledge; 2) implicit meaning; 3) implicit thoughts. Implicit knowledge is added to linguistic meaning as latent (hidden) factors, manifested through certain linguistic forms in situations related to contextual situations.

The concept of "implicit meaning" was introduced to science by L.V.Bondarko, and it is a component of interpretative thought. It is considered a semantically unmarked part of grammatical categories. Implicit knowledge in speech is automatically added to the context through linguistic observations to form implicit thoughts. Speech implicit thought and linguistic implicit meaning are mutually different[146]. The vocabulary and grammatical rules of that language are stored in the memory of the owners of a certain language and the representatives of this community. These linguistic units in thinking serve for the expression of ideas and thoughts and perform a reserve function that ensures mutual communication of communicants. In this sense, the author of the artistic text forms the content of his works with his thoughts based on the vocabulary units in this reserve.

Implicit knowledge, as a contextual phenomenon, occurs as a result of the accumulation of knowledge in thinking under the influence of the stimulus unit in the literary text. The implicit thought is also used by the author in the literary text. The author refers to implicit thoughts through certain contexts. For example:

*O'rdaliqqa gap uqdirish qiyomatdan keyin, taqsir. Lekin bu yigitda **gavrlik** siyohi yo'q. Shukur so'fi. Gapka qonib olib, quloq qoqmay "xo'b". Arzaning bir yeriga zakotchining oti tushar ekan, necha qayta so'rasa ham bilmadim, undan keyin afti basharasini uqdirib edim, tusmollab bittasini otini yozdi, chog'i. "endi keta bering, arzani o'zim topshiraman", – deydi. Javobini ham ikki kundan keyin o'zidan olar emishman...* (A.Qodiriy)

(It is a sin to talk to the middle-class after the end of the world. But this guy doesn't have any sense of fire worshipper. Satisfied with the conversation, he says "yes" without paying attention. As the zakat collector's name was somewhere, I didn't know how many times he asked again, after that, I seemed to have heard him, he took a look and wrote one of the names. "Go now, I'll submit the application myself," he says. I think I will get the answer from him in two days...) (A. Qadiri)

In the text above, the author interprets the word "gavr" with implicit knowledge. Abdulla Kodiriy uses the dictionary meaning of this word as gavr, gabr - a *fire-worshipper,* not knowing Islam, and in the context, there is no sense of gavr

[145] Ducrot O. Pressuposes et sous-entendust // Epistemologie. Langue. – 1998. P. 107-126; Тодоров Ц. Грамматика повествовательного текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С. 450-463; Звегинцев В.А. Предложение и его отношение к языку и речи. – М.: Изд-во Московского ун-та, 1976; Долинин К.А. Имплицитное содержание высказывания // Вопросы языкознание. – 1983. – № 6. – С. 37-47; Ермакова Е.В. Имплицитность в художественном тексте (на материале русскоязычной и англоязычной прозы психологического и фантастического реализма): Автореф. дисс... док. филол. наук. – Саратов, 2010.

[146] Ермакова Е.В. Имплицитность в художественном тексте (на материале русскоязычной и англоязычной прозы психологического и фантастического реализма): Автореф. дисс... док. филол.наук. – Саратов, 2010. – С. 10.

– he is not a fire worshipper. Implicit meaning is also a contextual phenomenon that is not visible in the context of the linguistic status, but is related to the feeling of that word and its lexical meaning in the process of reading the text. For example:

— *Xo'p, lafzimdan qaytmayman, mana xotirjam bo'la qol: men hozir seni bir taloq qo'ydim, qaytib kelganingdan keyin uch taloqsan! Bor, qumg'onni ko'tar!.. **Unsin dodxodan darrov yuzini berkitganicha** chiqib ketdi* (A.Qahhor).

(– Well, I won't go back on my word, don't worry: I divorced you once, after you come back, you'll be divorced three times! Go, pick up the kettle!.. Unsin immediately left the dodkho, covering her face) (A.Qahhor).

In this context, the implicit meaning based on the meaning of "nomahram" is understood through the non-verbal expression **"Unsin immediately left the dodho while covering his face".** This implicit meaning refers to an implicit thought. Implicit thought requires implicit knowledge about the nature of religious concepts.

The terms of the implicit category are explained in dictionaries belonging to different fields in the following order: "crypto..." is derived from the Greek word kryptos, which means *secret, unknown, hidden*[147]. Other dictionaries indicate that "*cryptogram*" is used in the sense of a letter or written text with secret symbols or signs. Therefore, the term "cryptotype" related to B.L.Whorf's concept of hidden grammar can be interpreted as follows based on the above etymological analysis. The first part of the term "*cryptotype*" is derived from the Greek word "kryptos", which means secret, and the second part of the term "type" is a hidden type of thoughts or the concept of an idea that gives the essence of the main idea characteristic of human thinking.

Although I.A. Baudouin de Courtenay's views on implicit categories are called a large group of "hidden linguistic imaginations", G.G. Matveyeva says that "...in fact, the word is about external formal signs. For example, in German, the grammatical gender category is defined for articles, and the tense category is defined for the performance of an action, and the paradigms of inflection and type are defined for external formal indicators. It should be noted that there are no signs of hidden meaning in them. General grammatical categories do not always serve to express these signs"[148]. In Chinese, the function of grammatical categories is realized through intonation based on four tones[149]. Therefore, the formation of overt and hidden meaningful structures related to the content of the text is determined in relation to the tone. Hidden linguistic ideas are implicit thoughts expressed by the content of speech or text, and they can be called implicit ideas based on "hidden linguistic ideas" in the language of Baudouin de Courtenay. Such implicit thoughts, which are part of the content of the text, are perceived as a product of the speech communication process. Most of the perceived thoughts are located in the general store of knowledge of communication participants. That is why the nature of implicit thoughts is determined on the basis of cognitive

[147] Словарь иностранних слов. – М.: Рус. яз., 1988. – С. 268.
[148] Матвеева Г.Г. Основы прагмалингвистики. – М.: Инфра-М, 2022. – С. 47.
[149] Ҳидоятова Ш., Каримов А., Аминов Э. Хитой тили грамматикаси (Фонетик ва иероглифик ёзув). – Тошкент: Фан ва технология, 2004. – Б. 14.

mechanisms in relation to the general store of knowledge. Mutual differentiation of such opinions occurs at the expense of contextual structure, speech situation and other external factors.

The third chapter of the dissertation is called **"Literary text and the theory subtext"**. In the first section of this chapter, the research on the essence of meaning is discussed. In the language, each element has its own function, scope of meaning and laws of connection with other elements. These regularities are manifested in the text through lexical-linguistic means, syntactic-stylistic unity based on a certain aim of the author. In literary texts, the author's personal attitude to the events of existence is sometimes expressed in a hidden way, that is, in the form of an implication, without being openly stated. According to M.Khakimov, the term "subtext" in Uzbek linguistics is 'an inner hidden meaning under the text that cannot be openly expressed by the speech participants; it is interpreted as a sentence within a sentence that is made public by means of a proposition"[150]. Russian and Polish "podtekst" variant of "text within a text", English "implied meaning" variant is "implied thought", German "subtext" form is "thought between text", French "non-dit" variant denotes "unspoken thought", and the Italian form "senso nascocto" means "hidden thought" [151]. And D.Khudoyberganova uses the term "judgment within a sentence" in relation to this phenomenon in her terminological dictionary of the field. In relation to the phenomenon of subtext, such a name seems to be correct in a certain sense. That is, in the context of a thought within a thought or a non-verbally expressed thought, the word judgment seems to be logically justified. However, in the literature on pragmalinguistics, this phenomenon was called the term subtext long ago, and in our opinion, this term was accepted by the scientific community.

L.A.Golyakova, in her commentary on the phenomenon of meaning, unlike other scientists, considers the phenomenon as "...an important component of the semantic structure of an artistic work" [152]. The subtext, as a form of poetic expression, is a phenomenon that shows the author's unique individual and stylistic skills.The substantive integrity, aesthetic appeal, ideological sharpness, and stylistic uniqueness of any text, which is an example of artistic creation, is reflected in its substantive content. For a long time, most researchers recognized the meaning perceived by the reader as an aesthetic and meaningful whole. Such views were highlighted in the works of such linguists as G.V.Kolshansky, V.A.Kuharenko, N.A.Kupina, I.V.Arnold, I.R.Galperin, V.V.Odinsov[153].

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[150] Xudoyberganova D. Antroposentrik tilshunoslik terminlarining izohli lug'ati. – Toshkent: Tubo nashr, 2022 – Б. 90.

[151] Поэтика: словарь актуальных терминов и понятий// https://studylib.ru/doc/2228662/poe-tika.-slovar._-aktual._nyh-terminov-i-ponyatij.-2008 (data of reference: 15.06.2023).

[152] Голякова Л. А. Онтология подтекста и его объективация в художественном произведении: Дисс. … д-ра филол. наук. – Пермь, 2006. – С. 8.

[153] Колшанский Г. В. О природе контекста // Вопросы языкознания. – 1959. – № 4. – С. 47-49.; Кухаренко В.А. Интерпретация текста. – Л.: Просвещение, 1979, Интерпретация текста. – М.: Просвещение, 1988; Купина Н.А. Структурно-смысловой анализ художественного произведения. – Свердловск: Изд-во Урал. ун-та, 1981; Арнольд И. В. Импликация как прием построения текста и предмет филологического изучения // Вопросы языкознания. – 1982. – № 4. – С. 83-91.; Гальперин И.Р. Текст как объект лингвистического исследования. – М.: КомКнига, 2007; Одинцов В. В. Стилистика текста. – М.: ЛИБРОКОМ, 2010.

In spite of it, the typological and functional features of the subtext in linguistics have not been studied yet.

The second section of the third chapter is called "**Subtext and accuracy in the literary text**." This section analyzes the exactness of the implications. In the process of reading a literary text, the reader carefully follows the plot and content of the work, fully understands the description of the events given by the creator, understands the content of the work, and understands the overt and hidden ideas given in the text. Of course, such a process takes place on the basis of mutual understanding between the author and the reader. Such a process, which is related to a deep mutual understanding between the addresser and the addressee, is called exactness (adequacy) in linguistics. In the work "Scorpio from the altar" the thoughts unknown to the others and the advice precious to Anvar are expressed by the subtext. The content of the text: *Qiziq, "boqiy so'zni Shayxi Sa'diydan o'qursiz, deb xatni muxtasar qildim...» Bu jumla bilan nima demakchi? — Bu ham kinoya, — dedi Anvar, — **bundan so'ng menim to'g'rimda o'ylamay, bo'sh vaqtingizni Shayxi Sa'diy o'qub kechiringiz, demakchi bo'lsa kerak**. ...* (Interesting, I have brought the letter so that you will read the eternal word from Sheikh Saadi..." What does this sentence mean? "This is also ironic," said Anvar, "then don't think about me and spend your free time with Sheikh Saadi." ...) According to the content of this passage, Anvar misperceives the content of the text of the letter. As the proposition given by Anvar through the text is understood, the meaning hidden in this content is not associated with it. Misinterpreting the content of the text is an inadequate association. Rano, who is no less than Anvar in terms of friendship loyalty, emphasizes that he will read the rest of his thoughts from the second letter in the book of Sheikh Saadi. This shows the unique skill of the writer. The author makes good use of the method of metonymic meaning transfer while conveying his ideas through subtext: "... *you read the eternal word from Shaykh Sa'di*" through the sentence, Shaykh Said hid it between the pages of book.

The content structure of the text is perfected with implicative thoughts. However, while the author expresses some of his hidden thoughts to the reader in an implicative form, he does not explain all of them to the listener. For example,

Anvar could not finish his speech, Makhdum appeared at the door of the hotel:

Anvar so'zini tugata olmadi, mehmonxona eshigida maxdum ko'rindi:

– Ichkariga kir, Ra'no, bevaqt bu yerda nima qilib o'ltiribsan?!

Anvarning vujudi g'izz etib ketdi; qarshisida boyagicha o'tirgan Ra'noga "tur, jo'na" degan kabi ishorat qildi, lekin Ra'no qimirlamadi. Maxdum boshqa so'z aytmay, dahlizdan orqasiga qaytdi.

Anvar juda ham og'ir tortgan edi. Haqiqatan ham Maxdumning bu harakati aqlsizcha, ahmoqlarcha edi. Anvarga og'ir kelishini o'ylamay bu "buyruq" bilan Ra'noning kundalik odatini ma'n qilar ekan, har qachon o'z vaqtida o'ltirgan Ra'no go'yo bugun "bevaqt" o'ltirar edi. Bundan boshqa, Anvarga uchrashmay

namoyishkor chiqib ketishi qandaydir yana bir ma'noni anglatgandek ham bo'lar edi. (A.Qodiriy)

(– Come in, Rano, what are you doing here?

Anwar's body trembled; He gestured to Rano, who was sitting in front of him, as if to get up, go, but Rano did not move. Makhdum went back down the hall without saying another word.

It was difficult to Anvar to accept it. Makhdum's action was really stupid. Rano, who had always killed on time, seemed to be killing "untimely" today, as he forbade Rano's daily habit with this "order" without thinking that it would be difficult for Anvar. Apart from that, the fact that the she left without meeting Anvar would seem to have some other meaning) (A.Qadiri).

In this context, the word *non-mahram* is used in an implicit sense. Without this lexical meaning, a command-based proposition does not occur. Salih Makhdum: "Come in, Rano, why are you killing me here?!" through the sentence, he emphasizes the word *nomahram* in the proposition. The connotations that the author wants to convey appear on the basis of implicit meaning, understanding, knowledge and thoughts.

The third section of the third chapter is called "**Subtext and Implicative Paradigm in Literary Text**". Thoughts that the author wants to express in a literary text and are hidden at his will can also be revealed after a few pages. In particular, Said Akhmed begins the thought with the subtext. You will be surprised why opinions are given about the communication process between Effendi and the devil and its details. Efendi thinks that he should give the devil a task to keep him busy, and he plucks a single fiber from the black cap on his head and gives it to the devil, and it is very crooked and twisted. He emphasizes that he is still not able to fulfill the task given to him. Through this proposition, Said Akhmed argued that the works are far from artistic, cannot be corrected, cannot be brought to the age, this cannot be explained to the authors of the work, their literary ability has not yet been formed, they cannot imagine the concept of artistry, and they themselves are a thousand, he emphasizes that they have literary competence within the quotation marks, which cannot be attributed to the author. The answer to the above meaning is reflected in the figurative expression of the young man whose "work" is being discussed, his beard has fallen to his chest, he is leaning on his crook, and he is still trying like a devil to become a writer.

Linguists such as L.Y.Ginzburg [154], I.Y.Mostovskaya, A.F.Losev, L.A.Novikov have made special mention of the use of the term in poetic texts and its features. It is characteristic of the author to integrate the thoughts expressed through poetic verses into the content of meaningful level units, to make them implicit to the extent that the reader can perceive them, even if some thoughts cannot be openly expressed in a propositional structure, to express and poeticize

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[154] Гинзбург Л.Я. О лирике. – М.: Интрада, 1997; Мостовская И.Ю. Существует ли подтекст в лирическом стихотворении? // Интерпретация художественного текста в языковом вузе: Межвуз. сб. науч. тр. – Л., 1981. – С. 48-56; Лосев А.Ф. Проблема символа в связи с близкими к нему литературоведческими категориями // Известия АН СССР, серия литературы и языка. – 1970. – Т. XXIX. – № 5. – С. 385; Новиков Л. А. Художественный текст и его анализ. – М.: Едиториал УРСС, 2003. – С. 20.

other subtle thoughts at the bottom of the meaningful level defines poetic skills. Erkin Vahidov implies the idea that if you want to heal your heart, stay away from bad words, avoid saying bad words, if you can't find good words, at least be deaf and dumb. Shavkat Rahman has a similar opinion.

Ko'zingni yum, quloqni berkit — kunduzdan-da yorug'dir yo'ling.
Bir kun kelib alqar-u seni yuksaklarga ko'tarar ko'rlik (Sh.Rahmon).

(close your eyes
close your ears
Your path is brighter than day.
One day he will meet you
blindness to the heights) (Sh. Rahman).

Close your eyes is equal to blindness, *and close your ears* is equal to deafness, and through such positive thoughts, the author encourages not to hear or see unpleasant events happening in the outside world. Poetic texts can be interpreted as desired by the addressees. It is related to their common knowledge funds. L.A. Novikov stated that "...any text has its own meaning. However, the basis of their expression and formation, roots and means of expression differ according to genre, style and other characteristics. As in any artistic text, in the lyrical text "...the transformation of perception of readers and researchers changes over the years. The individuality of the researcher and the reader, the different social and cultural conditions formed in their thinking over the years are the basis of the transformation of perception"[155]. Perceptual transformation of poetic texts serves to express both the proposition in the content structure and the reference to the meaning. The proposition and the meaning expressed through it are understood in a parallel way. The upper and lower content level and the thoughts in both structures have both explicit and implicit value.

The fourth section of the chapter is called "**Implications of the literary text**". Regarding this issue, many linguists believe that: "...subtext is a form of expression specific to artistic text only"[156]. D.V.Zatonsky, Ye.V.Yermakova[157] is a term characteristic of an artistic style, N.Fateyeva, L.V.Kaida, V.V.Shapoval, A.A.Barisheva[158] are a term characteristic of a publicistic style, O.V.Zamorina[159]

[155] Новиков Л. А. Художественный текст и его анализ. – М.: Едиториал УРСС, 2003. – С. 20.

[156] Затонский Д. В. Художественные ориентиры XX века. – М.: Сов. писатель, 1988. – С.52.

[157] Затонский Д.В. Художественные ориентиры XX века. – М.: Сов. писатель, 1988; Ермакова Е.В. Имплицитность в художественном тексте (на материале русскоязычной и англоязычной прозы психологического и фантастического реализма). – Саратов: Изд-во Сарат. ун-та, 2010.

[158] Кайда Л.Г. Стилистика текста: от теории композиции – к декодированию. – М.: Флинта, 2005; Шаповал В.В. Имидж автора в публицистике: (роль сленговых и иных заимствований, маркированных как "чужое слово") // Philology: русский филологический портал. – Режим доступа: http://www.philology.ru/marginalia/shapoval20.htm#1 (murojaat sanasi 20.09.23); Барышева А.А. Имплицитность как свойство публицистического текста (на материале языка газеты): дис. … канд. филол. наук. – Уфа, 2016а. URL: http://www.bashedu.ru/ sites/default/files/dissovets_files/disrab/dissertaciya_baryshevoy_ a.i..pdf, Имплицитность как свойство публицистического текста (на материале языка газеты): Автореф. дисс. … канд. филол. наук. – Уфа, 2016, Имплицитность как свойство языковых единиц и категорий // Филологические науки. Вопросы теории и практики. – 2014. – № 4 (34). – С. 38-40.

[159] Заморина О.В. Восприятие подтекста речевого произведения: на примере научных текстов: Автореф. дисс. … канд. психол. наук. – Пермь, 2005.

is a term in a scientific text, A.A. Brudniy, T.V. Aliyeva[160] think about the implicitness of the speech style. And scientists such as T.I.Silman, V.A.Kukharenko, L.A. Golyakova, V.P. Belyanin[161], the artistic text is one of the most convenient genres for implicit thoughts. They say that expressing the structure in an artistic style forms the category of implicitness. Thoughts, like texts, are created in a way that belongs to one or another type of speech.

Artistic "...publicistics is also a method characterized by the partial presence of meaning. The meaning used in such texts has a form of expression unique to this style. The view that it is a special form of meaning known as "intermediate meaning" (сквозной подтекст"[162]), formed by means of specific means of subtext[163], also gives the conclusion that thoughts are implicit in this style. For example, Azod Sharafiddinov expresses the following implicit thoughts in his publicistic article entitled "The language is a stair to the knowledge": *«ha endi, bu kishi ham ko'pgina tilchilarning bittasi-da, nima karomat ko'rsatardi» deb bepisandroq kutib oldik.* ("*Yes, this person is one of many linguists, what a gift he showed.*")

The fourth chapter of the dissertation is called **"Events related to the lower content level of the literary text".** The first section of this chapter is called **"Implicative-semantic level of literary text".** It is known that the conceptual world picture forms the linguistic world picture with the expression of linguistic means. The linguist Sh. Safarov also gives his relevant opinions on this matter. In particular, "...the inner structure should be interpreted as a conceptual process, that is, a being - an object, a phenomenon that occurs during the perception of events and their conscious digestion. In order for the unit - concept created in this process to become a real unit of meaning, it needs a linguistic shell, only the concept dressed in a linguistic "clothing" becomes a means of linguistic activity. Certain content has the quality of an expressive sign.

Therefore, it is better to accept meaning or semantics as a linguocognitive phenomenon[164]. Based on this view, it is possible to conclude that thought is a phenomenon specific to thinking, and meaning is a phenomenon specific to language. The theories about the unity of language and thought and their coherence, that one cannot exist without the other, form the essence of the linguocognitive direction. The ideas or thoughts formed in the thinking of the author of the artistic text or artistic speech are materialized with the help of linguistic means. The text is

[160] Брудный А. А. Подтекст и элементы внетекстовых знаковых структур // Смысловое восприятие речевого сообщения (в условиях массовой коммуникации). – М., 1976. – С. 152-158; Алиева Т.В. Имплицитные языковые средства, участвующие в формировании концептуальной оппозиции "свой – чужой" в политическом дискурсе англоязычной прессы // Вестн. Москов. гос. областного ун-та. Сер.: Лингвистика. – 2010. – № 1. – С. 86-89.

[161] Сильман Т.И. Подтекст – это глубина текста // Вопросы литературы. – 1969. – № 1. – С. 89-102, Подтекст как лингвистическое явление // Научные доклады высшей школы. Филологические науки. – 1969. – № 1. – С. 84-90; Кухаренко В.А. Интерпретация текста. – Л.: Просвещение, 1979; Голякова Л.А. Онтология подтекста и его объективация в художественном произведении: Дисс. … д-ра филол. наук. – Пермь, 2006; Белянин В.П. Психолингвистика. – М.:Флинта, 2016.

[162] Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 40.

[163] Кайда Л. Г. Эффективность публицистического текста. – М.: Изд-во МГУ, 1989. – С. 44.

[164] Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008. – Б. 30.

a form of expression of thought, and its content consists of ideas and thoughts, and content is formed as a result of the linguistic materialization of thoughts. Although this meaningful structure is visible as a whole, in fact, any text, especially in an artistic text, consists of its own overt and hidden parts. Therefore, the semantic structure of the text is distinguished by the diversity of the expression of thoughts. This is also shown by the study of semantic-syntactic phenomena studied under the names of "hidden grammatical categories" and "implicit expressions" [165]. As correctly stated by N. Mahmudov, these phenomena called "hidden grammatical categories" and "implicit expressions" are recognized as the actual issues of pragmalinguistic research related to anthropocentric linguistics of the next period. Implicative-semantic level specific to the artistic text includes phenomena such as **implication, sub-knowledge or presupposition, implication, inference** and **allusion.**

The next section of the chapter is titled "**The role of presupposition in the paradigm of implicitness".** It is impossible to explain all the ideas belonging to the semantic structure of the text and manifested by the characteristic of hidden expression as the same type of phenomena. One of such events is presupposition, which is also considered one of the types of implicit expression. This phenomenon is "considered in special scientific literature as one of the special manifestations of inference... besides the German logician G.Frege said hundreds of years ago that presupposition is related to implicit judgment"[166].

Since the means of expression of the phenomenon of presupposition that complicates the structure of a sentence or text are linguistic means, it is studied from the point of view of linguistics and from the point of view of logics, since its content is based on logical categories. The term presupposition comes from the Latin "prae" - previous and "supposition" - assumption (presumption) and is interpreted as a phenomenon related to linguistic semantics [167]. In scientific literature on the issues of presupposition, it is explained as a "general fund of knowledge", "a set of prior knowledge". As a form of the theory of implicit expression, it was studied in one way or another in the works of scientists such as G.Frege, P.F.Stroson, N.D.Arutyunova, V.G.Zveginsev, R.I.Pavilyonis, A.S.Didenko, G.V.Kolshansky[168].

N. Mahmudov asserts "...for speech communication to be carried out correctly and realistically, communicators should be familiar with certain facts before the

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[165] See about this: Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти, 1986. – № 6. – Б.28.

[166] Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008. .–Б. 113-114.

[167] Лингвистический энциклопедический словарь. – М.: Сов.энцик., 1990. – С. 396.

[168] Фреге Г. Смысл и денотат. // Семиотика и информатика. – М., № 8, 1977; Стросон П. Идентифицирующая референция и истинностное значение. // Новое в зарубежной лингвистике. – М., № XIII, 1982. Арутюнова Н.Д. Лингвистические проблемы референции. // Новое в зарубежной лингвистике. – М., № XIII, 1982, Понятие пресуппозиции в лингвистике // Известия АН СССР. Серия литературы и языка. – М.: Изд-во АН СССР, 1973. – Т. XXXII. Вып. 1. – С. 84-89; Звегинцев В.А. Предложение и его отношение к языку и речи. – М.: Изд-во Московского Ун-та, 1976; Павилёнис РИ. Проблема смысла современный логико – философский анализ языка. – М. Мысль 1983; Диденко А.С. Синтактика, семантика и прагматика каузальных, инкаузальных, пропорциональных и компаративных структур: (опыт пресуппозиций, позиций и постсуппозиций). – Краснодар, 2007; Колшанский Г.В. Коммуникативная функция и структура языка. – М.: Наука, 1984.

moment of speech, and should have certain knowledge and awareness of the general situation. These facts and knowledge are summarized in linguistics under the name of presupposition"[169]. Being familiar with specific facts and being aware of knowledge related to the general situation indicates the existence of implicit meaning, thought and knowledge in the thinking of communicants. Without these, it is impossible to understand the implicative content structure. Analyzing the content of the sentence on the basis of logical categories, separating the information that is not directly visible in the content is considered a phenomenon related to logic. Indeed, the logical basis of thought is formed on the basis of a propositional structure. Considering presupposition as a logical and semantic concept and naming its research direction as syntactic is based on the principles of determining the relationship between a sign and a sign. In this sense, in his views on presupposition, A.Nurmonov shows that "a sign arising from a judgment" is a logical presupposition, and "an implicit proposition understood from a sentence" is a linguistic presupposition. If the means of presupposition expression in the propositional structure of the sentence or text based on explication are unfamiliar to the communicants, it is excluded from the form of implication. The author of the literary text is forced to express his opinion openly. That is: "...if it is necessary to formally describe all the presuppositions of a certain sentence, then the volume of the text will increase by itself. This is necessarily done when the listener is not familiar with the topic of the speech, that is, the presuppositions related to the same speech are explicitly described one after the other. For example: *you are younger and lighter than me. Get up. The window on the left hand side of the room is open. It's cold outside, cold is coming in through the window. Please go and close this window*"[170].

The third section of the chapter is called "**Linguistic indicator and experimental analysis".** In the content structure of a sentence or text, a presuppositional message is expressed using linguistic indicators. Linguistic indicators are performed by prosodic, lexical and grammatical tools. Linguistic indicators that serve to express the presuppositional content structure in a sentence or text are explained more clearly with the help of special experimental analysis. This can be seen through the experimental analysis of the melodic, intensive and temporal elements of the prosodic system.

If a linguistic indicator performing the function of presupposition in a sentence or text is defined in relation to a propositional structure, it is considered a linguistic presupposition related to a dictum, if the linguistic indicator is defined in relation to the modal structure of the sentence, it is a pragmatic presupposition related to the mode, if the linguistic indicator is defined in relation to the message expressed in the text, it is a communicative presupposition related to nominative units.

If the linguistic indicator used to express the phenomenon of presupposition belongs to the propositional structure of a sentence or text, it is distinguished as a

[169] Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти. – Тошкент, 1986, – № 6. – Б. 29.
[170] Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти. – Тошкент, 1986. – № 6. – Б. 31.

structure that expresses the content of an additional message relative to the main message in the sentence. For example, *"Qumri bo'lsa, sizdan faqat salarkaning hidi keladi, derdi"(Kumri would say, that I smell only of a solar oil).* In the expression (Sh.Boshbekov "Iron woman"), only the predicate belongs to the propositional structure of the sentence, and it performs the function of a linguistic indicator. This word, as a burden of identification, expresses the additional meaning that this person does not smell anything other than solar oil. The content of this sentence clearly indicates that there is no smell other than solar oil. The experimental study of this sentence also shows the deictic function of the word expressing an additional message in the melodic movement of interaction. The melody is the basis for the expressive tone, which conveys a message with no other pleasant flavor (see diagram 1). The content of the proposition "you smell only of solar oil" based on the content of the tree expresses the additional content, such as no other scent, through its content alone. The content of the message, which is loaded in addition to the content of the proposition in the sentence, is determined only by the logical emphasis on the word (see diagram 2).

"Qumri bo'lsa, sizdan faqat salarkaning hidi keladi, derdi"(Kumri would say that I amell only of a solar oil). In the diagram of the intensive movement of the sentence, the logically stressed part is only the loading, and its acoustic volume is 81.9 db. We know that the logically stressed part of the sentence forms a logical presupposition based on the existing proposition. In the above sentence, the logical emphasis is only on the word, by emphasizing it, it is a reference to the smell of solar oil. This refers to information contradicting the smell of solar oil (see diagram 2).

The fourth section of the chapter entitled **"Implicit Knowledge: Presupposition and Subtext"** discusses the difference between implication and presupposition based on implicit knowledge. The phenomena of presupposition and implication are common in that they belong to the category of implicitness. Nevertheless, they are interpreted as a phenomenon in some scientific literature[171]. However, meaning is additional information expressed in the text, which does not belong to the level of presupposition. Presuppositions are the knowledge used for the correct understanding of ideas. This knowledge is of different types and have different levels of implicitness. The degree of implicitness of prior knowledge serves to determine the concept and type of presupposition. The subtext is considered one of the phenomena belonging to the implicative content structure. Thoughts based on meaning also have a non-verbal essence due to the common knowledge base of the communication participants and their prior knowledge. They serve to reflect the text material as an image of the subject, thoughts expressing the author's individuality.

In the literary text, the implicit knowledge characteristic of the author's thinking finds its expression. Implicit knowledge includes such things as presupposition, implication, allusion and inference, which participate in the content

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[171] Шокирова Х. Тилнинг лингвосемиотик структураси: Филол. фан. док. (DSc) дисс... автореф. – Фарғона, 2022.

structure of the text as intertextual units. They appear in the literary text as a fund of knowledge accumulated in the artistic thinking of the author. In the creative process, the author of the work integrates the implicit thoughts characteristic of thinking into a meaningful structure. Characteristic of the author's thinking "...due to the closeness of general knowledge about the external world in almost all nations, other implicative units such as presupposition can be evaluated as a universal category, but the diversity of knowledge such as cultures, historical conditions, customs, living conditions shows that presupposition is a relative universal category"[172]. Y.M.Lotman connects this with the artistic text and calls it "... the expression of thoughts related to various fields in the artistic text as a condensation function of cultural memory"[173]. The condensation function of the implicative unit in the literary text, based on cultural memory and traditions, can be seen in the following passage:

> ***Zaynab bilan Sobirni maqtab,***
> ***Va ikkovni bir-birga atab,***
> ***Dasturxonda sindirdilar non,***
> ***Va fotiha ko'tarib shu on,***
> *Tarqaldilar...* (H.Olimjon)
> (Praising Zainab and Sabir,
> And throwing the two together,
> They broke bread in pices on the table,
> And this moment with blessing
> They spread...) (H.Olimjon)

The expression ***Dasturxonda sindirdilar non*** "broken bread on the table" as a linguistic indicator specific to the traditions of that time is performing the function of a condensation function based on cultural memory and traditions. These are, of course, one of the implicit knowledge of the author and form a meaningful structure based on allusion in the artistic text.

The next section of the chapter is called "**Alluse and inference are the main units of the lower content level**". In the process of forming the content of the text, the author describes each idea with both explicative and implicative methods of expression. In this case, he refers to some allusive events, precedent units, hiding behind the text the ideas expressed by the implicative form. For example, *...o'zbeklar o'rtasida ham oilaning tez buzilib ketilish hollari... Erkaklar va ayollar orasidagi ibodan to'qilgan pardaning haddan ziyod ko'tarilib ketgani emasmikin... Nazarimda, ayollar erkaklar bilan har jihatdan teng bo'lmog'i kerak degan aqidani avval G'arb ayollari, ulardan keyin Sharq ayollari butunlay bir tomonlama tushundilar, shekilli. Ular erkaklarga o'xshab shim kiya boshladilar, erkaklardek cheka boshladilar va hatto og'izlarini peshtaham qilib so'kina boshladilar...*

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[172] Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти. – Тошкент, 1986. – № 6. – Б. 31.

[173] Лотман Ю.М. Внутри мыслящих миров: человек – текст – семиосфера – история. – М.: Яз. рус. культуры, 1999. – С. 21.

Yo'q, men "falonchining qizi falonchining o'g'lidan bir hovuch mayiz olib turganini o'z ko'zim bilan ko'rdim" demoqchi emasman. (O.Sharafiddinov)

(...among the Uzbeks, cases of rapid family breakdown... Isn't the veil woven between men and women raised too much... In my opinion, women should be equal to men in all respects. It seems that Western women first, and then Eastern women understood the belief that it is necessary. They started wearing trousers like men, smoking like men and even cursing with their mouths open...

No, I don't want to say, "I saw with my own eyes that so-and-so's daughter took a handful of raisins from so-and-so's son") (O.Sharafiddinov).

In this place, the author expresses his position on the issue of equal rights ...not taking into account the fact that "the man of the nightingale should sing" in some issues, but the women themselves are singing. This is the mode of the author regarding the phenomena of existence, and he explains the essence of his views with an allusion based on A.Qahhor's story "The Woman Who Didn't Eat Raisins".

Inference is also a set of implicit knowledge that is not explicitly expressed and is concluded based on the general content of the text and the thoughts intended by the author, which serves to ensure the content integrity of the text. Inference is one of the important components of the thoughts that make up the content of the text. The professor A. Mamajonov states, "...proverbs and aphorisms are a huge treasure for artistic wordsmiths and speakers, as a result of their use, the thought becomes very impressive and sharp, decorative and colorful, and full of content will be achieved" [174]. The structure of thoughts included in the inference will have a philosophical character in a different way from others. Inference is also distinguished as a phenomenon related to the content structure of the text, which also has the characteristic of implicitness characteristic of the lower content level. Inference, like other implicit units, includes part of the thoughts based on the general fund of knowledge in the author's thinking. It also creates a unique meaningful structure through these thoughts. Such inferential thoughts serve to improve the general content of the text and at the same time help to identify the categories specific to the text.

The following comments of Professor D. Kuronov are noteworthy for their explanation of the concept of text inference: "...breathing is characteristic of a human being, so why not. When I entered an office on some business, I came across a young boss reprimanding a man of his father's age in the corridor: it is the rule to think about others, on the contrary, their presence gives additional pleasure, the limp head is bowed, no, it seems more and more it seemed to sink into his chest... like he was being drugged. Aesop's fable came to my mind: "The wolf was passing by the house, and the goat walking on the roof scolded him. The wolf looked at him and said: "Don't be rude, brother, it's not you who's cursing me, but where you're standing!" On the surface, this piece of text consists of a simple dialogue between a wolf and a goat, which is explicitly expressed using linguistic

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[174] Мамажонов А., Ҳайдаров Д. Мақолларда яширинган маънолар. // ФДУ хабарлар. – Фарғона, 2001 – Б. 173.

means. An implicit inference event is formally equivalent to a proposition. However, it is expressed in terms of implicit thoughts.

CONCLUSION

1. In the system of text linguistics, it is desirable to determine the hierarchy of the text category, to determine the characteristics of active functionalization specific to linguistic and non-linguistic units, to include the categories of explicitness and implicitness in the class of paradigms related to the substantive and formal structure of the text.

2. The connection between language and thinking is revealed through the linguistic materialization of thought, and the basis of linguistic expression is revealed through the content of ideas and thoughts in thinking. The expression of thoughts, which are the product of thinking, is manifested through linguistic means in an explicit and implicit form. The essence of the elements of the linguistic system, which has a material form, is related to human thinking in connection with the thinking process.

3. The common and distinguishing features between primary, secondary modeling systems based on understanding and realizing the world serve as a basis for theories about linguistic and artistic categories. In the imagination of the author of the text, the image of the world and the elements of existence is embodied, expressed through artistic language and forms a ternary modeled linguistic system. These categories are created at the expense of the artist's ability to use language tools belonging to a particular nation.

4. As long as the language of a definite nation and community is kept in its mind, it accumulates over the years and centuries and becomes perfect with both denotative and connotative features. The means of expression of the language of the artistic work written by the creator serve to increase the poetic value of a specific language and make it richer. As a result of the writer's artistic thinking, the elements of the linguistic system, reworked and newly appeared, become the spiritual and cultural property of the people with their linguo-aesthetic, linguopoetic functions.

5. Semantics is not only characteristic of the lexical system of the language from the point of view of the theory of language, but according to the paradigm of the speech theory, the transition of all linguistic level units from the inactive layer to the real and active layer and from the denotative meaning to the connotation, from the literal meaning to the occasional meaning affects the content of contextual units. All terminological units belonging to the semantic system help the communicators to correctly understand not only the meaning, but also the signs related to the notion, idea, concept and content.

6. The hidden grammatical categories of a sentence or text play an important role in the perfection of the general content structure. Cognitive mechanisms related to the system of hidden grammatical categories serve for the expression of overt or hidden content in any language. As a result, the implicit units in the system of hidden grammatical categories are transferred to the explicated linguistic

system. In the process of communication, the hidden parts of the thought are explicated by linguistic means. On the contrary, hidden thoughts belonging to implicit categories are implied in the linguistic system through the common knowledge fund of communicants. Therefore, in the process of communication, there is a need for the interpretation of explicative and implicative thoughts about the general content of the text.

7. The content of the artistic text is classified according to the features of the form of expression into higher and lower content levels. At the higher content level, thoughts are openly expressed, and at the lower content level, they are expressed hiddenly. Materials related to the higher level of the content structure of the text are expressed through verbal means. They form the main content of a sentence or text and are separated as a propositional structure. The hidden ideas related to the content level of the text are manifested through implicative-presuppositional structures. They form part of the general content as implicit thoughts.

8. Any language in the world can be imagined as a whole system. It is important for semiological semantics to understand how to express an idea, choose a form for the expression of an idea, which of the existing ideas it represents, what it gives to the content structure. In the poetic syntax, the empty spaces of semiological semantics are filled by thoughts that are the product of artistic thinking. They are perfected with the internal and external expression models of the language. Such paradigms are characteristic of both speech and text. Their essence emerges on the basis of the methodological functional types and norms of speech.

9. Phenomena related to the implicative-semantic level of the literary text are distinguished such as presupposition, meaning, inference, allusion. They are phenomena related to the lower content level of the text, and attract the attention of linguists as content elements that are not directly expressed in the formal structure of a sentence or text, but always participate in its semantic construction in one way or another. But not all such semantic elements are the same phenomenon according to their character.

10. There are implicative-semantic units in the content of a sentence or text, which are associated through cognitive-pragmatic mechanisms based on the dichotomy of language and speech. That is why the events related to the system of implicative units differ from each other. The concepts of implication and implicability are explained by hiding thoughts behind the text or imposing them on some linguistic indicators from a cognitive and pragmatic point of view. It occurs on the basis of the common knowledge base of communicants as a phenomenon related to a certain part of the thought. Therefore, the events of implication and implicicity are determined by the common knowledge base of the communicators with the help of the text content and its linguistic indicators. Subtext differs from other implicative content structures as a separate part that belongs to the general content of the text.

11. In linguistics, it is necessary to distinguish the category of presupposition and evaluate it as a special type of semantic implication. Without implicit

knowledge, it is impossible to understand not only the hidden content structures, but also the proposition expressed openly through verbal means. The content of any text is based on propositional and presuppositional, explicative and implicative ideas. Therefore, understanding the content of the text depends on the implicit knowledge of the communication participants. The phenomenon of presupposition refers to the semantic structure of a sentence or text, which serves to make the content of the text perfect. Presuppositional messages are also reflected in the content of the text as implicative thoughts.

12. Linguistic presupposition is studied in the communicative aspect of language, as opposed to the propositional, modal structure of the text. The knowledge of the elements of existence of the communication participants, which serves for the correct understanding of a certain sentence or text, has an implicit status as a conceptual picture of the world. This proves that the phenomenon of presupposition, considered a part of the content structure of the text, belongs to the category of implicitness.

13. The content of linguo-esthetic researches has been recently forming as the branch related to the semiological structure. It is necessary to understand the overt and hidden expressed thoughts in poetic verses, to analyze their pragmatic features, to study the analysis of hidden thoughts based on intonation and tone based on the principles of the ternary linguistic system, such as semantics, syntactics and pragmatics. This serves as a basis for creating a theory of syntactic poetics, which can include the rules of semiological structure in Uzbek linguistics.

14. Communication is based on the knowledge accumulated over the years in human thinking as a result of understanding existence. Only a part of the information based on existing understanding, knowledge, imagination and views is manifested through linguistic and non-linguistic means. The rest of them are stored in the human mind as large messages. They are considered a common fund of knowledge and form a linguo-cognitive coding system for the exchange of ideas between communicators. The main part of human thinking is the analysis and study of thoughts that have not been materialized linguistically based on the evidence of real speech, which is the basis for the hermeneutic analysis of the paradigm of language and speech.

ГАЗИЕВА МАФТУНА МУХАММАДОВНА

ИМПЛИКАТИВНО-ПРАГМАТИЧЕСКАЯ ХАРАКТЕРИСТИКА ХУДОЖЕСТВЕННОГО ТЕКСТА

10.00.11 – Теория языка. Прикладная и компьютерная лингвистика

**АВТОРЕФЕРАТ
диссертации доктора ФИЛОЛОГИЧЕСКИХ наук (DSc)**

Фергана – 2024

Тема диссертации доктора наук (DSc) зарегистрирована в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан за № B2023.4.DSc/Fil.740.

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Автореферат диссертации на трёх языках (узбекский, английский, русский (резюме)) размещен на веб-странице Ферганского государственного университета по адресу: www.fdu.uz и в Информационно-образовательном портале «Ziyonet» www.ziyonet.uz.

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Защита диссертации состоится "29" апрел 2024 года в 10:00 часов на заседании Научного совета DSc.03/30.12.2019.Fil.05.02 при Ферганском государственном университете по адресу: 100151, г. Фергана, улица Б.Маргиноний, 105. Тел.: (99873) 244-66-02; факс: 99873) 244-44-01; e-mail: info@fdu.uz

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирована под № 740) Адрес: 100151, г. Фергана, улица Мураббийлар, 19. Тел.: (99873) 244-71-28

Автореферат диссертации разослан "16" апрел 2024 года.
(протокол рассылки № 5 от "16" апрел 2024 года)

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ВВЕДЕНИЕ (аннотация докторской диссертации)

Целью исследования является выявление структурно-семантических, нкционально-прагматических, поэтических и лингвоэстетических обенностей единиц художественного текста.

Объект исследования – импликативно-прагматические единицы в художественных текстах.

Предметом исследования являются структурно-семантические, функционально-прагматические, поэтические и лингвоэстетические особенности единиц художественного текста.

Научная новизна исследования:

освещены сущность категории текста и художественности, концептуальная структура художественного текста, интерпретативные и ассоциативные особенности, менталингвистические понятия, обоснованы эксплицитное и имплицитное выражение и эстетическая функция языка посредством лингвокогнитивного и прагмалингвистического аспектов;

определены дифференциация смыслового уровня текста, имликативная форма выражения в художественном тексте; выявлено, что такие явления как, подтекст, пресуппозиция, аллюзия, инференция являются единицами в системе имплицитной парадигмы;

типологически классифицированы импликативные единицы в художественном тексте, различаясь генезисом выражения и видом формирования; системно-структурные свойства подтекста, формы его образования обоснованы в стилистическо-семантическом и прагматическом аспекте;

теоретически доказано, что скрытые части мысли (скрытые смыслы) объясняются языковыми средствами в процессе общения, скрытые мысли, относящиеся к имплицитным категориям, подразумеваются в языковой системе через общий фонд знаний коммуникантов, необходимость интерпретации эксплицитных смыслов и импликативных смыслов относительно общего содержания текста в процессе общения теоретически обоснованы;

сложность скрытых грамматических категорий общей содержательной структуры текста или предложения, когнитивные механизмы, связанные с системой скрытых грамматических категорий, для выражения форм или скрытого содержания в любом языке и, как следствие, имплицитные единицы в системе скрытых грамматических категорий переносятся в эксплицитную языковую систему, что подтверждается экспериментальным исследованием лингвистических показателей пресуппозиции.

Внедрение результатов исследования. На основе научных результатов исследования импликативно-прагматических единиц художественного текста:

результаты и выводы исследования о скрытых смыслах языковыми средствами в процессе общения, вынесении имплицитного смысла через эксплицитные категории в языковой системе, через общий фонд знаний

коммуникантов, необходимости интерпретации эксплицитных и имплицитных смыслов относительно общего содержания текста в процессе общения были использованы при выполнении фундаментального проекта ФЗ-2019081663 «Создание веб-сайтов и мультимедии на основе пропаганды искусства узбекского национального танца», в частности в создании «Краткого узбекско-русско-английско-французского словаря терминов узбекского искусства фольклора» (справка № 1/04-63 от 9.06.2023г. академии хореографии министерства культуры Республики Узбекистан). В результате на основе информации о дейктической функции импликативных выражений, относящихся к обычаям, политико-социальной системе и образу жизни конкретного народа, был усовершенствован словарь, созданный в рамках проекта;

выводы и предположения о том, что такие явления, как дифференциация содержательного уровня текста, проявление идеи в художественном тексте в импликативной форме, импликация, пресуппозиция, аллюзия, умозаключение в системе имплицитной парадигмы и то, что являются единицами нижнего уровня содержания были использованы в научно-исследовательском проекте «Создание электронного корпуса художественных произведений на тему семьи, сообщества и гендерного равенства», созданным научно-исследовательским институтом «Сообщество и семья» № ЖХБЛ-20 (справка № 01-09/1612 от 05.09.2023 научно-исследовательского института «Сообщество и семья»). В результате реальная, понятийно-смысловая информация, специфичная для художественных текстов, послужила дополнительным материалом для проекта, в частности, сведениями об общем содержании, а также усовершенствованием словарного запаса, создаваемого в рамках проекта;

материалы статьи «Актуальные вопросы интонации» об имплицитных грамматических категориях предложения или текста, имеющие совершенную общую содержательную структуру, когнитивные механизмы, связанные с системой имплицитных грамматических категорий, должны служить для эксплицитного или имплицитного содержательного выражения формы в любом языке, имплицитные единицы в система имплицитных грамматических категорий и их перенос в эксплицитную языковую систему, опубликованной в сборнике международной научно-практической конференции «Развитие узбекского языка и вопросы международного сотрудничества» (Ташкент: ТГУУЯЛ, 2019. – С.26-31) были использованы при создании компьютерной программы «УзНутк Синтезатор» в рамках государственного практического грантового проекта «Разработка речевого программного обеспечения и синтезатора голоса на базе узбекского языка для использования компьютерных технологий, чтения текстов и письма незрячими людьми» (справка №01/10-1691 от 08.09.2023 г. Ташкентского государственного университета узбекского языка и литературы им. А.Навои, Министерства высшего образования, науки и инноваций Республики Узбекистан)). В проекте в качестве научного ресурса при формировании лингвистического обеспечения и аудиобазы данных используется синтезатор

узбекской речи, преобразующий электронные тексты в голосовые сообщения в соответствии с нормами литературного произношения. В результате в рамках проекта стало важным найти практическое решение проблем, связанных с пониманием речи на узбекском языке, обеспечивающее осмысленное понимание текста;

при подготовке учебника «Основы прагмалингвистики» были использованы сведения о понятиях категории текста, интерпретационные и ассоциативные особенности художественного текста, характер мыслей и понятийных понятий, относящихся к ментально-языковой системе, характерные для них эксплицитные и имплицитные выражения, выводы и предложения, основанные на лингвокогнитивных и прагмалингвистических исследованиях эстетические функции элементов языковой системы (Разрешение Министерства высшего и среднего специального образования от 2020 г. № 418-045 на основании Приказа № 418 от 14 августа). В результате импликативные единицы, научные взгляды на их явное или скрытое выражение языковыми средствами на содержательном уровне текста и примеры, уточняющие эти понятия, послужили совершенствованию учебника с научной и теоретической точки зрения;

научный результат о том, что импликативные единицы служат для формирования содержательной структуры текста, их проявления как национально-культурного явления в художественном тексте, явных и скрытых категориальных символов, связанных с формированием текста как отдельной системы, отличающейся от других, а выводы были использованы при написании сценария передач Национальной телерадиокомпании Узбекистана «Пробуждение», «Радость творчества», «Образование и развитие», «Нация и духовность» (справка № 02-37-950 от 17.07.2023. Национального телевидения и Радиокомпании Телерадиоканала Узбекистана). В результате содержание радиопрограмм, подготовленных на основе научных и практических взглядов на скрытые мысли, смыслы и знания было улучшено.

Структура и объем диссертации. Диссертация состоит из введения, 4 основных глав, заключения, списка использованной литературы и приложения. Общий объем работы составляет 250 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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4. Gaziyeva M. Adabiy va lingvistik kompetensiyalar paradigmasi // O'zbek tili va adabiyoti, 2023, № 4. – B. 25-31 [10.00.00 № 14].

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II bo'lim (part II; II часть)

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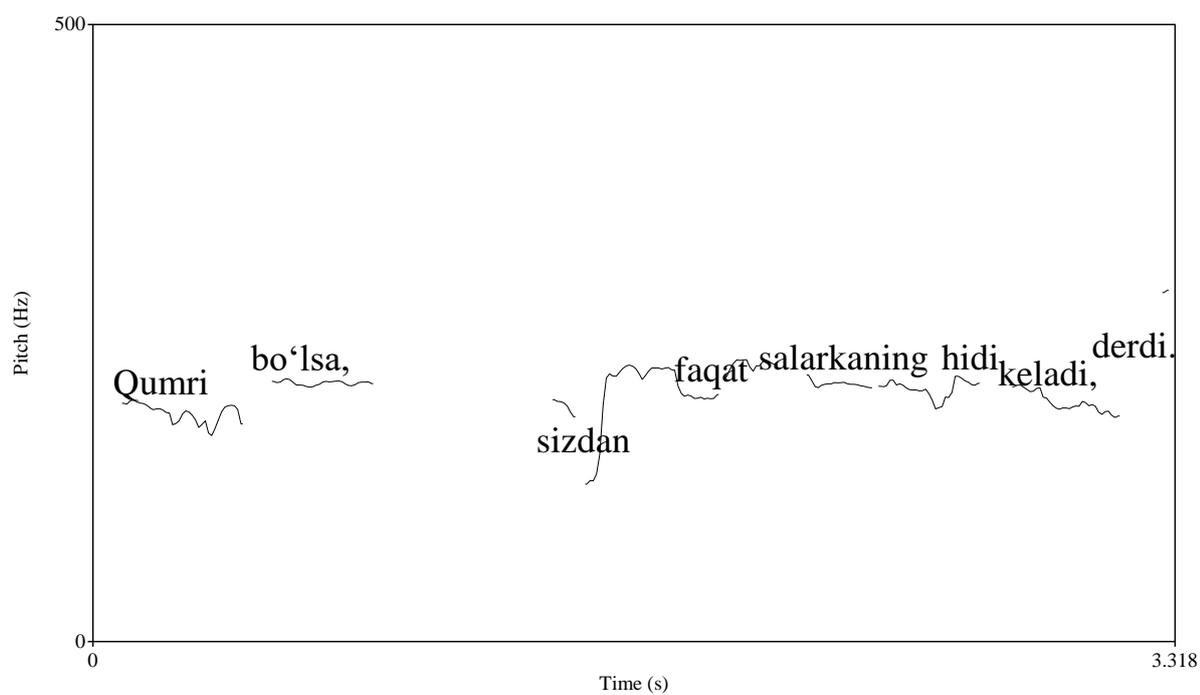
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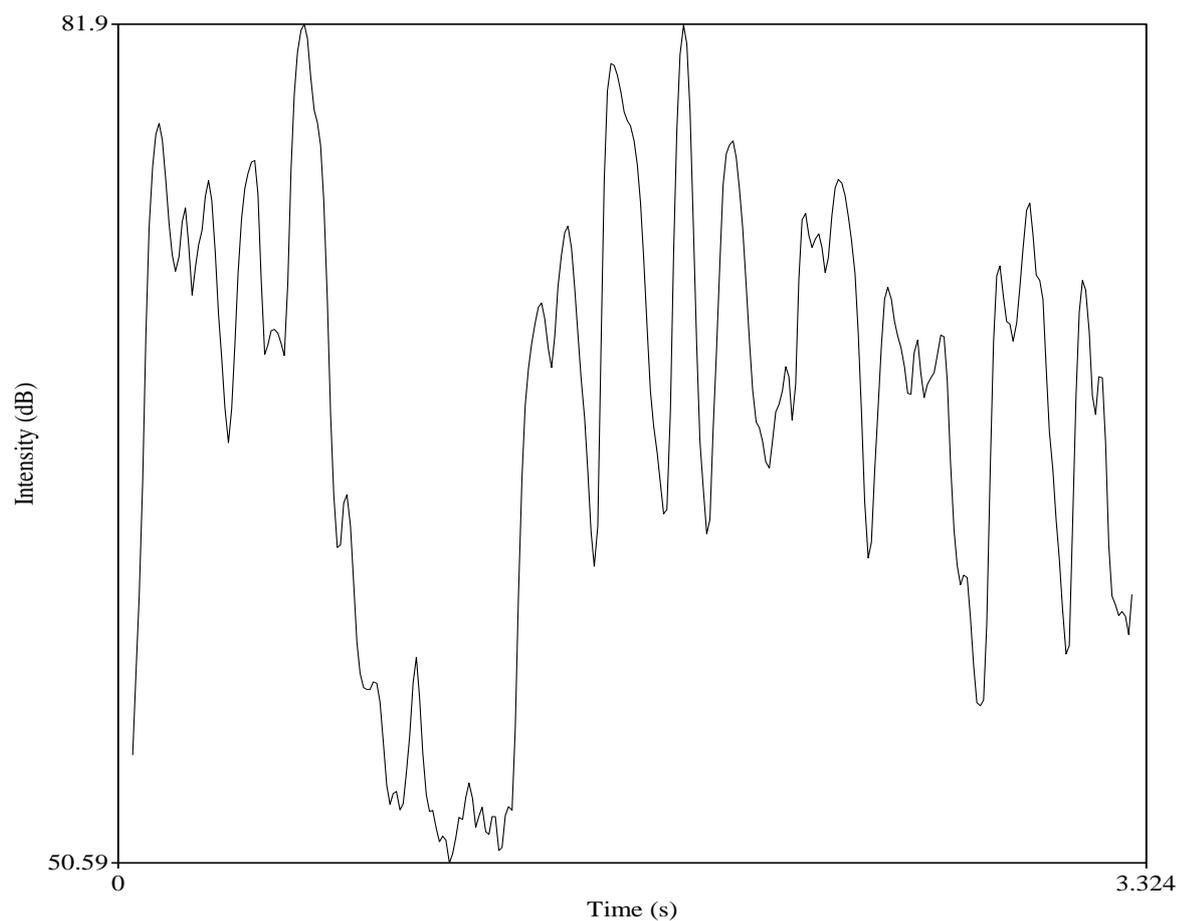6. Gaziyeva M., Yuldasheva M. The study of presupposition as a pragmatic phenomenon // InternationalJournalof Cultureand Modernity, Volume 17. – P. 357-361.
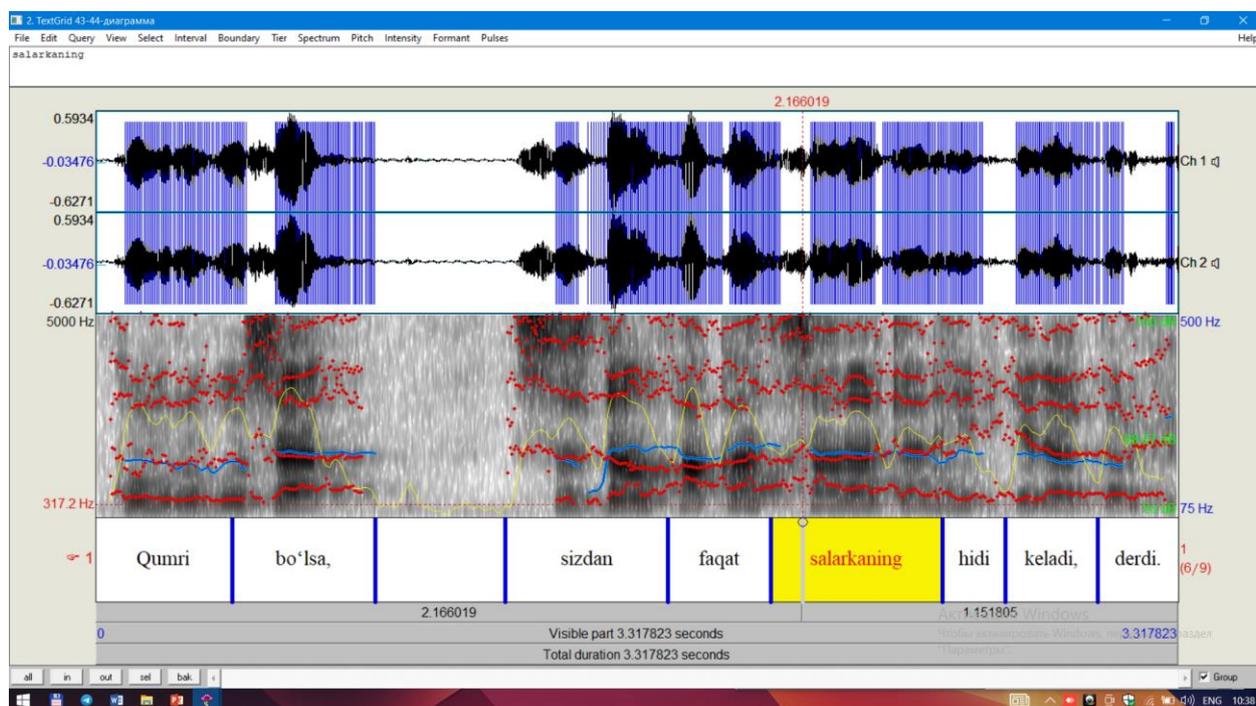
Ilovalar

MATNNING UMUMIY MAZMUNIY SATHI

Implikativ struktura

Eksplikativ struktura

Presuppozitsiya

Tagma'no

Inferensiya

Allyuziya

Propozitsiya

1-diagramma

Qumri bo'lsa, sizdan faqat salarkaning hidi keladi, derdi.

Pitch (Hz)

500

0

0   Time (s)   3.318

2-diagramma

1-rasm

Avtoreferat Farg'ona davlat universiteti
tilshunoslik kafedrasi qoshidagi
"Lingvistik tahrir va tarjimashunoslik"
ilmiy-tadqiqot markazida tahrirdan o'tkazildi.