MIRZO ULUG'BEK NOMIDAGI O'ZBEKISTON MILLIY UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.03/25.08.2021.Fil.01.16 RAQAMLI ILMIY KENGASH

O'ZBEKISTON MILLIY UNIVERSITETI

NASRIYEVA DILNOZA MUHIDDINOVNA

BADIIY DISKURS: LINGVOKOGNITIV VA LINGVOKULTUROLOGIK YONDASHUV (ISAJON SULTON ASARLARI MISOLIDA)

10.00.01 – O'zbek tili
Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI

Toshkent-2024

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi
Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам
The contents of the dissertation abstract for a Doctor of Philosophy (PhD) in Philology

MIRZO ULUG'BEK NOMIDAGI O'ZBEKISTON MILLIY UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.03/25.08.2021.Fil.01.16 RAQAMLI ILMIY KENGASH

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Toshkent-2024

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2024.3.PhD/Fil217 raqam bilan ro‘yxatga olingan.

Dissertatsiya O‘zbekiston Milliy universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz rus, (rezyume) Ilmiy kengashning veb-sahifasida (www.nuu.uz) va “Ziyonet” Axborot ta’lim portalida (www.ziyonet.uz) joylashtirilgan.

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Yetakchi tashkilot:	**Buxoro davlat universiteti**

Dissertatsiya himoyasi O‘zbekiston Milliy universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/25.08.2021.Fil.01.06 raqamli Ilmiy kengashning 2024-yil «_____» _____ soat _____dagi majlisida bo‘lib o‘tadi. (Manzil: 100174, Toshkent shahri, Farobiy ko‘chasi, 4-uy. Tel.: (99871) 246-08-62; (99871) 227-10-59; faks: (99871) 246-65-24 e-mail: nauka@nuu.uz. O‘zbekiston Milliy universiteti, O‘zbek filologiyasi fakulteti (1-qavat, 112-xona)

Dissertatsiya bilan O‘zbekiston Milliy universitetining Axborot-resurs markazida tanishish mumkin (_____ raqami bilan ro‘yxatga olingan). (Manzil: 100174, Toshkent shahri, Farobiy ko‘chasi, 4-uy. Tel.: (99871) 246-08-62

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida antroposentrik paradigmadagi barcha yoʻnalishning integratsiyalashuvini taʼminlab beruvchi umumiy, va ayni paytda, oʻziga xos hodisa sanalgan diskurs nazariyasi va amaliyoti masalalariga koʻproq eʼtibor qaratilmoqda. Jamiyatning turli sohalaridagi muloqot jarayoniga diskursiv yondashuv diskurs turlari sonining ortib borishi va mazmun-mohiyati har tomonlama boyishiga keng imkon yaratmoqda. Hozirda jahon tilshunosligida badiiy diskursga lingvistik va lingvokulturologik yondashuvlar asosida ularning adabiy matn xususiyatlarini ochib berishdagi muhim tamoyillarini aniqlash dolzarb ahamiyat kasb etmoqda.

Dunyo tilshunosligida diskursning mohiyati, maʼnosi va antroposentrikligi, uni toʻgʻridan toʻgʻri va nisbiy berilgandagi jihatlari yondosh tushunchalar bilan oydinlashtirilgan. Binobarin, badiiy diskursni nutqning oʻziga xos koʻrinishi sifatida oʻrganilgani, unda tilning fonetik-fonologik, leksik-frazeologik, grammatik, struktur-semantik, lingvokognitiv, lingvokulturologik xususiyatlari tahlili va tadqiqi masalasida koʻplab yutuqlarga erishganini ilmiy jihatdan yoritish zamonaviy tilshunoslikning asosiy vazifalaridan biri hisoblanmoqda.

Oʻzbek tilshunosligida soʻnggi yillarda diskurs badiiyatini olamning lisoniy manzarasi va asar muallifi gʻoyasi asosida, aniqrogʻi, *muallif + matn + kitobxon* uchligi yoki *"muallif (narrator) – matn – personaj – kitobxon"* toʻrtigi bilan uzviy bogʻliqlikda chuqur oʻrganish va shu orqali mualliflar asarlari tiliga lingvokognitiv va lingvokulturologik jihatdan teran yondashish tobora rivojlanib bormoqda. Bu esa milliy qadriyatlarimizdan biri sanalgan oʻzbek tiliga nisbatan hurmat va muhabbat hissini tarbiyalashda, tilimizning dunyo tillari orasidagi yuksak mavqeini yanada mustahkamlashda muhim oʻrin tutishi shubhasizdir. Zero "davlat tili sofligini saqlash, uni boyitib borish va aholining nutq madaniyatini oshirish"[1]da badiiy asarlar alohida mavqe egallaydi. Shu bois anʼanaviy tilshunoslikning obyekti boʻlgan badiiy asar matnini antroposentrik nuqtayi nazardan tahlil qilish bugungi kunda filologiya ilmi va amaliyotiga "badiiy diskurs (BD)" terminini kiritishni taqozo etmoqda. Badiiy diskursning lingvokognitiv hamda lingvokulturologik xususiyatlarini muayyan adiblarning badiiy asarlari misolida ilmiy jihatdan atroflicha yoritib berish dolzarb vazifalardan biriga aylanmoqda.

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[1] Ўзбекистон Республикаси Президентининг 2019 йил 21 октябрдаги ПФ-5850-сон "Ўзбек тилининг давлат тили сифатидаги нуфузи ва мавқеини тубдан ошириш чора-тадбирлари тўғрисида"ги Фармони // https://lex.uz/docs/4561730 (14.10.2024)

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 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”, 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi farmonlari, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, shuningdek, 2019-yil 4-oktabrdagi PQ-4479-son “O‘zbekiston Respublikasining “Davlat tili haqida”gi Qonuni qabul qilinganligining o‘ttiz yilligini keng nishonlash to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Prezidentining 2022-yil 20-dekabrdagi Oliy Majlisga Murojaatnomasi va mazkur soha faoliyatiga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Tadqiqot respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish, innovatsion iqtisodiyotni shakllantirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Mazkur ilmiy tadqiqot ishi O‘zbekiston Milliy universiteti ilmiy tadqiqot ishlari rejasiga muvofiq “O‘zbek tili ta’limi va tadqiqi muammolari” mavzusidagi ilmiy yo‘nalish doirasida bajarilgan.

Muammoning o‘rganilganlik darajasi. F.de Sossyurning *til – nutq – nutqiy faoliyat* haqidagi ta’limotiga asoslangan holda 1943-yilda belgiyalik tilshunos E.Byussans (E.Buyessens) tomonidan fanga olib kirilgan “diskurs” (Discours’) termini *nutq, nutqiy faoliyat jarayonlari* ma’nosini anglatadi. Uni o‘rganish tadqiqotchidan kompyuter lingvistikasi va sun’iy intellekt, psixologiya, falsafa, mantiq, sotsiologiya, antropologiya va etnologiya, adabiyotshunoslik va semiotika, tarixshunoslik, huquqshunoslik, dinshunoslik, pedagogika fanlari bo‘yicha bilimga ega bo‘lishni taqozo etadi.

Diskurs nazariyasi va amaliyoti masalalarini o‘rganish bo‘yicha jahon tilshunoslaridan H.Basturkmen, S.Berkenkotter va T.Huken, V.K.Bhatia,

K.Hayland (2004), A.Mauranen (1993), J.Flowerdew (2002) tadqiqotlari e'tiborga molik[2].

Rus tilshunosligida diskurs nazariyasi Y.S.Kubryakova, A.A.Kibrik, P.B.Parshin, V.G.Borbotko, V.N.Babayan, S.A.Kruglova, L.I.Yermolenkina, N.F.Alefirenko, V.I.Karasik, A.G.Gorbunov, M.L.Makarov, G.G.Slishkin, M.V.Gorbunova, A.A.Kibrik, T.V.Abramova va boshqa tilshunoslar asarlarida tahlil qilingan[3].

Xususiy diskurs masalalari L.V.Borodina, Y.Y.Bochkareva (yumoristik diskurs), V.F.Filatova, Y.S.Goncharova (sehrli diskurs), S.Y.Tyurina, V.P.Badina (reklama diskursi), Y.V.Tarasova, D.V.Shapochkin, Y.I.Sheygal, A.N.Chernyakov, M.R.Jeltuxina (siyosiy diskurs), P.V.Zimin (falsafiy diskurs), O.V.Klimovich (sud diskursi), V.I.Barsukova, N.V.Goncharenko, V.V.Jura, L.M.Alekseyeva va S.L.Mishlanova, Y.Y.Saxarova (tibbiyot diskursi), I.Y.Dubchak (sport diskursi), N.V.Pirogova (sayyohlik diskursi), aralash diskurs masalalari esa E.Y.Voyakina (ijtimoiy-siyosiy diskurs), T.Gavronskaya (falsafiy-huquqiy diskurs), N.Y.Osipenko, (harbiy-siyosiy diskurs), Y.V.Romanchenko (nazariy-diniy diskurs), L.S.Beylinson (tibbiy-pedagogik diskurs) va boshqalar tomonidan tahlil qilingan[4].

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[2] Basturkmen H., 2009. Commenting on Results in Published Research Articles and Masters Dissertations in Language Teaching. Journal of English for Academic Purposes, vol. 8, pp. 241-251; Berkenkotter C., Huckin T., 1995. Genre Knowledge in Disciplinary Communication: Cognition / Culture / Power. Hillsdale, NJ, Lawrence Erlbaum. 190 p.; Bhatia V.K., 1999. Integrating Products, Processes, and Participants in Professional Writing. Writing: Texts, Processes and Practices. Harlow, Longman, pp. 21-39. Bhatia V.K., 2004. Worlds of Written Discourse: A Genre-Based View. London, Continuum. 254 p. Bhatia V.K., 2008. Genre Analysis, ESP and Professional Practice. English for Spesific Purposes, vol. 27, pp. 161-174; Hyland K., 1998. Hedging in Scientific Research Articles. Amsterdam, John Benjamins. 308 p.; Mauranen A., Hynninen N., Ranta E., 2010. English as an Academic Lingua Franca: The ELFA Project. English for Specific Purposes, vol. 29, pp. 183-190; Flowerdew. J., 2013. English for Research Publication Purposes. The Handbook of English for Specific Purposes (ed. Paltridge B. and Starfield S.). Oxford, Wiley-Blackwell. 554p.

[3] Кубрякова Е.С. Язык и знание. –М.: Языки славянской культуры, 2004. – С. 526; Кибрик А.А., Паршин П.Б. О термине «дискурс» и стоящей за ним структуре знания // Язык. Личность. Текст: Сборник к 70-летию Т.М. Николаевой / / Ин-т славяноведения РАН. – М.: Языки славянских культур. 2005. – С. 23-33; Борботько В.Г. Элементы теории дискурса. – Грозный: ЧИГУ, 1981. – 113 с; Бабаян В.Н., Круглова С.Л. Теория дискурса в системе наук о языке // Ярославский педагогический вестник, 2002. № 3. – С. 55–57; Ермоленкина Л.И. Дискурсивная личность в коммуникативном пространстве современного радио // Вестник Томского государственного педагогического университета. 2017. Вып. 2 (179). – С.37-40; Алефиренко Н.Ф. Текст и дискурс. – М.: Флинта, 2012. – 232 с; Карасик В.И. Языковой круг: личность, концепты, дискурс. – Волгоград: Перемена, 2004. – 390 с; Карасик В.И. О типах дискурса // Языковая личность: институциональный и персональный дискурс: Сб. науч. тр. Волгоград: Перемена, 2000. – С. 5-20; Горбунов А.Г. Дискурс как новая лингвофилософская парадигма: учебное пособие / сост. А.Г. Горбунов. – Ижевск: Удмуртский университет, 2013. – 56 с; Макаров М.Л. Основы теории дискурса. – М.: Библиогр, 2003. – С. 247-273; Слышкин Г.Г. От текста к символу: лингвокультурные концепты прецедентных текстов в сознании и дискурсе. – М.: Academia, 2000. – 128 с; Горбунова М.В. О понятии «дискурс» в отечественном речеведении // Знание. Понимание. Умение. 2008. № 3. – С. 161-164; Кибрик А.А. Когнитивные исследования по дискурсу // Вопросы языкознания. 1994. № 5. – С. 126-139; Абрамова Т.В. Диалогическое единство «просьба – реакция» (на материале русского и английского языков): автореф. дисс…канд. филол. наук. – Воронеж, 2003. – 20 с.

[4] Бородина Л.В. Антропоцентризм юмористического дискурса. Автореф. дисс. … канд. филол. наук. – Волгоград, 2015. – 26 с; Бочкарева, Ю.Ю. Юмористический дискурс как сфера игровой коммуникации // Вектор науки Тольяттинского государственного университета. 2013. № 2 (24). – С. 249-250; Филатова В.Ф. Магический дискурс: монография. – Воронеж: Полигр. центр Воронеж. гос. ун-та, 2010. – 356 с; Гончарова Е.С. Магический дискурс как суггестивный тип коммуникации // Вестник Волгоградского государственного университета. Серия 2: Языкознание. 2012. № 2. – С. 167-170; Тюрина С.Ю. О понятиях рекламный дискурс

O'zbek tilshunosligida diskursga oid dastlabki ma'lumotlar Sh.Iskandarova[5] va Sh.Safarov ishida uchraydi[6]. A.Nurmonovning "Tanlangan asarlar"i 3-jildi[7]da, A.Pardayevning o'quv qo'llanmasi[8] va bir necha maqolalari[9]da, Z.Rasulov ilmiy maqolasi[10]da diskursga munosabat bildirilgan. Professor D.Ashurova tadqiqotlarida badiiy diskurs xususiyatlari[11] tahlil qilingan. Dialogik diskurs[12]dagi polipredikativ birliklarni sotsiopragmatik jihatdan tahlil qilgan professor L. Raupova o'z tadqiqotida diskursga berilgan ta'riflarga e'tibor qaratib

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7Нурмонов А. Танланган асарлар. – Тошкент, 2012, 3-жилд. – Б.74.

8Pardayev A. Tilshunoslik nazariyasi. O'quv qo'llanma. – Samarqand: SamDU, 2021. –164 b.

9 Пардаев А. Дискурсив юкламаларнинг прагматик вазифаси хусусида // Бадиий асарларни шарҳлаб ўрганиш: тарих, тажриба, технология. Республика илмий конференцияси материаллари. – Тошкент: ТДПУ, 2014. 197-200 б; Пардаев А. Дискурсивные маркеры в узбекском языке // Дискурсология: язык, культура, общество: материалы XIII Международной научной конференции. – Луганск: ЛНУ, 2014. – С. 81-91; Пардаев А. Дискурс ҳақида айрим мулоҳазалар // Ўзбек тилшунослигининг долзарб масалалари: Республика илмий-амалий конференцияси материаллари. – Тошкент: ТошДЎТАУ, 2016. 49-51 б.

10Расулов З.И. Нутқий тузилмалар ахборот-дискурсив мазмуни шаклланиши жараёнида тежамкорлик тамойилининг фаоллашуви (инглиз ва ўзбек тиллари материали асосида). – Бухоро: Sadriddin Salim Buxoriy, 2022. – 168 б.

11Ашурова Д.У. Прагматика художественного дискурса // Лингвистика ва ахборот технологиялари. Вазирлик миқёсида ўтказилган конференция материаллари. – Тошкент, 2011. 7-9 б.

12 Раупова Л. Диалогик дискурсдаги полипредикатив бирликларнинг социопрагматик тадқиқи: Филол. фан. д-ри...дисс. автореф. – Тошкент, 2012. – 28 б.

mulohazalarini bayon etadi hamda dialogik diskursning dialogdan farqli va o‘xshash tomonlarini tadqiq etgan. N.Normurodova[13] esa diskurs va uning turlari, badiiy diskurs, unda antroposentrizmning lisoniy voqelanishi haqida qimmatli ma’lumotlarni beradi, badiiy diskursning darajaviy modeli jadvalini taqdim etadi, ilmiy ishning I bob 2-faslida aynan diskurs tushunchasi va badiiy diskursning o‘ziga xos xususiyatlari, diskurs va matn haqida ancha keng mushohada yuritilgan. G.Odilova dissertatsiyasida xususiy diskursga murojaat qiladi, gastronomik diskursning nazariy va amaliy jihatlarini yoritib beradi. Muallifning shu mavzuda yozilgan monografiya[14]si ham o‘zbek lingvomadaniyatshunosligini qimmatli ma’lumotlar bilan boyitdi. Shuningdek, N.I.Xursanov dramatik diskursdagi verbal va noverbal komponentlarning munosabatini lingvokulturologik, sotsiopragmatik nuqtayi nazardan tahlil qilingan, dramatik diskursning mohiyatini propozitsiya, presuppozitsiya, implikatura, inferensiya, eksplikatura, referensiya tushunchalariga asoslanib, personajlar nutqidagi turli holatlarda yuzaga kelishini o‘rgangan[15]. Diskurs va uning turlari haqidagi ilmiy qarashlar o‘zbek tilshunosligida rivojlanib bormoqda[16].

Tadqiqotning maqsadi badiiy diskursning xususiy belgilarini aniqlash bilan birga ”*yozuvchi–matn–kitobxon*” uchligi aloqasini lingvokognitiv va lingvomadaniy jihatdan ochib berishdan iborat.

Tadqiqotning vazifalari:

tilshunoslikda diskurs tadqiqiga doir tanishish, badiiy diskurs mazmunini ochib berish, shu asosda xususiy belgilarini aniqlash, uning lingvokonseptual xususiyatlarini mavjud talqinlar asosida ochib berish;

badiiy diskurs mohiyatini belgilovchi ekstralingvistik omillarni Isajon Sulton asarlari matni misolida izohlash;

badiiy diskursda voqelangan leksik-semantik munosabatlar hamda metaforik va metonimik ma’nolarning kognitiv-stilistik imkoniyatlarini ochib berish;

badiiy diskursda lingvistik geshtalt (LG)ning o‘rnini izohlash, Isajon Sulton asarlarida uchragan LG hodisasini tasniflash;

Isajon Sulton asarlari matnida qo‘llangan lingvokulturologik birliklarning matnni shakllantirishdagi o‘rnini ko‘rsatish, kontekstual-diskursiv tahlil qilishdan iborat.

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[13] Нормуродова Н.З. Вербальная экспликация антропоцентризма в англоязычном художественном дискурсе. дисс…док.филол.наук. (DSc). – Тошкент, 2020. – 178 с.

[14] Одилова Г. К. Хусусий дискурслар лингвомаданий талқинининг назарияси ва амалиёти (глюттоник дискурс мисолида) Филол. фан. д-ри...дисс.автореф. – Тошкент, 2020. – 80 б; Одилова Г.К. Глюттоник дискурс асослари. Монография. // Тошкент: Мумтоз сўз, 2020. – 250 б.

[15] Хурсанов Н.И. Драматик дискурсда вербал ва новербал компонентлар муносабати (ўзбек ва инглиз тилларидаги асарлар мисолида). Филол. фан. б.фалс.док...дисс.автореф. – Андижон, 2022.– 53 б.

[16] Shanazarova D. Intervyu matnlarning diskursiv tahlili. Filol. fan. b.fasf.dok... diss.avtoref. – Toshkent, 2024. –50 b; Yuldasheva D.N. Sukut diskursning tarkibiy qismi sifatida (badiiy asarlar asosida). Filol. fan. d-ri diss.... – Buxoro, 2024. –267 b; Турниёзов Н. Синтагматик муносабат ва дискурс шаклланишига доир баъзи қайдлар // Хорижий филология. 2016, №4. 10-13 б; Эргашев М.Р. Сиёсий дискурс ҳақида айрим мулоҳазалар. 2019, 29 (111). 55-57 б; Боймуродова Л. Қ. Сиёсий дискурсда нутқий стратегия ифодаси (Х. Клинтон нутқлари асосида) // Хорижий филология. 2021, №1. 138-142 б; Бабаева Г. Л. "Тиббий дискурс" тушунчаси таҳлили ва тадқиқи масаласи. Scientific aspects and trends in the field of scientific research Intenational scientific online conference. 2023, 30 march. – 68-80 б.

Tadqiqotning obyekti sifatida Isajon Sultonning ba'zi romanlari, qissasi va bir qator hikoyalari tanlangan.

Tadqiqotning predmetini badiiy diskurs va unga Isajon Sulton asarlari misolida lingvokognitiv, lingvokulturologik yondashuv tashkil etadi.

Tadqiqotning usullari. Tadqiqotda tavsiflash, tasniflash, statistik, uslubiy, induktiv, deduktiv, diskursiv, sotsiolingvistik, lingvokulturologik, kognitiv va kontekstual tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Yevropa, rus va o'zbek tilshunosligidagi *til, nutq, matn, diskurs* terminlari ta'rifiga munosabat bildirilib, "badiiy matn" va "badiiy diskurs" tushunchalariga aniqlik kiritilgan va badiiy diskursning nutqning obrazliligi, shartlilik, janrlar xilma-xilligi, interdiskurslik, ishtirokchilar, xronotoplik, badiiy axborot tashish, fantastiklik, nutq uslubiyligi, hissiy bo'yoqdorlik kabi o'ziga xos xususiyatlari nazariy jihatdan ochib berilgan;

badiiy diskursning muallif shaxsi, niyati, maqsadi, muloqot ishtirokchilarining qobiliyati, idroki, axborotni qabul qilish jarayonini o'z ichiga olishi singari pragmatik, matnda personajlar nutqi, bayon usuli kabi ijtimoiy va o'zbek xalqiga xos bo'lgan bag'rikenglik, saxiylik, birdamlik, mehnatsevarlik, halollik singari milliy-mental omillari kontekstual tahlilga tortilib, xususan, Isajon Sulton asarlaridagi harakat-holat, etnografik, diniy, tabiat bilan bog'liq omillar kabi milliy-mental maydon aniqlangan;

badiiy matndagi sinonimlar ijodkorning kognitiv olamini ko'rsatishi, antonimlar fikrni yetkazishning eng oson usuli, muvozanatni aniqlash va belgilash hodisasi ekani; partonimik munosabatlar bir butun narsa-predmet yoki voqea-hodisani anglatib, o'quvchi ko'z o'ngida yaxlit tasavvurni jonlantirishi; graduonimik munosabatlar hodisotlarning darajaviy uzluksizligi va uzviyligini ta'minlovchi birlik sanalishi; tur-jins munosabatlari esa borliqdagi bo'linishlarni aks ettirishi, shu bilan birga adresat tafakkurida assotsiativ munosabatni yuzaga keltirishi kontekstda aniqlanib, Isajon Sulton asarlarida qo'llangan metaforalar va metonimiyalar tasniflangan hamda lingvistik geshtaltning badiiy asardagi vazifasi va ahamiyati ochib berilgan;

Isajon Sulton asarlaridagi pretsedent birliklar pretsedentlikni hosil qiluvchi vosita sifatidagi tabiatiga ko'ra, murojaat turiga ko'ra, tuzilishiga ko'ra, shakliga ko'ra va qo'llanishiga ko'ra turlarga ajratilib, arxetip va irim-sirimlarning ramz, shakl, rang, narsa-predmet, shaxs, harakat, holat, stereotip, raqamlar kabi ko'rinishlarda uchrashi hamda o'zbek ijtimoiy hayotining ajralmas qismi ekanligi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

antroposentrik tilshunoslikda badiiy diskurs masalasi haqidagi nazariy qarashlar tahlili asosida chiqarilgan xulosalardan badiiy matn tahliliga diskursiv yondashish lozimligi ilmiy-nazariy jihatdan asoslangan;

Isajon Sulton asarlarida qo'llangan sinonimik, antonimik, graduonimik, partonimik va giponimik munosabatlarning, metaforik va metonimik ma'nolarning kognitiv-stilistik imkoniyatlari, lingvistik geshtaltning adresatga ta'siri, ularning

turi va tahliliga yondashuv xulosalaridan badiiy matn tahlilini pragmalingvistik, kognitiv hamda lingvokulturologik amalga oshirishda, sohaga oid lug'atlar yaratishda material va manba sifatida xizmat qilishi isbotlangan;

ayrim lingvokulturologik birliklar bo'yicha to'plangan va tahlil qilingan materiallar tadqiqotlar yaratishda, kitobxonlikni targ'ib qilishda amaliy jihatdan yordam berishi asoslangan.

Tadqiqot natijalarining ishonchliligi o'rganilgan materiallarning respublikamiz hamda xorijlik olimlarning nazariy fikrlariga tayanilganligi, muammoning aniq qo'yilganligi, chiqarilgan xulosalarning uslubiy, induktiv, deduktiv, kontekstual, diskursiv, sotsiolingvistik, lingvokulturologik, kognitiv va tasniflash, guruhlashtirish tahlil usullari orqali dalillanganligi bilan belgilanadi. Respublika va xalqaro miqyosdagi ilmiy nashrlarda chop etilgan maqolalarda keltirilgan nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundan iboratki, ishda keltirilgan xulosa va kuzatishlar matn tilshunosligi, pragmalingvistika, kognitiv tilshunoslik, lingvokulturologiya kabi fanlar nazariyasiga oid tizimli ishlarda hamda morfologiya, leksikologiya, leksikografiya muammolarini hal qilish – mavjud ma'lumotlarni kengaytirish va to'ldirish bilan izohlanib, badiiy diskursning lingvokognitiv va lingvokulturologik xususiyatlari bo'yicha chiqarilgan ilmiy-nazariy xulosalardan har bir til tizimidagi badiiy diskursning lingvokonseptual xususiyatlarini chog'ishtirma aniqlashda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy va o'rta-maxsus, umumta'lim tizimida til va nutq hodisalarini farqlash, badiiy matn tahliliga erishish, adabiy manbalarning lingvistik tahlili bo'yicha mavzu yuzasidan maxsus kurs va seminarlar o'tish, "Matn tilshunosligi", "Hozirgi o'zbek adabiy tili" fanlarining onomastika, leksikologiya, semasiologiya, leksikografiya bo'limlaridan mashg'ulotlar olib borishda hamda o'quv qo'llanma, darslik, majmualar yaratishda, lug'at-ma'lumotnomalar tuzishda tadqiqot natijalaridan ilmiy-nazariy manba sifatida foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Badiiy diskursga lingvokognitiv va lingvokulturologik yondashuv masalalarini tahlil qilish jarayonida olingan natijalar asosida:

Yevropa, rus va o'zbek tilshunosligidagi til, nutq, matn, diskurs terminlari ta'rifiga munosabat bildirilib, "badiiy matn" va "badiiy diskurs" tushunchalariga aniqlik kiritilgan va badiiy diskursning nutqning obrazliligi, shartlilik, janrlar xilma-xilligi, interdiskurslik, ishtirokchilar, xronotoplik, badiiy axborot tashish, fantastiklik, nutq uslubiyligi, hissiy bo'yoqdorlik kabi o'ziga xos xususiyatlari nazariy jihatdan ochib berilgani, badiiy diskursning muallif shaxsi, niyati, maqsadi, muloqot ishtirokchilarining qobiliyati, idroki, axborotni qabul qilish jarayonini o'z ichiga olishi singari pragmatik, matnda personajlar nutqi, bayon usuli kabi ijtimoiy va o'zbek xalqiga xos bo'lgan bag'rikenglik, saxiylik, birdamlik, mehnatsevarlik, halollik singari milliy-mental omillari kontekstual tahlilga tortilib, xususan, Isajon

Sulton asarlaridagi harakat-holat, etnografik, diniy, tabiat bilan bogʻliq omillar kabi milliy-mental maydon aniqlangani bilan bogʻliq ilmiy yangiliklardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universiteti tomonidan 2022-2023- yillarda bajarilgan PZ-2020042022 raqamli "Turkiy tillarning lingvodidaktik elektron platformasini yaratish" mavzusidagi findamental tadqiqot loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universiteti 2024-yil 9-iyuldagi 04/1 – 1798- son maʼlumotnomasi). Natijada elektron platforma etnografik, lingvodidaktik leksika bilan boyigan;

badiiy matndagi sinonimlar ijodkorning kognitiv olamini koʻrsatishi, antonimlar fikrni yetkazishning eng oson usuli, muvozanatni aniqlash va belgilash hodisasi ekani; partonimik munosabatlar bir butun narsa-predmet yoki voqea-hodisani anglatib, oʻquvchi koʻz oʻngida yaxlit tasavvurni jonlantirishi; graduonimik munosabatlar hodisotlarning darajaviy usluksizligi va uzviyligini taʼminlovchi birlik sanalishi; tur-jins munosabatlari esa borliqdagi boʻlinishlarni aks ettirishi, shu bilan birga adresat tafakkurida assotsiativ munosabatni yuzaga keltirishi kontekstda aniqlanib, Isajon Sulton asarlarida qoʻllangan metaforalar va metonimiyalar tasniflangan hamda lingvistik geshtaltning badiiy asardagi vazifasi va ahamiyati ochib berilgani haqidagi xulosalardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universiteti Davlat ilmiy-texnik dasturlari doirasidagi 2020-2023-yillarda amalga oshirilgan IL-21091506 "Oʻzbek ismlarining izohli imlo lugʻati va mobil ilovasini yaratish" nomli grant loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universiteti 2024 - yil 9-iyuldagi 04/1-1797-son maʼlumotnomasi). Natijada oʻzbek ismlarining imlo lugʻati va mobil ilova badiiy diskursda qoʻllangan ismlarning matndagi vazifasi, til va madaniyat mushtarakligining badiiy-diskursiv roli tadqiqiy metodologiyasiga doir yangi nazariy qarashlar bilan boyitilgan;

Isajon Sulton asarlaridagi pretsedent birliklar pretsedentlikni hosil qiluvchi vosita sifatidagi tabiatiga koʻra, murojaat turiga koʻra, tuzilishiga koʻra, shakliga koʻra va qoʻllanishiga koʻra turlarga ajratilib, arxetip va irim-sirimlarning ramz, shakl, rang, narsa-predmet, shaxs, harakat, holat, stereotip, raqamlar kabi koʻrinishlarda uchrashi hamda oʻzbek ijtimoiy hayotining ajralmas qismi ekanligi bilan bogʻliq ilmiy xulosalardan "Oʻzbekiston" teleradiokanali DM tomonidan tayyorlangan "Adabiy jarayon", "Taʼlim va taraqqiyot" nomli dasturlarning ssenariysini tayyorlashda foydalanilgan (Oʻzbekiston milliy teleradiokompaniyasi "Oʻzbekiston" teleradiokanali 10-iyuldagi 04-36-833-son maʼlumotnomasi). Natijada nikoh toʻyi marosimi bilan bogʻliq urf-odatlar radiotinglovchilarda katta qiziqish uygʻotgan hamda telekoʻrsatuv materiallari amaliy boyitilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 7 ta, jumladan, 1 ta xalqaro va 6 ta respublika ilmiy-amaliy anjumanlarida muhokamadan oʻtkazilgan.

Tadqiqot natijalarining eʼlon qilinganligi. Dissertatsiya mavzusi yuzasidan 16 ta ilmiy ish chop ettirilgan, jumladan, Oʻzbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasining doktorlik

dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta maqola, ulardan 6 tasi respublika va 3 tasi xorijiy jurnallarda e'lon qilingan.

Dissertatsiyaning tuzilishi va hajmi Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 141 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

"Kirish"da dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, respublika fan va texnologiyalar rivojlanishining ustuvor yo'nalishlariga mosligi, ilmiy yangiligi, amaliy natijalari, olingan natijalarning ishonchliligi, ishning nazariy va amaliy ahamiyati, tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi, dissertatsiyaning tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning **"Antroposentrik tilshunoslikda badiiy diskurs masalasi"** deb nomlangan birinchi bobida diskurs masalasining o'rganilishi, u haqdagi nazariy qarashlar hamda badiiy diskurs va uning ekstralingvistik omillari, lingvokonseptual xususiyatlari haqida mulohazalar yuritilgan. Ushbu bobning *"Tilshunoslikda diskurs tadqiqi: badiiy diskurs mazmuni va mohiyati"* nomli birinchi faslida diskurs tushunchasi va uning nazariy talqini, unga olimlarning munosabati haqida ma'lumot keltirilgan, "diskurs"ning genezisi va xususiyatlari batafsil yoritib berilgan. "Diskurs" va "diskursiv" tushunchalari birinchi marta italiyalik faylasuf hamda dinshunos Foma Akvinskiyning (1225-1274) asarlarida uchraydi[17], bu tushunchalarning "diskursiv fikrlash" ma'nosida qo'llangani M.V.Gorbunovning maqolasida isbotlangan[18].

Diskursning dastlabki shakli Aflotun[19] va Arastu ishlarida haqiqat (voqelik)ni bevosita (intuitiv) va bilvosita (dalil-isbot asosida)ga ajratishganida aniqlangan[20]. I.T.Kasavin "diskurs" terminining tarixi Uyg'onish davriga borib taqalishini isbotlab bergan[21].

A.K.Hurmatullinning yozishicha, XVIII asrda "diskurs" tushunchasi adabiyotshunoslik, estetika kabi ijtimoiy fanlarda ham qo'llana boshlangan va XIX asrdayoq ko'pma'nolilik kasb etgan[22]. XX asrning oxiriga kelib, diskursga nisbatan uch xil yondashuv paydo bo'ladi. Bu yondashuvning birinchisi lingvistik yondashuv deb ataladi va u an'anaviy *nutq, matn, dialog* tushunchalarini o'z ichiga olgan. Ikkinchi yondashuv fransuz diskurs tahlili maktabining strukturalistik va poststrukturalistik oqimlariga borib taqaladi. Boshqacha aytganda, diskurs ijtimoiy

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[17] https://ru.wikipedia.org/wiki (23.03.2023)

[18] Горбунова М. В. К истории возникновения термина «дискурс» в лингвистической науке // Известия ПГПУ им. В.Г. Белинского. 2012. № 27. – С. 245; https://ponjatija.ru/node/6523

[19] Адо П.. Что такое античная философия? / Перевод с французского В.П. Гайдамака. — М.: Издательство гуманитарной литературы, 1999. – 320 с.

[20] https://ru.wikipedia.org/wiki (23.03.2023)

[21] Касавин И. Т. Дискурс и хаос. Проблема титулярного советника Голядкина // Психология. 2006. № 1. –С. 3–18.

[22] Хурматуллин А.К. Понятие дискурса в современной лингвистике. // Ученые записки Казанского государственного университета Том 151, 2009.

hodisa sifatida talqin qilinadi va eng avvalo, muayyan ijtimoiy-siyosiy guruh yoki davrga xos bayonot sifatida izohlanadi. Uchinchi yondashuv nemis falsafa maktabi vakillari Y.Habermas va K.Apel nomlari bilan bog'liq ravishda paydo bo'lgan[23].

L.V.Klyuyeva o'zining "Badiiy matnning diskursiv tadqiqi masalasiga doir" maqolasida F. de Sossyur aynan tilni tilshunoslikning asosiy predmeti, nutqni esa tilning amalda qo'llanishi sifatida ta'riflagani, Sossyur "diskurs" terminini ishlatmagani, bu ishni uning shogirdi va izdoshlari bajarganliklarini, E.Byussans diskursni de Sossyurning *til – nutq* dixotomiyasi uchinchi bo'g'ini tarzida ta'riflagani haqida yozadi[24].

Tilshunoslikka belgiyalik E.Byussans tomonidan olib kirilgan "diskurs" (fransuzcha "discours") terminini til faoliyat jarayoni sifatida izohlash mumkin. Lotin tilida *besaranjomlik, chaqqonlik, ustamonlik, o'zgaruvchanlik* ma'nolarini anglangan "diskurs" termini keyinchalik fransuz tilida nutq, nutqiy faoliyat, suhbat, suhbatlashish ma'nolarini kashf etgan[25].

Umumiy ma'noda diskurs (fransuzcha – *discours*) til faoliyati jarayonidir. Lotin tilidagi asl ma'nosida bu so'z "yugurish" fe'lini bildirgan va hosila ma'nosida "tildan foydalanish", "suhbat, so'zlashish" deb tushuniladi[26]. Tilshunoslikda diskurs nutq akti bilan bevosita aloqada ekanligi, dastlabki tadqiqotlarda uning yondosh hodisalar bilan munosabati haqida har xil fikrlar bildirilgan. Soddaroq qilib aytadigan bo'lsak, diskurs – bu og'zaki yoki yozma shaklda fikr almashinish vositasi. Binobarin, diskurs gapdan katta bo'lgan, aniq ma'no va maqsadda qo'llanadigan, og'zaki yoki yozma nutqning interaktiv xarakter kasb etadigan har qanday birligidir. Matn (tekst)ni esa aloqa-aralashuvning nointeraktiv xarakterdagi yozma shakli sifatida ta'riflash mumkin.

V.Grigoryeva "diskurs" qo'llanadigan sohalarni uchga ajratdi:

1) lingvistikada diskurs – aloqa-aralashuvga xizmat qiladigan nutq, nutqiy muloqot turi va muloqot birligi;

2) fransuz strukturalistlariga ko'ra, diskurs publitsistik uslub birligi;

3) diskursiv tushunchalar elementlari formal tilshunoslikda, xususan, kompyuter lingvistikasida ham keng istifoda etiladi[27].

Diskurs tahlili markazida nutq va uning aniq, noaniq yoki yashirin ma'nolarini aniqlash turadi.

Demak, yozilgan, ammo hali o'qilmagan, tinch holatda turgan har qanday harakatsiz matn – **matn** (ilmiy, publitsistik, rasmiy, badiiy va h.), adresant – og'zaki yoki yozma matn – adresatni o'z ichiga olgan, ular orasida kommunikativ jarayonni faollashtirgan harakatdagi matn **diskursdir**. Ushbu tadqiqotning 23-24-

[23] **https://pandia.ru/text** Мио Белугина**.** Основы теории практического дискурса: И. Кант и Ю. Хабермас. (23.03.2023)

[24] Клюева Л.Б. К проблеме дискурсивного анализа художественного текста. // Вестник ВГИК.Том 11. 2019. №4(42). – С.55-66.

[25] Калажокова Р.З. Дискурс: разновидности, специфика, мнения/ Текст: непосредственный // Молодой ученый. – 2015. №10 (90). – С. 1403. – URL: https:moluch (дата обращения 02.11.2023)

[26] Калажокова Р.З. Дискурс: разновидности, специфика, мнения/ Текст: непосредственный // Молодой ученый. – 2015. №10 (90). – С. 1403. – URL: https:moluch (дата обращения 02.11.2023)

[27] Макаров М.Л. Основы теории дискурса. – М.: ИТДГТ Гнозис, 2003. – С.19.

sahifasida diskursga berilgan ta'riflar jadval shaklida berilgan. (1.1.-jadvalga qarang)

Ma'lumki, diskurs dastlab ikkita asosiy turga ajratiladi: shaxsiy (shaxsga yo'naltirilgan) va institutsional (jamiyatga yo'naltirilgan). V.I.Karasik institutsional diskursning quyidagi turlarini qayd etadi: siyosiy, diplomatik, ma'muriy, huquqiy, harbiy, pedagogik, diniy, tasavvufiy, tibbiy, tadbirkorlik va boshqalar[28]. Biz ushbu ro'yxatga bevosita tadqiqotimiz predmeti sanalgan badiiy diskurs bilan birga publitsistik diskurs, ma'rifiy diskurs, postmodernistik diskurs, genderolingvistik diskurs kabilarni ham kiritamiz.

Biz ushbu ishda badiiy matn diskursi – badiiy diskurs (BD) terminidan foydalanamiz. Ma'lumki, inson faoliyatining turli jabhalarida "badiiy" tushunchasi qo'llaniladi. Bu tushuncha bevosita va bilvosita san'at bilan bog'liq. San'at turlarining xilma-xilligi (kino san'ati, haykaltaroshlik san'ati, kulolchilik san'ati, rassomlik va h.)ni e'tiborga olsak, ularning birortasi ham inson omilisiz harakatga kelmaydi. Inson omili markazga ko'chdimi, unda diskurs o'z xarakterini namoyon etadi. Badiiy muloqot (so'z san'ati) esa san'atlar ichida o'zining mukammaligi bilan ajralib turadi. Badiiy diskurs deyarli har bir shaxs hayotining ajralmas qismi, adabiy muloqotning eng murakkab turlaridan biri sifatida baholanadi. Badiiy diskurs – badiiy matnning barcha parametrlarini aniqlaydigan va ma'lum bir natijaga yo'naltiradigan faol mexanizm sifatida *"muallif – matn – kitobxon"* uchligi yoki *"muallif (narrator) – matn – personaj – kitobxon"* to'rtligidagi jonli muloqot turi, til, shakl, ma'no va harakat uyg'unligi. Olamning kognitiv va lingvomadaniy manzaralarini namoyon etuvchi lingvokonseptual tizim sifatida ijodkor konsepsiyasini ifoda etadi. Badiiy diskursda nafaqat muallif va kitobxon, balki asardagi barcha obrazlar ham subyektga aylanadi.

BD haqidagi olimlarning bir necha ta'rif va talqinlarini umumlashtirish va xulosa chiqarish maqsadida badiiy diskursga berilgan ta'riflarni jadval tarzida berishni lozim topdik (tadqiqotning 32-betida 1.2.-jadval berilgan). Shu bilan birga, badiiy diskursning o'ziga xos belgilarini jadval ko'rinishida berdik. (tadqiqotning 32-betida 1.3.-jadval berilgan).

Birinchi bob birinchi faslining **"*Badiiy diskursning lingvokonseptual xususiyatlari*"** nomli qismida lingvokonseptologiyaga oid tadqiqot ishlari hamda badiiy matn tahliliga lingvokonseptual yondashish haqida ma'lumot berilgan.

Tarixiy nuqtayi nazardan inson ongida OKMni shakllantirish bosqichma bosqich amalga oshiriladi. Konseptual manzara avval sodda (mifologik) ko'rinishda, so'ng o'rta (diniy) va oxiri ilmiy ko'rinishda tafakkurdan o'rin oladi. Bu bosqichlar insonning bolalik chog'idan shakllanib hayotiy tajribalari, yashash tarzi, dunyoqarashi, idroki, to'plagan fon bilimlari zamirida rivojlanib boradi. Umuman, dunyo haqidagi g'oyalarni umumlashtirib OLKM(olamning lingvokonseptual manzarasi)ni shartli ravishda uch turga ajratamiz: 1. Universal 2. Milliy 3. Shaxsiy. Badiiy asar matnida ushbularning har uchalasi navbat bilan faol bo'lishi

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[28] Карасик В.И. Религиозный дискурс [Текст] // Языковая личность: проблемы лингвокультурологии и функциональной семантики: Сб. науч. тр. - Волгоград, 1999. - С. 5-19

mumkin, ammo milliy va shaxsiy OLKM tasviri ustunlik qilishi tayin. Bunda OLKM (milliy) har bir etnos tomonidan oʻzgartiriladigan OUM (olamning universal manzarasi) boʻlib, faqat oʻziga xos dunyoqarashi, borliqni tushunishi, madaniyati, urf-odat va marosimlari, tarbiya usullari bilan toʻldiriladi. OLKM inson tabiatining umumiy xususiyatlarini aks ettirgani uchun antroposentrik boʻlsa, muayyan etnik guruh (millat)ga qaratilganligi uning etnosentrikligi sanaladi. Ijodkor maʼlum obyekt va vaziyat manzarasini tasvirlashda bevosita fon bilimlari, idroki va dunyoqarashiga tayanadi, shu tariqa muayyan millatning bir qismi sifatida shaxsiy OLKMni ham kiritadi. Bunda ijodkor real borliqning oddiy inson koʻzi ilgʻamaydigan hodisotlarini ham qalamga oladi.

Zamonaviy tilshunoslikda lingvokonseptologiya turli xil yondashuvlardan foydalanishga imkon beradigan eng istiqbolli yangi lingvistik yoʻnalishlaridan biri boʻlib, til va konseptlar oʻrtasidagi oʻzaro bogʻliqlikni oʻrganadi. Bu yoʻnalish tilni inson bilish jarayoni bilan bogʻliq ravishda tahlil qiladi va soʻz, maʼno, madaniyat, tafakkur kabi tushunchalar doirasida tadqiq qiladi. Lingvokonseptologiya tilning nafaqat kommunikativ vazifasini, balki bilimlarni jamlash va ularni izohlash jarayonlaridagi oʻrnini ham oʻrganadi. Jahon va Yevropa tilshunosligida lingvokonseptologiyaga oid ishlar[29]da yoʻnalishning predmeti, maqsadi, vazifalari, metodlari haqida turlicha fikr yuritilgan. Lingvokonseptologiyaga doir ishlar ichida S.G.Vorkachyovning izlanishlari[30] alohida ahamiyat kasb etadi. Masalan, u oʻzining “Lingvokonseptologiya postulatlari” nomli maqolasida: “...lingvokulturologiya va kognitiv lingvistika tutashgan joyda lingvistik konseptologiya (lingvokonseptologiya) shakllanishini taxmin qilish mumkin”, – deydi. Shu muallifning yana bir maqolasi[31]da esa konseptlar majmuyi olamning milliy manzarasini tashkil etishi, lingvistik tafakkurni ifodalashi, etnik mentalitetni shakllantirishi haqida qiziqarli maʼlumotlar keltirilgan, konseptologiya esa lingvokulturologiyaga amalda ikkinchi nom berishini ham qayd etadi.

Baʼzi manbalarda konseptologiya kognitiv tilshunoslikning bir boʻlimi sifatida lingvokulturologiyadan ajralib chiqqanligi ham aytilgan[32]. Lingvokulturologiya tilning madaniy vazifasiga koʻra konseptlarning oʻziga xosligini ochib berishni taqozo etsa, kognitiv lingvistika tilning kognitiv

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[29]Колесов В.В., Пименова М.В. Концептология: учебное пособие. Кемерово, 2014. https://naukaru.ru/ru/nauka/article/3012/view; Чубур Т. А. Лингвоконцептология как область исследования: основные постулаты и степень изученности проблематики. // Моделировании систем и процессов.Том 7 №1, 2014; Радищева В.О. К вопросу о проблемах лингвоконцептологии. https://elibrary.ru/item.asp?id=46357285 (16.04.2024)

 Полиниченко Д. Ю. Лингвоконцептология и понятие «этнос» // Язык. Культура. Коммуникация [Текст]: материалы Международной научной конференции. – Волгоград: Волгоградское научное издательство, 2006.18-20-апреля. – С. 295–298; Воркачев С.Г. Постулаты лингвоконцептологии // Антология концептов. – М.: Гнозис, 2007. – С. 10–11.

[30] http://www.philology.ru/linguistics (16.04.2024)
 https://lincon.narod.ru/method.htmю (16.04.2024)

[31] Batafsil maʼlumot uchun qarang: http://www.philology.ru/linguistics Воркачёв С.Г."Куда ж нам плыть?" – лингвокультурная концептология: современное состояние, проблемы, вектор развития. // Язык, коммуникация и социальная среда. Вып. 8. – Воронеж, 2010. – С. 5-27. (16.04.2024)

[32] Qarang: Кравченко А.В. Что изучает концептология? // Функционально-когнитивный анализ языкових единиц и его аппликативный потенциал.Мат.лы 1-ый междун. конф.5-7 окт.2011. Барнаул: изд-во АлтГПА, 2011. 248-251

vazifasiga, shuningdek, olamning konseptual tasviri hamda alohida konseptlarning shaklanishiga diqqatini qaratadi. So'nggi paytlarda tilshunoslikda ushbu ikki yo'nalish yutuqlarini umumlashga harakat qilinmoqda[33]. Badiiy matn tahliliga yangicha yondashuv muallifning olam manzarasini konseptual modellashtirganini anglashni, uni badiiy-diskursiv baholashni belgilab beradi. Badiiy matn lingkonseptologiyasining asosiy tushunchasi konseptuallashtirishdir. Adresat shaxsiy tajribasi va yoshidan, yashash tarzidan kelib chiqib shu jarayonda orttirgan bilimini til orqali avval, idrok qiladi, so'ng tassavurida jonlantiradi, bilish faoliyati orqali konseptuallashuv jarayonini amalga oshiradi va verballashuv hodisasi yuz berib lisoniy belgi sifatida olamning konseptual manzarasiga aylanadi. U insonning mentaliteti va ma'naviy faoliyati, uning atrofidagi olam, uning madaniyati haqidagi bilimlari natijasini aks ettiradi Bunda muallif tajribasi davomida to'plagan bilimlarini tizimlashtiradi, voqea-hodisalarning ideal mazmunini ajratib ko'rsatib yangi ma'nolarni yaratadi, yaratiladigan asari mazmunini boyitadi. Shu orqali shaxs, jamoa, jamiyat ongida voqelik haqidagi jarayonni shakllantirib, voqelikni "umumiy mulkka" aylantiradi.

Bizningcha esa har qanday badiiy matnni turli konseptosferalar yaxlitligi tashkil etadi, shu qurshov asosida muayyan xalqning etnik xususiyati namoyon bo'ladi, bundan kelib chiqadigan xulosa shuki, lingvokonseptologiya nafaqat konseptlarni balki tildagi barcha hodisalarni lingvistik va ekstralingvistik vositalar yordamida to'lig'icha tasvirlashni maqsad qiladi. Yuqoridagi talqinlardan shunday xulosa qilish mumkinki, badiiy diskursning lingvokonseptologik xususiyatlarini ochib berish, uni tahlil qilish anchayin murakkab jarayonligi sababli ham kognitiv va lingvokulturologik tahlillar alohida amalga oshiriladi.

Birinchi bobning *"Badiiy diskurs mohiyatini belgilovchi ekstralingvistik omillar"* nomli ikkinchi faslida badiiy diskurs (BD)ning ekstralingvistik omillari, jumladan pragmatik, ijtimoiy-diniy, milliy-mental omillarning badiiy matndagi ahamiyati xususida so'z yuritilgan.

BD – hozirgi vaqt rejimida o'rganiladigan hodisa, ya'ni paydo bo'lishi va rivojlanishi hamda uning tahlili ekstralingvistik omillar diqqat markazida qaralishi lozim. Diskursning to'rt o'lchamli: *yozuvchi – badiiy matn – personaj (asosiy, yordamchi va epizodik) – kitobxon* (pragmalingvistik va kognitiv) tahlilida lisoniy dalillarni o'rganishning sof lingvistik tadqiqi doirasidan chiqib, pragmatik omillar bilan ish ko'rish badiiy diskurs (BD)ning imkoniyatlarini ko'rsatadi. Badiiy matn, eng avvalo, pragmatik maqomga ega birlik sanaladi, uning pragmatik o'ziga xosligi muallifning nutq vaziyati bilan bog'liq aniq yoki yashirin maqsadni, xabarni verbal va noverbal vositalar orqali yetkazishga harakat qilishida hamda qabul qiluvchiga bo'lgan munosabatida namoyon bo'ladi. Badiiy diskursni pragmatik omillarga bog'lab o'rganish bir tomondan muallif shaxsini, uning niyatini, maqsadini, yetkazmoqchi bo'lgan xabarini, ikkinchi tomondan muloqot
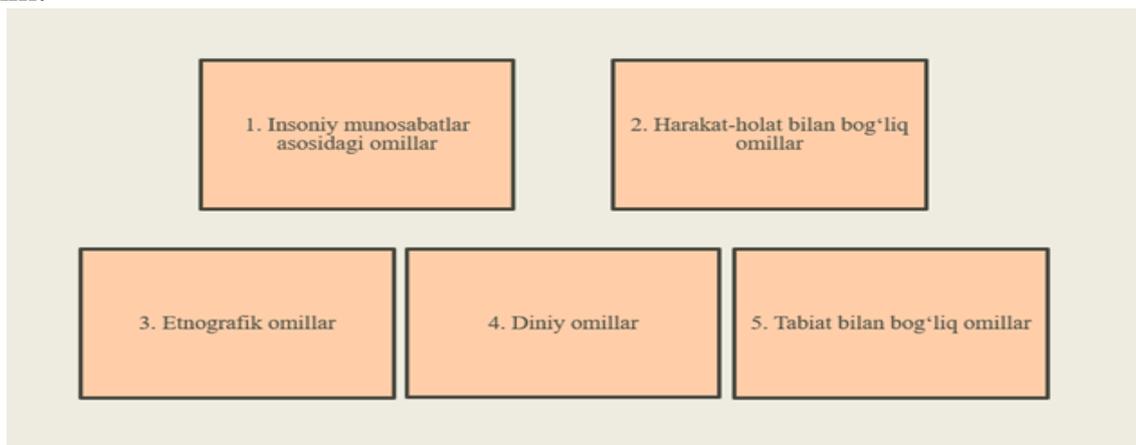
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[33] Qarang: Кондратьева О. Н. Вопросы лингвоконцептологии. – Россия. Раздел 5. Рецензии. Хроника. 2011. – С. 269; Прожилов А. В. Лингвоконцептология: триумфальный подъем или бег по «языковому кругу»? дискуссии. – Россия. 2015;

ishtirokchilarining qobiliyatini, idrok qilishini, axborotni qabul qilish jarayonini o'z ichiga oladi.

Matnga antroposentrik yondashgan tilshunos D.Xudoyberganova esa nutq yaratilishi bilan shug'ullangan ko'plab olimlarning nutq hosil bo'lishida oraliq bosqich borligini e'tirof etganliklarini, bu bosqichda nutq mazmuni bilan birga uning pragmatik xususiyatlari ham aks etishini ta'kidlaydi[34]. Pragmatik omillar turli vaziyatli (pragmatik) kontekstni talab qiladi, ushbu kontekst olam haqidagi tasavvurni adresatga yetkazadi. Tadqiqotda kontekstual tahlil amalga oshirilgan.

Yozuvchi ijod qilar ekan, borliqni o'z "men"ida aks ettiradi, voqelikka munosabatida shaxsiy tushunchasini ifodalaydi, bu omillarning mohiyatini yetkazib beruvchi o'ziga xos lingvistik vositalarni saralab tanlaydi. Demak, lingvistik va ektralingvistik omillar hamkorligida badiiy matn estetik-ekspressivlikni namoyon etadi. Kognitiv bilim, lisoniy boylik zaxirasidan foydalana olish hammada har xil kechadi. Shu ma'noda Isajon Sulton badiiy matni falsafiy, milliy, diniy, ijtimoiy omillar bilan qorishiqki, ularni bir-biridan ajratib bo'lmaydi. Chunki ular yagona pragmatik maqsadga yo'naltirilgan.

Tabiiyki, Isajon Sulton asarlarida til, inson, madaniyat, qadriyat, millat, islom, imon, irfon ifodasi mujassam. Ular asosida Isajon Sulton asarlarida shakllangan milliy-mental maydonni shartli ravishda quyidagicha guruhlash mumkin:

1. Insoniy munosabatlar asosidagi omillar	2. Harakat-holat bilan bog'liq omillar	
3. Etnografik omillar	4. Diniy omillar	5. Tabiat bilan bog'liq omillar

1.1-rasm. Isajon Sulton asarlaridagi milliy-mental maydon

Badiiy diskursda miliy-mental omillar millatning millatligini ko'rsatuvchi mayoq vazifasini o'taydi. Bu mayoq asrlar osha mukammallashib, kishilik jamiyati ta'sirida shakllanib va takomillashib boraveradi.

Tadqiqotning ikkinchi bobi **"Badiiy diskursning kognitiv-stilistik imkoniyatlari"** deb nomlanadi. Mazkur bobda leksik-semantik munosabatlarning badiiy diskursda voqelanishi, metaforik va metonimik ma'nolarning kognitiv-stilistik imkoniyatlari hamda lingvistik geshtaltning xususiyatlari Isajon Sulton asarlari misolida tahlil qilingan.

Ikkinchi bobning *"Leksik-semantik munosabatlarning badiiy diskursda voqelanishi",* deb nomlangan faslida leksik-semantik munosabatlarning badiiy

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[34] Худойберганова Д. Матннинг антропоцентрик тадқиқи. - Тошкент.: Фан, 2013. – Б.72

diskursdagi vazifasi, ularning matn yaratilishidagi oʻrni xususida fikr yuritilgan, mikromatnlar orqali tahlil qilingan.

Leksik birliklar turli semantik munosabatlar asosida har xil paradigma hosil qiladi. Sinonimik, antonimik, graduonimik, partonimik, giponimik munosabat ana shunday lisoniy munosabatlardir[35]. Oʻzbek tilshunosligida leksik-semantik munosabatlarning ushbu turlari haqida dastlab H.Neʼmatov va R.Rasulov atroflicha maʼlumot berishgan[36].

Isajon Sulton oʻzining turli janrlarda yozilgan asarlarida voqelikdagi tushuncha, narsa va hodisalarni, ijtimoy hayotda roʻy berayotgan oʻzgarishlarni, emotsional munosabatlarni, eng avvalo, leksik vositalar orqali ifodalaydi va soʻzlarning qayd etilgan leksik-semantik munosabat turlaridan unumli foydalanadi (2.1-jadvalga qarang).

Sinonimik munosabat. Mahoratli ijodkor Isajon Sulton ona tilimizning benazir imkoniyati boʻlgan maʼnodosh soʻzlarning nozik qirralariga eʼtibor qaratib, matn badiiyatida maʼnodoshlik darajasini kuchaytirgan. Qiyoslang: *"Ha-a... Barchamiz **otamiz, padari buzrukvormiz.** Oʻgʻlonlarimiz esa ovozi doʻrillab, moʻylovi maysaday barq urib yetilib kelishmoqda. Kun kelib ular ham bir qancha farzandning **pushti panohiga**, yanada ulgʻayishganida esa **qiblagohiga** aylanishadi, albatta" ("Ota raqsi",361-bet).* "Padari buzrukvor", "pushti panoh" birikmalari izofalar shaklida ifodalanib, maʼno taʼsirchanligi, otaning ulugʻlanishi asta-sekin kuchayib boradi va "qiblagoh" deyilganda esa ulugʻlikning eng yuqori nuqtasi ifodalanadi. Yozuvchi mohiyat va ijtimoiy hayotdagi oʻrniga koʻra, "ota" obrazining tadrijiy rivojlanishini kontekstual maʼnodoshlar orqali koʻrsatib bergan. Qiyoslang: ***ota→padari buzrukvor→pushti panoh→qiblagoh***

Graduonimik munosabat. I.Sulton asarlarida graduonimiya hodisasining ham noverbal, ham verbal ifodalangan soʻzlar qatorini tashkil qilishi maʼlum kontekstlarda koʻrib chiqilgan: *"– Bobom mana shulardan – **eski, olis, men tushunmaydigan** gʻalati tarixlardan hikoya qilib berardi..." ....("Genetik", 44-bet).*

Vaqt xususiyatini ifodalovchi ushbu graduonimik qatordagi leksik maʼno bilan leksik ifoda orasida kontekstual graduonimiya hosil boʻlgan, yaʼni faqat ayni nutqning oʻzida sodir boʻlgan. Soʻzlarning lugʻatda keltirilgan maʼnolarini inobatga olganda, *yaqin* – nisbatan yaqinroq, *olis* – undan uzoqroq masofa, yaʼni juda uzoq masofali vaqtni anglatib, *olis* leksemasi atrofida birlashgan.

Ishda ***antonimik munosabat, partonimik munosabat, giponimik munosabat***ning kognitiv-stilistik vazifasi tahlillar asosida koʻrsatib berilgan.

Mazkur bobning ikkinchi fasli *"Badiiy diskursda metaforik va metonimik maʼnolarning kognitiv-stilistik tahlili"* deb nomlangan. Koʻp maʼnolilik nazariy leksikologiyada hosila maʼno nomi bilan yuritiladi. Har qanday hosila maʼno bosh

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[35] Sayfullayeva R.R. va boshq. Hozirgi oʻzbek tili [Matn] : darslik / Sayfullayeva R.R. [va boshq.] . – Buxoro: OOO "Sadriddin Salim Buxoriy" Durdona nashriyoti, 2021. – B. 113

[36] Неъматов Ҳ., Расулов Р. Ўзбек тили систем лексикологияси асослари. –Тошкент: Ўқитувчи, 1995. –128 б

ma'no asosida paydo bo'ladi[37]. Metafora badiiy matnda tez-tez ishlatiladigan ifoda vositasi, badiiy nutqning eng keng tarqalgan shakllaridan biridir. Darhaqiqat, so'zning hosila ma'nolari faqat nutqda voqelanadi. XX asrning ikkinchi yarmiga kelib, kognitiv tilshunoslikning jadal rivojlanishi bilan metaforaning ko'p qirrali, nihoyatda murakkab hodisa ekanligi tan olindi, bilish faoliyatining namoyon bo'lishi sifatidagi mohiyati ochib berildi, inson tabiatining konseptual elementi sifatida qarala boshlandi. Dastlab tilshunoslikda metaforalar grammatik, leksik va semantik jihatdan o'rganilib, uslubiy, badiiy yoki nomlash vositasi sifatida qaralgan bo'lsa, hozirgi tilshunoslikda metaforani o'rganish bir qancha aspekt (kognitiv, konseptual, lingvokulturologik)larda olamning lisoniy manzarasini yaratish vositasi sifatida tahlil qilinmoqda. Ko'p o'lchovli hodisa bo'lgan metaforani o'rganish bir qator bilim sohalaridan xabardor bo'lishni taqozo etadi. (2.2-jadvalga qarang).

Isajon Sulton badiiy nasri ham kognitiv, ham konseptual, ham mualliflik metaforalariga boyligi hamda bajaradigan vazifalarning keng qamrovliligi bilan o'ziga xosdir. Muallif asarlarida metaforalarning so'z, so'z birikmasi, jumla, ibora va hatto, matn ko'rinishidagilarini uchratamiz.

Ijodkor asarlaridagi metaforalarni har uch (kognitiv, konseptual, lingvokulturologik) xususiyatiga ko'ra, quyidagi asosiy guruhga ajratib o'rganishni lozim topdik:
1. Jonlantirishga asoslangan metaforali matnlar.
2. O'xshatishga asoslangan metaforali matnlar.
    a) joylashish o'rniga ko'ra;
    b) belgi-xususiyatiga ko'ra;
    d) harakat o'xshashligiga ko'ra;
    e) shakl o'xshashligiga ko'ra va h..
3. Aralash metaforali matnlar.

1. Jonlantirishga asoslangan metaforalar. Jonlantirishga asoslangan metaforalar yozuvchi ijodida eng ko'p qo'llangan metaforalardir. Tabiat hodisalari bilan bog'liq jarayonlarni (shamol esishi, yomg'ir yog'ishi, quyosh va oy chiqishi, chaqmoq chaqishi, bulutlarning holati va h.) obrazli tasvirlashda aynan shu usulga murojaat qilgan: *"Dasht shamoli shiddat uradi, kulrang yulg'unlarni **chayqatadi...** **Yukli bulutlar pastlay boshlaydi, tevarak junbishga keladi**. Iliq tomchilar **yuzga uradi....**" ("Ozod",81-bet).*

2. O'xshatishga asoslangan metaforalar. Isajon Sulton badiiy diskursida o'xshatishga asoslangan metaforalarning bir necha ko'rinishlari uchraydi: *"...quyun oyog'im ostida o'ralashdi. Tuproq ko'pchib-jo'shib, sanoqsiz xazinalarni bag'ridan chiqarib yuborar..." ("Ozod", 197-199-betlar).*

3. Aralash metaforali matnlar. Yozuvchi ijodida bu tur metaforalarning ko'plab uchrashi, uning tasavvur va tafakkur mahsuli ekanligining yana bir isbotidir: *"... Osmondagi toychoqlar bir suruv bo'lib samo dalalariga ketib*

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[37]Sayfullayeva R.R. va boshq. Hozirgi o'zbek tili.– Buxoro: OOO "Sadriddin Salim Buxoriy" Durdona nashriyoti, 2021. – B.109

borishmoqda. Oldindagisi oppoq, yosh, durkun ot. Yollari uzun-uzun, hilpirayotganday. Ko'klarning shamoli oq bulutlardan mahobatli bir arava yasaydi, keyin ikkala otni opkelib unga qo'shadi. Ortidagi toychoqlar ularga ergashishadi...” (“Ozod”, 152-bet). Yozuvchi ayni vaziyatda bulutlarni shaklan va miqdoran toychoqlar suruviga hamda otga o'xshatib, jonlantiryapti. Keyingi jumlalarda shamolni harakatlantiradi va natijada antropomorf metafora yuzaga keladi.

Yozuvchi badiiy matnida qadimdan qo'llanib kelinayotgan hosila ma'noning yana bir turi **metonimiya** ham asar ta'sirchanligini oshirgan. Isajon Sulton asarlarida, asosan, otlarning metonimik holatda ishlatilishiga, ayrim o'rinlarda esa sonlar ham metonimik xususiyat kasb etganligini ko'ramiz:

1. O'rin-joy nomi bilan shu yerda yashovchi kishilar nomlanishi. *“Paxta mavsumi tugaganida qishloq (unda yashovchi odamlar) yengil nafas oladi”* (Genetik”, 68-bet);

2. O'rin-joy nomi bilan shu yerda faoliyat yurituvchi kishilar nomlanishi. *“Bozor (bozorda faoliyat yurituvchi odamlar) “Pul! Pul!” deya hansiraydi” (“Ma'suma”, 22-bet);*

3. Predmet va uning turi o'rtasidagi aloqadorlikka asoslangan nomlanish. “*Ba'zilar traktor opkelishgan. Bu safar “T-28”ga (rusumli traktorga) yonlama pichoqli moslama o'rnatilgan, u g'o'zapoyani kesib-qo'porib, ag'darib ketaveradi...” (“Genetik”, 52-bet);*

4. Vaqtdagi o'zaro aloqadorlikka asoslangan nomlanish. *“Ishoning, qirq degan ostonadan hatlab o'tgan kishining tunlari shunday bo'lmasdan iloji yo'q... Qirqqacha (yoshgacha) tobora kuchga to'lib borasiz, vujudda arslon quvvati jo'sh uradi, qadamlaringizdan o't chqnaydi...qirqdan keyin esa tuyqusdan ... arslon shiddatining ozaya boshlaganini his qilasiz” (“Ozod”, 203-bet);*

5. O'lchov birligi va predmet orasidagi aloqadorlikka asoslangan nomlanish. *“...o'ttizinchi (30 Vattli) chiroqlar-u uning moylari deysizmi?”(“Ma'suma”, 24-bet);*

6. Narsa-predmet nomi bilan shu predmetga tegishli boshqa bir predmet nomiga asoslangan metonimiyalar. *“Dasturxonni (undagi noz-ne'matlarni, yeguliklarni) qayta tartiblaylikmi? (“Ma'suma”, 49-bet);*

7. Harakat ifodalovchisiga aloqador bo'lgan jarayon nomi bilan harakatni ifodalovchi metonimiyalar. *“Botanika (o'qituvchisi) pechkaga o't qalab, ustiga choynakda suv qo'ydi...” ...(“Genetik”, 74-bet);*

8. O'simlik nomi orqali mahsulot nomi anglashilgan metonimiyalar. *“Guldor qashqar choynaklarda choy (choy o'simligidan tayyorlangan ichimlik) kirdi. Kimga ko'k, kimga famil choy quyildi” (“Ma'suma”,42-bet);*

9. Asar va uning janri orasidagi munosabatga asoslangan metonimiyalar. *“Shunday deb, u “Tirilish”dagi (L.N.Tolstoyning shu nomli romani) Katyusha Maslovaning tor xonasidagi so'lg'in sariq gullar voqeasini aytib berdi” (“Ma'suma”, 69-bet);*

10. Muallif va uning asari orasidagi munosabatga asoslangan metonimiyalar. *"Cho'lponga (asarlariga) qalam tekizib bo'larkanmi?"("Ma'suma"75-bet).*

Ikkinchi bobning *"Badiiy diskursda lingvistik geshtaltning o'rni (yozuvchi Isajon Sulton ijodi misolida)"* nomli uchinchi faslida "geshtalt" tushunchasi va uning tilshunoslikdagi o'rni, badiiy diskursdagi roli va ahamiyati xususida fikr yuritilgan. "Geshtalt" tushunchasi ma'nosi va qo'llanilishi psixologik va falsafiy lug'atlarda berilgan. Lingvistik tadqiqotlarda "geshtalt" atamasi haligacha o'zining aniq ta'rifini olmaganligi ularda keltirilgan ta'riflarning xilma-xilligida ko'rinadi. O'zbek tilshunosligida M.Yo'ldoshev matn tiplarini o'rganar ekan, badiiy matn tinglovchiga noma'lum bo'lgan biror kishi, joy, hayvonot va nabotot olamiga mansub mavjudot yoki qandaydir narsa-buyum hamda voqea-hodisani batafsil tasvirlab berish maqsadida tuzilgan bo'lishini, tasviriy matnda ham monologik nutq ko'rinishi yetakchilik qilishini, partonimik tasvir bunday matnning eng xarakterli xususiyati hisoblanishini qayd etadi[38]. Olimning fikridan ko'rinadiki, ifoda maqsadiga ko'ra, aynan tasviriy matn bu – lingvistik geshtalt sanaladi. Prof. Durdona Xudoyberganova Sh.Safarovning geshtalt xususidagi fikrlarini ma'qullab, lingvistik geshtalt haqida o'z fikrini bildiradi: "Lingvistik geshtalt matn yaratilishi hodisasi bilan birga uning idrokiy jihatiga xos kognitiv holatlar mohiyatini ochib berishda ham muhimdir"[39]. Isajon Sulton badiiy diskursini tahlil qilar ekanmiz, asar mazmuniga singib ketgan LGning turli ko'rinishlariga duch kelamiz.

1. Tabiat tasviri. "*Paxta mavsumi tugaganida qishloq yengil nafas oladi. Poyonsiz dalalar jigarrang-qo'ng'ir tusga kirgan, kuz yomg'irlari bir xilda yog'ib, pilchillagan loyga aylantirgan. Shiyponlar huvillagan, bo'm-bo'sh. Ochiq eshiklaridan shamol kirib o'ynaydi..." (Genetik", 68-bet)*

2. Shaxs ruhiy holati tasviri. Shaxsning qalb kechinmalarini tasvirlashda ham lingvistik geshtalt yetakchilik qiladi: *"Qishning qahratonlarida qalbimni isitganini aytmasam ham bo'lar. U mahal ishq-muhabbatni anglaydigan yoshda emas edim. Lekin uni o'ylasam qalbim haroratga to'lardi... Yuragimga kirib kelgan bu noma'lum tuyg'ularni Tangrim ne uchun bino qildi? Nega uni insonlikning eng oliy, eng yuksak tuyg'usi o'laroq tanladi?" ("Genetik", 42-bet).*

Ishda *faoliyat-jarayon tasviri, portret tasviri, narsa-predmet tasviri, mavhum tushunchalar tavsifi, shaxs oti tasviri, joy nomi tasviri, fitonimlar tasviri, ornitonimlar va zoonimlar tavsifi* tahlil qilingan.

Uchinchi bob *"Badiiy diskursning lingvokulturologik imkoniyatlari"* deb nomlanadi. Mazkur bobda Isajon Sulton asarlarida qo'llangan pretsedent birliklar, etnografizm va realiyalarning badiiy-diskursiv imkoniyatlari hamda mifologiyalashgan til birliklarining diskursiv vazifalari o'rganilgan.

Bobning birinchi fasli *"Isajon Sulton asarlarida pretsedent birliklarning badiiy-diskursiv tahlili"* deb nomlangan bo'lib, unda *pretsedent* termini, pretsedent

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[38] Yo'ldoshev M. Badiiy matnning lisoniy tahlili. – Тошкент: XT "Hamidov N.H", 2008. – B.22
[39] Худойберганова Д. Матннинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013. – 53 б.

birliklarning tilshunoslikda o'rganilishi, intertekstuallik va pretsedent birliklar haqida olimlarning qarashlari bayon etilgan, shu asosda pretsedent birliklar tahlili turlari ishlab chiqilgan hamda Isajon Sulton asarlarida qo'llangan ayrim pretsedent nom va pretsedent matnlar tahlilga tortilgan. O'zbek tilshunosligida D.Xudoyberganova *pretsedent* termini dastlab Y.N.Karaulovning maqolasida qo'llanganini qayd etadi hamda rus tilshunoslari Y.N. Karaulov, V.V. Krasnix, V. Maslovalarning fikrlarini umumlashtiradi. Shunga ko'ra, bunday birliklarning pretsedent nomlar, pretsedent jumlalar, pretsedent matnlar kabi turlari ajratilishini ham qayd etadi[40]. Pretsedent matnlarni jahon tilshunoslari ham (R.Bart, N.Orlova) o'zbek tilshunoslari ham (D.Xudoyberganova M.Yo'ldoshev[41] talqiniga tayanib) intertekst deb ataydilar. Tilshunos M.Xomidova o'z tadqiqot ishi[42]da L.Dellenbax va P.V.Xevellar intertekstuallik tamoyilini matnning ichki diskursi deb atashganini, bu an'ana g'arb va rus tilshunosligida olimlar tomonidan davom ettirilganini haqida yozadi. Demak, har qanday o'zga ko'rinishli matnlar asosiy matnga singib, aralashib ketgan, bir vaqtning o'zida lingvistik belgi sifatida matnga ham, voqelikka ham daxldor hodisa sanaladi. Keltirilgan ta'riflardan ko'rinadiki, pretsedent matn, pretsedent jumla, pretsedent nom va b. intertekstuallik bilan bir qatorda turuvchi hodisa sanaladi. V.Krasnix pretsedent matnlarni ijtimoiy, milliy hamda universal turlariga ajratish fikrini ilgari surgan[43]. Fikrlardan anglashiladiki, matn tarkibida o'z-o'zidan yoki ongli ravishda tanlanadigan, ma'lum nutq egalari uchun muhim, taniqli va tanish bo'lgan maxsus matnlarni muallif holatiga ko'ra qo'llash pretsedentlik sanaladi. Tilshunos olimlarimizning nazariy qarashlaridan kelib chiqib, pretsedent birliklarni pretsedentlikni hosil qiluvchi vosita sifatida guruhlarga bo'lib tahlil qilishni lozim topdik va jadval asosida umumlashtirdik (3.1.-jadvalga qarang). Aytish mumkinki, Isajon Sulton pretsedent birliklarning barcha turidan va ularning badiiy matndagi estetiklik, ekspressivlik, aloqadorlik va ta'sirchanlik vazifalaridan unumli foydalangan.

Pretsedent nomlar (PN). Pretsedent nomlar matnda nafaqat ma'lum shaxs nomini, balki joy nomlarini, korxona, tashkilot va boshqalarni ham shunchaki qayd etish uchun emas, balki o'ziga xos madaniy belgi-xususiyatlar ramzi sifatida qo'llaniladigan, asosan, taqqoslash vositasi sifatida ishlatiladigan nomlar sanaladi. Yozuvchi matnidagi quyidagi misolda poetonim ichki aloqadorlik va ekspressivlikni hosil qilgan:

Qadim zamonlarda Sofiya degan bir qiz tushida oyning yerga tushganini ko'ribdi ("Genetik", 27-bet). Universal pretsedent nom sifatida qo'llangan mazkur poetonim bir vaqtning o'zida bir necha nominativ vazifa bajaradi: 1) Payg'ambarimiz Muhammad (s.a.v)ning muhtarama ayoli, Hazrati Sofiya onamizga ishora qilingan; 2) ism zamiridagi ma'no (yunonchada "ilohiy donolik",

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[40] Ko'rsatilgan asar: Худойберганова Д. – B.88

[41] Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи.Филол. фан. д-ри...дисс. –Тошкент, 2010. – Б.128

[42] Хомидова М. Бадиий матн перцепциясида интертекстуаллик. Филол.фан.б. фалс. док. ...дисс. –Тошкент, 2021. – Б.24.

[43] Qarang: Худойберганова Д. Матннинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013. – B.89.

arabchada "musaffolik") orqali shu nom bilan atalgan qahramonning xarakter-xususiyatiga ishora qilingan; 3) yozuvchining subyektiv munosabati ifodalangan.

Mazkur ishda Sulaymon, Iskandar poetonimlari tahlili ham amalga oshirilgan. Bundan tashqari, ijodkor asarlari matni tuzilishi zanjirsimon bo'lib, matn ichida matn ko'rinishidaligi bilan alohida ajralib turadi va har biri pretsedent nom vazifasida kelgan sarlavha orqali nomlangan. Chunonchi, Toshbaqa bilan chayon, Dashti Qipchoq, Er Bug'u, Laylatulqadr, Xazoyin ul – maoniy deb nomlangan matnlar shular jumlasidandir. Muallif sarlavhalari o'quvchi xotirasini ma'lum jarayon, voqea-hodisa, obyekt va subyektga yo'naltiradi, assotsiativ holatni yuzaga keltiradi.

Pretsedent matnlar (PM). Pretsedent matnlar biror adibning ijod namunalaridan barchaga tanish, nutqda tez-tez murojaat qilinadigan, mashhur misra, mikromatn yoki paremiologik birliklarning biror ko'rinishidan ma'lum bir g'oya va fikrni singdirish niyatida mazmun va shakl uyg'unligida asl matnga begona matnning kiritilishi sanaladi. Isajon Sulton romanlarida pretsedent matnlarning milliy va universal turlariga bevosita va bilvosita murojaat qilingan. Jumladan, "Ozod" romanida 45 o'rinda, "Genetik" romanida esa 20 o'rinda O'rta Osiyo qomusiy olimlari asarlaridan, bitiktoshlar matnidan, shuningdek o'zbek yozuvchi va shoirlari ijodidan iqtiboslar keltirilgan, payg'ambarlar va sahobalar haqidagi rivoyatlarga ishora qilingan. Qiyoslang:

*...– Ha, Uchyong'oq tomonda ekanda, - dedi ko'r kishi. – Eshitdim, eshitdim... U yerda **qoya labida bir tup na'matak bo'lar edi, shamolda chayqalib o'sar edi...**haliyam turiptimi?*

*– U bir **bekning na'matagi** edi, – dedi ko'r. (1)*

*– Haliyam chayqalib turgan bo'lsa kerak, o'sha yoqqa o'tib qolsang, xabar olib qo'yarsan. Aytmoqchi, yo'lingda bir **majnuntolni** ham ko'rasan, u oddiy tollardan emas, **tinmay ko'z yoshi to'kkani to'kkan.**(2) Ularni duo qilib o't, har holda, savobga zor bo'lsalar ajabmas ("Ozod", 119-bet).*

Ishda ushbu matn tabiatiga ko'ra milliy, murojaat turiga ko'ra bilvosita murojaat, tuzilishiga ko'ra nasriy, qo'llanishiga ko'ra konnotativ xarakter kasb etganligi ochib berilgan. Yozuvchi eslatma, ishora yoki tayanch so'zlardan mohirona foydalangan. *Masalan: Ularni duo qilib o't, har holda savobga zor bo'lsalar ajabmas...*

Ushbu jumlada matnning pragmalingvistik va lingvokulturologik xususiyati namoyon bo'lgan. Yozuvchi III shaxs olmoshini qo'llash orqali aslida Mirtemir va Oybekka ishora qilayotganligi pragmalingvistik mohiyat bo'lsa, "o'tganlarning duotalabligi"ni nafaqat eslatish, balki duo qilib qo'yish lingvomadaniy xususiyatdir.

Isajon Sulton "Ozod" nomli falsafiy romanida pretsedent matnlarning nazmiy tuzilishli ko'rinishini ham badiiy niyatiga ko'ra, tanlab qo'llaganligi ko'plab uchraydi.

Shu bilan birga, muallif pretsedentlikni ifodalash uchun to'g'ridan to'g'ri iqtibos keltirish hamda qayta hikoya qilish usulidan foydalanib, bir necha adibning ijodidan iqtiboslar keltirgan. Asarning ta'sirchanligini, ifodaviyligini, o'quvchining

ijtimoiy hayotga hissiy munosabatini oshirish maqsadida hadislardan, millatning o'ziga xos xususiyatlarini namoyon etuvchi maqol va matallardan ham pretsedent birlik sifatida unumli foydalangan.

Tadqiqotning navbatdagi fasli *"Isajon Sulton asarlarida realiya va etnografizmlarning badiiy-diskursiv vazifasi"* deb nomlanadi. Bu faslda realiyalar, etnografizmlar, etnografik birliklar tavsifi va ta'rifiga tilshunoslar qarashidan kelib chiqib, baho beriladi, ularning fikrlari umumlashtiriladi, shu asosda Isajon Sulton asararidagi ba'zi realiyalar va ularning birliklari hamda etnografizmlar tahlilga tortiladi. Jahon va oʻzbek tilshunosligida realiyalar ilmiy jihatdan tadqiq etilgan. Realiya terminiga dastlab K.H.Hendshin ta'rif bergan, keyinchalik jahon tilshunosligida O.Axmanova, V.Gak, L.Kelli, Y.Vereshagin, V.Kostomarov, S.Vlaxov, S.Florin, G.Tomaxin, D.Katan, S.Tyulenov, A.Gradler, Y.Shabanova, Y.Privalovalar oʻz tadqiqotlarida realiyalar bilan bogʻliq masalalarni oʻrganishgan[44]. Oʻzbek tilshunosligida realiyaga ilk bor professor Gʻ.Salomov "Tarjima nazariyasiga kirish" darsligida munosabat bildirib, realiyalarni "xos soʻzlar" deb oʻzbekchaga oʻgirgan[45]. I.Mirzayevning[46] nomzodlik dissertatsiyasi ham fransuzcha realiyalar va ularning oʻzbek tiliga tarjimasi tadqiqiga bagʻishlangan. R.Fayzullayeva, K.Joʻrayev, I.Gʻofurovlarning tadqiqotlarida realiyalarga muayyan darajada munosabat bildirilgan. Darhaqiqat, realiyalar faqat shu millat milliy madaniyatiga xos birlik, boshqa tillarga begona, shu bilan birga voqelik bilan ifodalangan obyekt va voqea-hodisaning bir tomondan xalq, mamlakat bilan, boshqa tomondan esa tarixiy davr bilan chambarchas bogʻliq kategoriyasi sanaladi. Bunday soʻzlar muayyan bir xalq, millat va elatga taalluqli tushuncha, shu soʻzlar orqali tasavvurimizda milliy oʻzlik, milliy gʻoya, milliy mentalitet anglashiladi. Tilshunoslikda realiyalarning semantik guruhlanishi va tasnifi amalga oshirilgan. Z.Kasimova dissertatsiyasida G.D.Tomaxin, O. S. Axmanova, V.D.Filatov, S.Vlaxov va S.Florin, V.S.Vinogradov hamda E.M.Kolomeysovalarning tasnifi haqida yetarlicha ma'lumot bergan va oltita turini sanab oʻtgan. Biz ushbu tasniflarga san'at va madaniyatga oid xos realiyalarni ham qoʻshimcha qildik.

Tarjimashunoslik, lingvokulturologiya va lingvomamlakatshunoslikda realiyalar alohida birlik sifatida qiyosiy tahlil qilinadi, biz tahlilni bir til doirasida lingvokulturologik baho asosida amalga oshirdik.

Isajon Sulton asarlarida, asosan, maishiy, diniy e'tiqod bilan bogʻliq , urf-odatlarga daxldor realiyalar qoʻllangan.

*...Bobom **belbog**ʻini yechib yelkasiga tashlarkan, meni koyiydi:*

– Tahoratxonaga chap oyoq bilan kiradi, quloqsiz! Chap bilan kirib, oʻng bilan chiqasan.

[44] Касимова З. Ўзбек тилидаги реалияларнинг семантик тадқиқи. Филол. фан. б. фалс. док. ...дисс. – Тошкент, 2022. – 131 б.

[45] Саломов Ғ. Таржима назариясига кириш. –Тошкент: Ўқитувчи, 1978. – Б.55.

[46] Мирзаев И.К. Проблемы передачи слов, обозначаюших реалии французской жизни на узбекский язык. А.К.Д., Ленинград, 1975.

*...Haybati bir dunyo otam bobomning oldiga kelganida yosh boladay boʻlib qoladi. Oyoqlarini yuvadi, uqalaydi, **yaxtag**ini almashtiradi...(“Ozod”, 184-bet).*

*...**Otashkurak**ni opke, – deydi. **Otashkurak oʻchoq**ni boshida. Chopib borib opkelaman. (“Ozod”, 186-bet.* Yana qiyoslang:

*"Voy, chop**,** tandirga qara, nonim achib ketmasin”, deydi shosha-pisha... Onam chang tushmasin deb yoʻl-yoʻl **dasturxon**ga oʻralgan zuvalalarni savatga solib keladi-da, non yopa boshlaydi....Onam, “Voy oʻlay” deb unga qaraganida, **kosov**ga ilashib chiqqan bir choʻgʻ koʻylagiga tushib, tutay boshlaydi. ...Obdastadagi suvni olib, ust-boshiga sepib yuboradi... (“Ozod”, 187-bet)*

Misollarda oʻzbek xonadonida qayta-qayta murojaat qilinadigan realiyalarning kiyim-kechak va narsa-predmetni ifodalovchi turlari keltirilgan. Tadqiqot ishimizda ushbu realiya birliklarining mazmuni va mohiyati tavsiflab berilgan.

Bundan tashqari, Isajon Sultonning “Genetik” va “Ozod” romanlarida *toʻn, doʻppi, salla* kabi kiyim-kechak, *yovgʻon shoʻrva* kabi taom nomlarini bildiruvchi realiyalar koʻplab uchraydi. Xolis, Toʻxta Qumri, Dalavoy, Ubay kabi ismlar uchraydiki, ularning bari millatning oʻziga xos maishiy turmush tarzini ifodalaydi.

Etnografizmlar har bir xalqning oʻziga xos urf-odatlari, an’analari, milliy qadriyatlarini namoyon etuvchi milliy koʻzgu sanaladi. Millatning nihoyatda muhim koʻrsatkichi boʻlgan ushbu etnografizmlarning unutilmasligi, qadriyatlarning saqlanib avloddan avlodga oʻtishi, kelajak avlod ma’naviy makonida etnolisoniy boʻshliq hosil boʻlishining oldini olish, ijodkor subyektiv munosabatini oʻquvchiga yetkazish, muayyan davr ruhi va ijtimoiy muhitni gavdalantirish maqsadida soʻz san’ati ahllari badiiy matnda etnografizmlarga oʻrni bilan murojaat qiladi. Oʻzbek xalqi etnografizmlarga ham son, ham mavzu jihatidan juda boy va ular mahalliy shevalarda koʻproq oʻz aksini topgan. Isajon Sultonning “Onaizorim” qissasida maishiy realiyalar bilan bir qatorda toʻy marosim etnografizmlarining turli koʻrinishlarini uchratamiz. Jumladan, ***non sindirildi, oqlik berildi, qozon oshi, non-patir, yuz ochar, kuyovnavkar*** kabi nikoh toʻyi marosimini ifodalovchi soʻzlar keltiradiki, natijada kitobxon oʻzbek urf-odatlari xususiyatini toʻla-toʻkis anglaydi, ularga oʻzining subyektiv munosabatini bildiradi hamda adresantning asar mazmunini real hayotga yaqinlashtirish maqsadini tushunib oladi.

Tadqiqotning “*Isajon Sulton badiiy diskursida arxetiplar va irim-sirimlar tahlili*” deb nomlangan faslida lingvomadaniyatning muhim tarkibiy qismi boʻlgan arxetiplar va irim-sirimlarning jahon va oʻzbek tilshunosligida oʻrganilishi, ularning badiiy matndagi vazifalari Isajon Sulton asarlaridagi ayrim mikromatnlar asosida tahlilga tortilgan.

Arxetip – individlar ongida paydo boʻladigan va madaniyatda tarqaladigan turgʻun obraz. Arxetip tushunchasi K.G.Yung tomonidan 1919-yilda e'lon qilingan «Инстинкт и бессознательное» maqolasida muomalaga kiritilgan[47].

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[47] Usmanova Sh. Lingvokulturologiya. – Toshkent: Universitet, 2019. – B.28.

Tadqiqotlarda yoritilishicha, arxetiplar dastlab milliy va universal arxetiplarga, undan so'ng esa yana ichki ko'rinishlarga bo'linadi. Arxetiplar – ijod va ilhomning cheksiz manbayi bo'lib, ayni vaqtda o'sha xalqning lisoniy, madaniy boyligi hamdir. Ular bolalikdan bizga ma'lum bo'lgan turli xil tasvir va ramzlarda, rivoyat va miflarda mujassamlangan. Arxetiplar bilan hayotimizning har bir nuqtasida to'qnashamiz va qayta kashf etamiz. San'at ahli asrlar davomida arxetipik timsollardan ilhomlanib, qalbimizdan chuqur joy oluvchi asarlarni insoniyatga taqdim qildi. Yozuvchi Isajon Sulton badiiy maqsadni amalga oshirish uchun arxetiplarning turli ko'rinishlaridan foydalangan. Masalan: *...Sandal atrofida qariyalar ertak boshlashadi, shulardan biri – Nuh alayhissalom haqida.*

...Bir kuni Nuh alayhissalomning xotini non yopibdi. Nonlari qip-qizarib, po'rsillab pishibdi. Tandirdan uzib savatga solayotsa, qo'li kuyib, bittasi yerga tushibdi.

...Xullas, non yerga tushganida xotin:
– Hah, o'lgur, - debdi.
Shunda Nuh payg'ambar aytibdiki:
– Hoy nodon, rizqniyam so'kadimi odam? Qani, tavba qil-da, nonni yerdan olib ko'zingga sur-chi!
Xotin shunday qilibdi. Yerga tushgan non bo'lagini olib, puf-puflab ko'zga surtish odati o'shandan qolganmish....("Genetik", 16-17-betlat)." Yagona til hamjamiyatining vakillari uchun umumiy bo'lgan bunday mifologik qarashlar qadim zamonlardan buyon "jamoaviy ijod mahsuli" sifatida saqlanib qolganligi sababli universal xarakter kasb etadi. Ijodkor badiiy maqsadini amalga oshirish uchun "muallif– personaj– matn–o'quvchi" to'rtligida diskurs yaratadi. Arxetiplar, urf-odat va irim-sirimlar biz yashayotgan olam tasvirini yaratadiki, yozuvchi uni asarning badiiy tushunchaga singdiradi.

Isajon Sulton asarlarida irimlarning yaxshi niyatdagi – birovlarga yaxshilik tilash, yomonlikdan qaytarishga qaratilgan ko'rinishlari ko'proq uchraydi. Qiyoslang:
*– Qibla**ga qarab choptirma.*
– Nega?
– Moxov bo'p qolasan ("Genetik, 17-bet).

Olam yaralibdiki, kishilar o'zini tashqi kuchlardan, balo-ofatlardan, yomon ko'zlardan asrash uchun harakat qiladi, avloddan ikkinchi bir avlodga o'tib kelayotgan diniy va mifologik tasavvurlarga tayanadi, hayotini osonlashtirish maqsadida muayyan usul yoki vositalardan foydalanadi va atrofidagilarni ham bunga ishontiradi. Insonning qo'rqish hissi bilan bog'liq diniy e'tiqodi odamlarni salbiy oqibatlardan – biror falokatga yo'liqmaslikdan – qaytargan. U o'zida bir necha ma'noni birlashtiradi. Masalan, *qibla* deganimizda, turli lisoniy birliklar ko'z o'ngimizda gavdalanadi. Tadqiqotda mazkur holatlar jadval ko'rinishida berilgan (3.2.-jadvalga qarang). Bundan tashqari, ijodkor *qozon qirmochi yeyish, shom mahali ko'chada yurmaslik, chilla saqlash* kabi irimga asoslangan etnografik tabularni milliylikning ifodasi sifatida qo'llaydi.

XULOSA

1. Ushbu tadqiqot ishi, tilning ijtimoiy xarakterda ekanligi, ma'lumot berish va olish, saqlash va uzatish vazifalarini bajarishi, boshqacha aytganda, kishilararo aloqa-aralashuv vazifasini bajarishi uning o'ziga xos tizim sifatida matn hamda diskurs sathlarida amal qilishini kafolatlashini, tilshunoslikka matn va diskurs, ular bilan bog'liq muammolarga qator oydinliklar kiritilganiga qaramay, mazkur fenomenlarning mohiyati, o'zaro va farqli jihatlari, lisoniy, xususan, lingvokognitiv hamda lingvokulturologik xususiyatlari to'liq o'rganilmaganini ko'rsatadi.

2. Tilning muhim funksiyalaridan biri – uning kommunikativ funksiyasidir. Mazkur tadqiqot ishida bu funksiya nutqning turli uslublari, xususan, badiiy uslub, jumladan, uning muhim tarkibiy qismi bo'lgan badiiy diskurs yordamida voqelanishi mumkinligi asoslab berilgan. Buning uchun ishda "diskurs" termini ma'nosiga aniqlik kiritildi, badiiy diskursni yuzaga keltiruvchi birliklar tahlilga tortildi.

3. Matnni o'qish, tushunish va talqin qilish masalasi diskursga ham aloqador. Binobarin, diskursning nominativ va ekspressiv funksiyalarini o'rganish nutqning bu ikki turi ilmi va amaliyotida birdek ahamiyat kasb etadi. Bu esa antroposentrik tilshunoslik badiiy matn tahliliga nisbatan ko'proq "badiiy diskurs" terminini qo'llayotgani asosli va badiiy diskursning ekstralingvistik jihatlarini o'rganish istiqbolli ekanligini ko'rsatadi.

4. Kuzatishlarimiz "badiiy diskurs" tushunchasi, asosan, badiiy asarlarga nisbatan qo'llanayotganini, shuning uchun so'z san'atining kino diskursi, haykaltaroshlik diskursi, rassomchilik diskursi, kulolchilik diskursi va shu kabi turlari tilshunoslarni e'tiboridan chetda qolayotganini, bu bo'shliqni muayyan darajada to'ldirish maqsadida badiiy diskursning yuqoridagi singari turlarini o'rganish, ularni badiiy diskursning o'ziga xos tur va janrlari hisoblash lozimligini ko'rsatadi. Badiiy diskursning qayd etilgan tur va janrlari ustida olib borgan izlanishlarimiz bu xulosaning asosli ekanini ko'rsatadi.

5. Tadqiqotda lingvistik va ekstralingvistik vositalarning badiiy diskurs, xususan, uning emotsional-ekspressiv qiymatini oshirishda muhim vositalar bo'lishi mumkinligi faktik dalillar bilan asoslab berildi. Emotsionallik va ekspressivlik kategoriyalarini badiiy diskursning ko'rsatilgan tur va janrlari misolida o'rganish nafaqat badiiy nutqning balki, umuman diskursning lisoniy-estetik imkoniyatlarini namoyon etadi va uning mohiyatini teran idrok etishda muhim omil vazifasini bajaradi. Bu fikr-mulohaza ham ishda faktik misollar bilan dalillangan.

6. Ishda badiiy diskursning badiiy matn barcha belgi-xossalarini teran idrok etishga imkon beradigan lingvistik hodisa sifatida tilning barcha lug'aviy-ma'noviy birliklaridan keng istifoda etishi, "muallif-matn-personaj-kitobxon" to'rtligi asosida olamning kognitiv va lingvomadaniy manzarasini namoyon etuvchi lingvokonseptual tizim ekanligi isbotlangan.

7. Tadqiqot predmeti tahlili Isajon Sulton xalq tilidan mahorat bilan foydalana olishini, adabiy tilni xalq jonli tiliga yaqinlashtirish va pirovard natijada uning ifoda imkoniyatlarini boyitish maqsadida sinonim, omonim, antonimlardan, lug'aviy birliklarning graduonimik va partonimik ma'no nozikliklaridan mo'l-ko'l istifoda etish orqali xiratortmas obrazlarni yaratishga muvaffaq bo'lganini ko'rsatadi.

8. Dissertatsiya mavzusi tadqiqi jarayonida Isajon Sulton tilning nominativ imkoniyatlarini keng ko'lamda namoyon eta olgan novator, badiiy tafakkur va mushohada olami teran, tilning eng kichik, oddiy o'quvchi ko'zi bilan ilg'ab bo'lmaydigan birliklaridan ham original majoziy ma'no izlagan, topgan va uni go'zal misralarda ifodalay olgan ijodkor ekanligi muayyanlashadi.

9. Olib borilgan kuzatishlar natijasida amaliy va nazariy faoliyat turlari jamiyatda bo'lgani kabi badiiy so'z san'atida ham doimo o'zaro uzviy bog'liqlikda kechadi, sof amaliy yoki sof nazariy faoliyat turi bo'lmaydi, amaliy faoliyatda nazariy bilimlar geshtaltlar shaklida tavsiflanadi, lingvistik geshtalt obraz va badiiy so'z san'ati xossalarini o'zida mujassam etgan bo'ladi, Isajon Sulton ijodida lingvistik geshtaltlar badiiy diskurs kompozitsiyasini belgilashda muhim rol o'ynaydi degan xulosaga kelindi.

10. Isajon Sultonning din va mifologiya, afsona va rivoyat kabi o'quvchiga bolalikdan tanish manbalardan xalq donishmandligi qirralarini mahorat bilan ochib bergani, qayd etilgan durdonalarni badiiy diskurs ruhi va maqsadiga monand idrok etish uchun o'quvchining o'zi ham dunyoviy va diniy bilimlardan, xalq asotir va afsonalaridan xabardor bo'lishi lozimligi aniq faktik misollar bilan asoslab berildi.

11. Ishda Isajon Sulton badiiy diskursi tilning lingvokognitiv va lingvomadaniy imkoniyatlarini namoyon etishda realiyalar va etnografizmlar alohida ahamiyat kasb etganligi isbotlandi.

12. Arxaik birliklar va irim-sirimlarni ifodalovchi leksemalardan keng foydalanish, birinchidan Isajon Sulton nafaqat adabiy, shuningdek, xalq tilini ham chuqur bilganligini, ulardan o'rinli foydalana olgani misollar bilan asoslab berilgan.

Mazkur dissertatsiya ishida badiiy diskursning tadqiqot obyekti qilib olinganligi, u bilan bog'liq dolzarb muammolarning kun tartibiga olib chiqilganligi va ularni imkon darajada mukammal o'rganishga harakat qilingani kelgusida diskursning, diniy, ekologik, publitsistik, pedagogik, ilmiy, falsafiy, qiyosiy, tabiiy, ekologik kabi turlarini o'rganishda nazariy-metodologik manba vazifasini bajarishi mumkin.

SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES DSc.03/25.08.2021.Fil.01.16 AT THE NATIONAL UNIVERSITY OF UZBEKISTAN NAMED AFTER MIRZO ULUGBEK

THE NATIONAL UNIVERSITY OF UZBEKISTAN NAMED AFTER MIRZO ULUGBEK

NASRIEVA DILNOZA MUHIDDINOVNA

ARTISTIC DISCOURSE: LINGUOCOGNITIVE AND LINGUOCULTURAL APPROACH (ON THE EXAMPLE OF ISAJON SULTON'S WORKS)

10.00.01 – Uzbek language

DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD) ON PHILOLOGICAL SCIENCES

Tashkent-2024

The theme of dissertation for the degree of the doctor of philosophy (PhD) was registered at the Higher Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan with the number B2024.3.PhD/Fil217

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The defense of the dissertation will be held at the meeting of the Academic Council numbered DsC.03/25.08.2021.Phil.01.06 at the National University of Uzbekistan at _____ at _____, 2024. (Address: 100174, Farobi street, 4th house, Tashkent city. Tel.: (99871) 246-08-62; (99871) 227-10-59; fax: (99871) 246-65-24 e-mail: nauka@nuu.uz. Faculty of Uzbek Philology, National University of Uzbekistan (1st floor, room 112)

The dissertation can be viewed at the Information Resource Center of the National University of Uzbekistan (registered with the number _____). (Address: 100174, Tashkent city, Farobi Street, 4th house. Tel.: (99871) 246-08-62

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INTRODUCTION (Doctor of Philosophy (PhD) dissertation annotation)

Relevance and necessity of the dissertation topic. In the field of linguistics, there is increasing focus on studying the theory and practice of discourse that is considered a general, and at the same time, a specific phenomenon that provides the integration of all directions in the anthropocentric paradigm. A discursive approach to communication processes in various societal spheres allows for the expansion of discourse types and enrichment of its content. In current world linguistics, identifying key principles is essential for revealing the characteristics of literary texts through linguistic and linguocultural approaches to artistic discourse.

In global linguistics, the essence and meaning of discourse, as well as its anthropocentricity, are clarified through related concepts, considering both direct and relative aspects. Therefore, the study of artistic discourse as a unique form of speech, the fact that many achievements have been made in the analysis and research of phonetic-phonological, lexical-phraseological, grammatical, structural-semantic, linguocognitive, and linguocultural features of language. This area of research is considered one of the main tasks of modern linguistics.

In recent years, the linguistic landscape of discourse art in Uzbek linguistics and based on the idea of the author's work, more precisely, an in-depth study of the triad *author + text + reader* or *"author (narrator) – text – character – reader"* in a sequential connection and thus a deep linguacognitive and linguacultural approach to the language of the authors' works are increasingly developing. This is undoubtedly important in fostering a sense of respect and love for the Uzbek language, which is considered one of our national values, and in further strengthening the high position of our language among the languages of the world. After all, artistic works occupy a special position in "maintaining the purity of the state language, enriching it and improving the speech culture of the population."[48] The analysis of artistic texts, which is a focus of traditional linguistics, now necessitates the introduction of the term "artistic discourse (AD)" into the field of philology from an anthropocentric perspective. One of the pressing tasks is to scientifically explore the linguo-cognitive and linguo-cultural characteristics of artistic discourse by examining the works of specific writers.

This dissertation research, to a certain extent, serves to fulfill the tasks outlined in the Decrees of the President of the Republic of Uzbekistan No. UP-

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[48] Ўзбекистон Республикаси Президентининг 2019 йил 21 октябрдаги ПФ-5850-сон "Ўзбек тилининг давлат тили сифатидаги нуфузи ва мавқеини тубдан ошириш чора-тадбирлари тўғрисида"ги Фармони // https://lex.uz/docs/4561730 (14.10.2024)

4794 of May 13, 2016 "On the Establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi," No. UP-4947 of February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan," No. UP-5850 of October 21, 2019 "On Measures to Fundamentally Enhance the Prestige and Status of the Uzbek Language

This dissertation research, to a certain extent, serves to fulfill the tasks outlined in the Decrees of the President of the Republic of Uzbekistan No. PF-4794 of May 13, 2016 "On the Establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi," No. PF-4947 of February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan," No. PF-5850 of October 21, 2019 "On Measures to Fundamentally Enhance the Prestige and Status of the Uzbek Language", in the Decrees of the President of the Republic of Uzbekistan No. PF-6084 of October 20, 2020, "On Measures to Further Develop the Uzbek Language and Improve Language Policy in the Country," No. PD-2909 of April 20, 2017, "On Measures to Further Develop the Higher Education System," No. PQ-2789 of February 17, 2017, "On Measures to Further Improve the Activities of the Academy of Sciences, Organization, Management, and Financing of Scientific Research", in the Decree of the President of the Republic of Uzbekistan No. PQ-4479 of October 4, 2019, "On the Wide Celebration of the Thirtieth Anniversary of the Adoption of the Law of the Republic of Uzbekistan "On the State Language," the Address of the President of the Republic of Uzbekistan to the Oliy Majlis of December 20, 2022, and other regulatory documents adopted in this area.

The accordance of research with the priorities of the development of science and technology of the Republic. The dissertation was completed in accordance with the priority direction of the republican scientific, technical and innovative development I. "Socio-legal, economic, cultural, spiritual, and educational development of the information society and a democratic state, development of an innovative economy."

The dissertation research is connected to the research plans of the higher education or scientific research institution where the dissertation was completed. This scientific research was conducted as part of the "Issues in Uzbek language education and research" under the National University of Uzbekistan's research plan.

The extent of study of the problem. It is based on Ferdinand de Saussure's teaching about language–speech–speech activity and the term "discourse" (Discours'), which was brought to science in 1943 by the Belgian linguist E. Buyessens, which means speech and speech activity processes. Its study requires researchers to have knowledge in the fields of computational linguistics and

artificial intelligence, psychology, philosophy, logic, sociology, anthropology and ethnology, literature and semiotics, historiography, law, religion and pedagogy.

It should be noted that the works of famous lingiustics such as H. Basturkmen, S. Berkenkotter and T. Hooken, V. K. Bhatia, K. Hyland (2004), A. Mauranen (1993), J. Flowerdew (2002) are important in issues of discourse theory and practice.[49]

Also, theory of discourse is analyzed in books by scientists Yu.S.Kubriakova, A.A.Kibrik, P.B.Parshin, V.G.Borbotko, V.N.Babayan, S.A.Kruglova, L.I.Yermolenkina, N.F.Alefirenko, V.I.Karasik, A.G.Gorbunov, M.L.Makarov, G.G.Slishkin, M.V.Gorbunova, A.A.Kibrik, T.V.Abramova and others in Russian linguistics.[50]

Private discourse issues were analyzed[51]by L.V. Borodina, Y.Y. Bochkareva (humorous discourse), V.F. Filatova, Y.S. Goncharova (magical discourse), S.Y.

[49] Basturkmen H., 2009. Commenting on Results in Published Research Articles and Masters Dissertations in Language Teaching. Journal of English for Academic Purposes, vol. 8, pp. 241-251; Berkenkotter C., Huckin T., 1995. Genre Knowledge in Disciplinary Communication: Cognition / Culture / Power. Hillsdale, NJ, Lawrence Erlbaum. 190 p.; Bhatia V.K., 1999. Integrating Products, Processes, and Participants in Professional Writing. Writing: Texts, Processes and Practices. Harlow, Longman, pp. 21-39. Bhatia V.K., 2004. Worlds of Written Discourse: A Genre-Based View. London, Continuum. 254 p. Bhatia V.K., 2008. Genre Analysis, ESP and Professional Practice. English for Spesific Purposes, vol. 27, pp. 161-174; Hyland K., 1998. Hedging in Scientific Research Articles. Amsterdam, John Benjamins. 308 p.; Mauranen A., Hynninen N., Ranta E., 2010. English as an Academic Lingua Franca: The ELFA Project. English for Specific Purposes, vol. 29, pp. 183-190; Flowerdew. J., 2013. English for Research Publication Purposes. The Handbook of English for Specific Purposes (ed. Paltridge B. and Starfield S.). Oxford, Wiley-Blackwell. 554p.

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[51] Бородина Л.В. Антропоцентризм юмористического дискурса. Автореф. дисс. … канд. филол. наук. – Волгоград, 2015. – 26 с; Бочкарева, Ю.Ю. Юмористический дискурс как сфера игровой коммуникации // Вектор науки Тольяттинского государственного университета. 2013. № 2 (24). – С. 249-250; Филатова В.Ф. Магический дискурс: монография. – Воронеж: Полигр. центр Воронеж. гос. ун-та, 2010. – 356 с; Гончарова Е.С. Магический дискурс как суггестивный тип коммуникации // Вестник Волгоградского государственного университета. Серия 2: Языкознание. 2012. № 2. – С. 167-170; Тюрина С.Ю. О понятиях рекламный дискурс и рекламный текст // Вестник Ивановского государственного энергетического университета. 2009. № 1. – С. 75-77; Бадина В.П. Рекламный дискурс как целостная лингвистическая система // Филология и культурология: современные проблемы и перспективы развития: Сб. мат. 17-й междунар. науч.-практ. конф. – Махачкала: Апробация. 2015. – С. 63-64; Тарасова Ю.В. Современный политический дискурс: тенденции развития, фреймирование, образные средства // Успехи современной науки. 2017. Т. 3. № 3. – С. 90-95; Шапочкин Д. В. Политический дискурс: когнитивный аспект: монография / – Тюмень: Тюменского государственного университета, 2018. – 292 с; Шейгал Е.И. Семиотика политического дискурса: монография

Tyurina, V.P. Badina (advertising discourse), Y.V. Tarasova, D.V. Shapochkin, Y.I. Sheygal, A.N. Chernyakov, M.R. Jeltukhina (political discourse)), P.V. Zimin (philosophical discourse), O.V. Klimovich (judicial discourse), V.I. Barsukova, N.V. Goncharenko, V.V. Jura, L.M. Alekseyeva and S.L. Mishlanova, Y.Y. Sakharova (medical discourse), I.Y. Dubchak (sports discourse), N.V. Pirogova (tourism discourse) and problems of mixed discourse were studied by E.Y. Voyakina (social-political discourse), T. Gavronskaya (philosophical-legal discourse), N.Y. Osipenko (military-political discourse), Y.V. Romanchenko (theoretical-religious discourse), L.S. Beilinson (medical-pedagogical discourse) and by others.

The first information about discourse in Uzbek linguistics can be found in the work of Sh. Iskandarova[52] and Sh. Safarov.[53] A. Nurmonov's "Selected works" in 3 volumes[54], A. Pardayev's study guide[55] and several articles[56], and Z. Rasulov's scientific article address[57] the discourse. Professor D. Ashurova's studies analyzed

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/ – Волгоград: Перемена, 2000. – 367 с; Черняков А.Н. Политический дискурс в аспекте самореализации в сети интернет / А.Н. Черняков, Р.А. Дунаев // Наука Искусство Культура. 2016. № 1 (9). –С.107-111; Желтухина М.Р. Метафора в политическом дискурсе как средство создания комического эффекта / М.Р. Желтухина // Языковая личность: система, нормы, стиль: Тез. докл. научн. конф. – Волгоград: Перемена, 1998. – С. 36; Зимин Р.В. Философский дискурс: методология анализа и проблемы социальной обусловленности: автореф. дисс…канд. филос. наук: – Иркутск, 2004. – 17 с; Климович О.В. Судебный дискурс как вид речевой деятельности. // Евразийский юридический журнал. 2014, № 1 (68). – С.176; Барсукова М.И. Медицинский дискурс: стратегии и тактики речевого поведения врача: автореф. дис…канд. филол. наук. – Саратов, 2007. – 21 с; Гончаренко Н.В. Суггестивные характеристики медицинского дискурса: дис. на соиск. учен. степ. канд. фил. наук. – Волгоград, 2007; Жура В.В. Речевые стратегии врача в устном медицинском дискурсе // Альманах современной науки и образования: Языкознание и литературоведение в синхронии и диахронии и методика преподавания языка и литературы: в 3 ч. 2007. № 3, Ч. 2. – С. 59-61; Алексеева Л.М., Мишланова С.Л. Медицинский дискурс: теоретические основы и принципы анализа. Пермь: Перм. ун-та, 2002. – 200 с; Майборода С.В. Медицинский дискурс: современные теоретико-методологические подходы и перспективы исследования // Коммуникативные исследования. 2017. № 1. – С. 63-74; Дубчак И.Е. Спортивный дискурс в русском масс-медийном коммуникативном пространстве. Дисс.на соиск.ученой степ.канд.фил.наук.– Киев, 2008.–238 с; Сахарова Е.Е. Проповеднический дискурс как жанр религиозной коммуникации // Казанская наука. 2014, № 1. –С. 152-155; Зеленовская А.В. Понятия «компьютерный дискурс», «интернет-дискурс», «виртуальный дискурс» // Язык и культура (Новосибирск). 2014, № 12.– С. 17-21; Косинова Л.В. Китайский комический дискурс (на примере жанров «сяншэн», «куайбань», «анекдот»): автореф. дис…канд. филол. наук. – Волгоград, 2017. – 21 с; Пирогова Н.В. Позиционирование отелей в межнациональном туристическом дискурсе: рекламные стратегии, тактики и тенденции // Аграрный вестник Урала. 2014. № 4 (122). 89-92 с; Тюрина С.Ю. О понятиях рекламный дискурс и рекламный текст // Вестник Ивановского государственного энергетического университета. 2009. № 1. – С. 75-77.

[52] Искандарова Ш. Ўзбек тили лексикасини мазмуний майдон сифатида ўрганиш (шахс микромайдони). Филол.фан. д-ри...дисс. автореф. – Тошкент,1999. – Б.13.

[53] Сафаров Ш. Прагмалингвистика. – Тошкент: 2008. – 318 б.

[54] Нурмонов А. Танланган асарлар. – Тошкент, 2012, 3-жилд. – Б.74.

[55] Pardayev A. Tilshunoslik nazariyasi. O'quv qo'llanma. – Samarqand: SamDU, 2021. –164 b.

[56] Пардаев А. Дискурсив юкламаларнинг прагматик вазифаси хусусида // Бадиий асарларни шарҳлаб ўрганиш: тарих, тажриба, технология. Республика илмий конференцияси материаллари. – Тошкент: ТДПУ, 2014. 197-200 б; Пардаев А. Дискурсивные маркеры в узбекском языке // Дискурсология: язык, культура, общество: материалы XIII Международной научной конференции. – Луганск: ЛНУ, 2014. – С. 81-91; Пардаев А. Дискурс ҳақида айрим мулоҳазалар // Ўзбек тилшунослигининг долзарб масалалари: Республика илмий-амалий конференцияси материаллари. – Тошкент: ТошДЎТАУ, 2016. 49-51 б.

[57] Расулов З.И. Нутқий тузилмалар ахборот-дискурсив мазмуни шаклланиши жараёнида тежамкорлик тамойилининг фаоллашуви (инглиз ва ўзбек тиллари материали асосида). – Бухоро: Sadriddin Salim Buxoriy, 2022. – 168 б.

the features of artistic discourse.[58] Prof. L. Raupova, who sociopragmatically analyzed the polypredicative units in the dialogic discourse[59], in her research presents her comments focusing on the definitions given to the discourse and researched the differences and similarities of the dialogic discourse from the dialogue. A.N. Normurodova offered[60] valuable information about discourse and its types, artistic discourse, and the linguistic manifestation of anthropocentrism in it and she presented a table of the level model of artistic discourse. In the 2nd part of the 1st chapter of the scientific work, the concept of discourse and the specific characteristics of artistic discourse are discussed in more detail, along with discourse and text. G. Odilova referred to the private discourse in her dissertation and illuminated the theoretical and practical aspects of the gastronomic discourse. The author's monograph[61] on this topic has enriched Uzbek linguistic and cultural studies with valuable information. N.I. Khursanov analyzes the relationship between verbal and non-verbal components in dramatic discourse from a linguocultural and sociopragmatic perspective. The essence of dramatic discourse is based on concepts such as judgment, presupposition, implicature, inference, explication, and reference. This type of discourse arises in various speech situations involving characters.[62] In the field of Uzbek linguistics, there is ongoing development of scientific perspectives on discourse and its various types.[63]

The purpose of the research aims to determine the private signs of artistic discourse and to illuminate the relationship between trinity – *"writer-text-reader"* from the linguacognitive and linguacultural points of view.

The tasks of the research:

– to get acquainted with the study of discourse in linguistics, uncover the content of artistic discourse, identify its unique features based on this, and explain the extra-linguistic factors that determine its essence using the text from Isajon Sulton's works as an example;

– to clarify the linguistic and conceptual features of artistic discourse, based on existing interpretations;

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[58]Ашурова Д.У. Прагматика художественного дискурса // Лингвистика ва ахборот технологиялари. Вазирлик микёсида ўтказилган конференция материаллари. – Тошкент, 2011. 7-9 б.

[59] Раупова Л. Диалогик дискурсдаги полипредикатив бирликларнинг социопрагматик тадқиқи: Филол. фан. д-ри...дисс. автореф. – Тошкент, 2012. – 28 б.

[60] Нормуродова Н.З. Вербальная экспликация антропоцентризма в англоязычном художественном дискурсе. дисс...док.филол.наук. (DSc). – Тошкент, 2020. – 178 с.

[61] Одилова Г. К. Хусусий дискурслар лингвомаданий талқинининг назарияси ва амалиёти (глюттоник дискурс мисолида) Филол. фан. д-ри...дисс.автореф. – Тошкент, 2020. – 80 б; Одилова Г.К. Глюттоник дискурс асослари. Монография. // Тошкент: Мумтоз сўз, 2020. – 250 б.

[62] Хурсанов Н.И. Драматик дискурсда вербал ва новербал компонентлар муносабати (ўзбек ва инглиз тилларидаги асарлар мисолида). Филол. фан. б.фалс.док...дисс.автореф. – Андижон, 2022.– 53 б.

[63] Shanazarova D. Intervyu matnlarning diskursiv tahlili. Filol. fan. b.fasf.dok... diss.avtoref. – Toshkent, 2024. –50 b; Yuldasheva D.N. Sukut diskursning tarkibiy qismi sifatida (badiiy asarlar asosida). Filol. fan. d-ri diss.... – Buxoro, 2024. –267 b; Турниёзов Н. Синтагматик муносабат ва дискурс шаклланишига доир баъзи қайдлар // Хорижий филология. 2016, №4. 10-13 б; Эргашев М.Р. Сиёсий дискурс ҳақида айрим мулоҳазалар. 2019, 29 (111). 55-57 б; Боймуродова Л. Қ. Сиёсий дискурсда нутқий стратегия ифодаси (Х. Клинтон нутқлари асосида) // Хорижий филология. 2021, №1. 138-142 б; Бабаева Г. Л. "Тиббий дискурс" тушунчаси таҳлили ва тадқиқи масаласи. SCIENTIFIC ASPECTS AND TRENDS IN THE FIELD OF SCIENTIFIC RESEARCH Intenational scientific online conference. 2023, 30 march. – 68-80 б.

– to identify the cognitive-stylistic possibilities of lexical-semantic relations, metaphorical and metonymic meanings in artistic discourse;

– to clarify the position of linguistic gestalt (LG) in artistic discourse, to classify of the phenomenon of LG found in the works of Isajon Sulton.

– It involves analyzing the place of linguistic and cultural units used in Isajon Sulton's works to represent their impact on the text, including contextual and discursive analysis.

The object of the study is some novels, novelette and some stories by Isajon Sulton.

The subject of the research is artistic discourse and a linguocognitive, linguocultural approach to it on the example of Isajon Sulton's works.

Research methods. There have been used various methods in including description, classification, statistical analysis, and sociolinguistic and cognitive analysis.

The scientific novelty of the research consists from:

– there have been revealed theoretically in the research there have been given the definitions of the terms *language, speech, text,* and *discourse* in European, Russian, and Uzbek linguistics clarified the concepts of "artistic text" and "artistic discourse". In addition, theoretically, the specific features of artistic discourse have been revealed, such as figurativeness of speech, conditionality, diversity of genres, interdiscourse, participants, chronotopy, artistic information transfer, fantastic, speech style, and emotional coloring;

– there have been contextual analyses of the artistic discourse including the personality of the author, the intention, the goal, the ability and perception of the participants of the dialogue, the pragmatic, such as the speech of the characters in the text, the method of narration, and tolerance, generosity, typical of the Uzbek people, national-mental factors such as solidarity, hard work, honesty. In particular, the national-mental field, including action-state, ethnographic, religious, and nature-related factors, in the works of Isajon Sultan has been identified;

– synonyms in a literary text reflect the creator's cognitive world, while antonyms serve as a straightforward way to convey an idea, functioning as a means of definition and establishing equilibrium. Partonymic relations represent a whole object or event, bringing the entire imagination to life in the reader's mind. Graduonymic relations can be seen as a unit that demonstrates a balance between disorder and coherence of events. In this context, species-gender relations highlight divisions of existence and simultaneously create an associative connection in the reader's thought process. Additionally, the metaphors and metonymies used in the works of Isajon Sultan are classified, revealing the role and significance of linguistic gestalt in a literary work;

– in Isajon Sultan's works, precedent units are categorized based on various factors, including their nature as a means of establishing a precedent, the type of address used, their structure, form, and methods of usage. These units have become an integral part of Uzbek social life and are represented in various forms such as objects, people, actions, situations, stereotypes, and numerical references.

The practical results of the research are as follows:

scientifically and theoretically justifying the need for a discursive approach in analyzing literary texts is based on conclusions drawn from theoretical views on the problem of artistic discourse in anthropocentric linguistics;

the verified material and source are considered cognitive-stylistic possibilities of synonymous, antonymous, graduonymous, partonymous and hyponymic relations, metaphorical and metonymic meanings used in the works of Isajon Sulton, the influence of linguistic gestalts on the addressee, their types and approaches to investigations and conclusions of them utilized in the pragmalinguistic, cognitive and linguacultural implementation of text analysis, in the creation of industry dictionaries;

it is based on the belief that gathering and analyzing materials on certain language and cultural units will aid in promoting the research and practicality of reading.

The reliability of the research results is determined by the fact that the studied materials are based on the theoretical views of both domestic and foreign scientists, the problem is clearly defined, and the conclusions are supported by methodological, inductive, deductive, contextual, discursive, sociolinguistic, linguacultural, cognitive-classification, group methods of analysis. This is explained by the implementation of theoretical ideas and conclusions set out in articles published in domestic and international scientific publications, and confirmation of the results obtained by competent structures.

Scientific and practical significance of research results. The research results hold scientific significance because the conclusions and observations in the work are interpreted in relation to the theories of disciplines such as text linguistics, pragmatic linguistics, cognitive linguistics, linguocultural science. They also contribute to solving problems in morphology, lexicology, lexicography, thereby expanding and supplementing existing knowledge in these areas. It is suggested that the scientific and theoretical conclusions drawn from the cognitive and cultural aspects of artistic discourse can be applied to determine the conceptual features of artistic discourse each language system.

The research results have practical significance in differentiating language and speech phenomena in the higher and secondary-special general education system, achieving an analysis of artistic text, offering special courses and seminars on topics such as linguistic analysis of literary sources, "Text Linguistics," and "Current Uzbek Literary Language." These results can be used as a scientific-theoretical resource when conducting classes in the departments of onomastics, lexicology, semasiology, and lexicography, and when creating training manuals, textbooks, collections, dictionaries, and reference books.

Implementation of research results. Based on the results obtained during the analysis of linguocognitive and linguocultural approaches to artistic discourse: The realization of linguistic possibilities in the lexical-semantic relations, terminological, linguo-didactic features of Isajon Sulton's artistic discourse, specific aspects of Uzbek national culture of precedent units used in his works,

artistic-discursive functions of nationality in Uzbek ethnographies and units of reality, language in the world linguistic landscape of the author and linguistic and cultural language units in micro texts that need to be researched in terms of artistic integrity, Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan, PZ-2020042022, carried out by Tashkent State University of Uzbek Language and Literature named after Alisher Navoi in 2022-2023 It was used in the fundamental research project on the topic "Creating a linguo-didactic electronic platform of Turkish languages". (Reference No. 04/1-1798 dated July 9, 2024, of the Alisher Navoi Tashkent State University of Uzbek Language and Literature of the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan). As a result, the electronic platform is enriched with an ethnographic, linguodidactic lexicon;

Precedent names specific to the writer's artistic text, their particular significance in the text of the work, explanation of given person's names, scientific conclusions related to their classification Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan Alisher Navoi Tashkent State Uzbek It was used in the grant project IL-21091506 "Creating an explanatory spelling dictionary of Uzbek names and a mobile application" implemented in 2020-2023 within the framework of the State Scientific and Technical Programs of the University of Language and Literature. (Reference No. 04/1-1797 dated July 9, 2024, of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi of the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan). As a result, the spelling dictionary of Uzbek names and the mobile application are enriched with new theoretical views on the research methodology of the function of the names used in the artistic discourse, the artistic-discursive role of language and culture commonality;

"Literary Process", "Education and Development" prepared by "Uzbekistan" television and radio channel DM from the national precedent units in the works of Isajon Sulton, ethnographies related to the wedding, images associated with the image of the wind in the novel "Ozod" The script of the program were interviewed in February and December 2023 and January and February 2024. (Reference No. 04-36-833 dated July 10, "Uzbekistan" TV and radio channel of the National Broadcasting Company of Uzbekistan). As a result, the traditions related to the wedding ceremony aroused great interest among radio listeners, and the material of the TV program was enriched.

Approbation of the research results. The results of the dissertation work were publicly discussed in lectures given at 7, including 1 international and 6 national scientific-practical conferences.

Publication of the research results. 16 scientific works have been published on the subject of the dissertation, of which 9 articles have been published in scientific publications, including 6 national and 3 foreign journals, in which the main results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan are recommended for publication.

The structure and scope of the dissertation. The research work comprises an introduction, 3 chapters, a conclusion, a list of references, with a total length of 141 pages.

<h1 style="text-align:center">THE MAIN CONTENT OF THE DISSERTATION</h1>

In the "Introduction," there have been established the relevance and necessity of the dissertation topic, the purpose, tasks, object, subject of the research, the relevance to the priority directions of the development of science and technology in the republic, its scientific novelty, practical results, the reliability of the obtained results, the theoretical and practical significance of the work, and the implementation of the research results into practice. Additionally, we provide an overview of the dissertation's structure.

The first chapter of the dissertation, titled **"The Issue of Artistic Discourse in Anthropocentric Linguistics,"** explores the discourse issue, theoretical perspectives, and comments on artistic discourse and its extralinguistic and linguo-conceptual aspects. The first part of this chapter is titled *"Research of Discourse in Linguistics: The Content and Essence of Artistic Discourse."* It provides information about the concept of discourse and its theoretical interpretation. The attitudes of scientists towards discourse, as well as the genesis and characteristics of "discourse," are explained in detail. The concepts of "discourse" and "discursive" appear for the first time in the works of the Italian philosopher and theologian Thomas Aquinas[64] (1225-1274), the use of these concepts in the sense of "discursive thinking" is proved in the article of M.V. Gorbunov.[65]

The initial form of discourse was defined in the works of Plato[66] and Aristotle when they distinguished truth (reality) as direct (intuitive) and indirect (based on evidence).[67] I.T. Kasavin demonstrated that the term "discourse" has its origins in the Renaissance. [68]

In the 18th century, the term "discourse" began to be utilized in fields such as literary studies and aesthetics, and it took on various meanings in the 19th century.[69] By the end of the 20th century, three different approaches to discourse emerged. The first approach is called the linguistic approach, which encompasses traditional *speech, text,* and *dialogue.* The second approach is rooted in the structuralist and poststructuralist currents of the French school of discourse analysis. In this approach, discourse is viewed as a social phenomenon and is primarily interpreted as a statement specific to a particular socio-political group or period. The third approach is associated with Y. Habermas and K. Apel, who are representatives of the German school of philosophy.[70]

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[64] https://ru.wikipedia.org/wiki (23.03.2023)

[65] Горбунова М. В. К истории возникновения термина «дискурс» в лингвистической науке // Известия ПГПУ им. В.Г. Белинского. 2012. № 27. – С. 245; https://ponjatija.ru/node/6523

[66] Адо П.. Что такое античная философия? / Перевод с французского В.П. Гайдамака. — М.: Издательство гуманитарной литературы, 1999. – 320 с.

[67] https://ru.wikipedia.org/wiki (23.03.2023)

[68] Касавин И. Т. Дискурс и хаос. Проблема титулярного советника Голядкина // Психология. 2006. № 1. –С. 3–18.

[69] Хурматуллин А.К. Понятие дискурса в современной лингвистике. // Ученые записки Казанского государственного университета Том 151, 2009.

[70] **https://pandia.ru/text** Мио Белугина**.** Основы теории практического дискурса: И. Кант и Ю. Хабермас. (23.03.2023)

In her article "On the Issue of Discursive Research of Literary Text," L.V. Klyuyeva discusses Ferdinand de Saussure's definition of language as the main focus of linguistics and speech as the practical use of language. She points out that Saussure did not use the term "discourse," leaving this work to be done by his students and followers. E. Bussans also wrote about de Saussure's description of discourse as the third component of the language-speech dichotomy. [71]

The term "discourse" (French "discours"), introduced into linguistics by the Belgian E. Buissens, can be interpreted as a process of language activity. The term "discourse," understood in Latin as the meaning of mastery, agility, variability, later took on the meaning of speech, speech activity, conversation, to converse in French.[72]

In a general sense, discourse (from the French "discours") refers to the process of language activity. The original Latin meaning of this word is "to run", and in its derived meaning, it is understood as "the use of language" or "conversation and conversing".[73] In the field of linguistics, there are different opinions regarding whether discourse is directly related to the act of speaking, while preliminary studies suggest that it is associated with related phenomena. Put simply, discourse is a means of exchanging ideas, either orally or in writing. Therefore, a discourse is any unit of oral or written speech that is larger than a sentence, used for a specific meaning and purpose, and has an interactive character. Text, on the other hand, can be defined as a non-interactive written form of communication.

V. Grigoryeva categorized the areas where "discourse" is used into three:

4) discourse in linguistics – speech serving communication-intervention, type of speech communication, and communication unit;

5) according to French structuralists, discourse is a unit of journalistic style;

6) elements of discursive concepts are widely used in formal linguistics, in particular, in computer linguistics.[74]

The main focus of discourse analysis is to determine the meaning of speech, whether it's clear, unclear, or hidden.

So, written, but not yet read, any stationary text in a state of rest – **text** (scientific, journalistic, official, artistic, etc.), addressee – oral or written text – including the addressee, among them, the text in action, activating the communication process, is **discourse.** On pages 23-24 of this study, the definitions of discourse are given in the form of a table. (look at Table 1.1.)

It is known that discourse can be initially divided into two main types: personal (person-oriented) and institutional (society-oriented). According to V. I. Karasik, institutional discourse includes political, diplomatic, administrative, legal,

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[71] Клюева Л.Б. К проблеме дискурсивного анализа художественного текста. // Вестник ВГИК.Том 11. 2019. №4(42). – С.55-66.

[72] Калажокова Р.З. Дискурс: разновидности, специфика, мнения/ Текст: непосредственный // Молодой ученый. – 2015. №10 (90). – С. 1403. – URL: https:moluch (дата обращения 02.11.2023)

[73] Калажокова Р.З. Дискурс: разновидности, специфика, мнения/ Текст: непосредственный // Молодой ученый. – 2015. №10 (90). – С. 1403. – URL: https:moluch (дата обращения 02.11.2023)

[74] Макаров М.Л. Основы теории дискурса. – М.: ИТДГТ Гнозис, 2003. – С.19.

military, pedagogical, religious, mystical, medical, and entrepreneurial types.[75] Along with the artistic discourse, which is the subject of our research, we include journalistic discourse, educational discourse, postmodernist discourse, gender-linguistic discourse, etc., in this list.

In this work the term artistic textual discourse – artistic discourse – is used (AD). The concept of "artistic" is used in various aspects of human activity and is directly and indirectly related to art. Taking into account the variety of art types such as cinema, sculpture, pottery, and painting, it's evident that none of them comes into being without the human factor. When the human factor takes center stage, the discourse will reveal its character. Artistic communication, or the art of words, is distinguished by its perfection among the arts. Artistic discourse is considered as one of the most complex types of literary communication and is an integral part of almost every person's life. Artistic discourse is an active mechanism that determines all the parameters of an artistic text and as the active mechanism leading to a certain result, a type of live communication in the trio *"author – text – reader" or the quadruple "author (narrator) – text – character – reader",* harmony of language, form, meaning and movement. The concept of artistic discourse expresses the creator as a linguistic and conceptual system that reflects the cognitive and cultural aspects of the world. In artistic discourse, not only the author and the reader, but also all the characters in the work become subjects.

To summarize several definitions and interpretations of scientists about AD and draw a conclusion, it was necessary to present the definitions of artistic discourse in the form of a table (Table 1.2 on page 32 of the study). Additionally, we provided the characteristic features of artistic discourse in the form of another table (Table 1.3 on page 32 of the study).

The first part of the initial chapter titled *"Linguo-conceptual Characteristics of Artistic Discourse"* provides information about research works on linguo-conceptology and the linguo-conceptual approach to the analysis of artistic text.

From a historical perspective, the development of CPW (the conceptual picture of the world) in the human mind occurs gradually. The conceptual framework first emerges in a simple (mythological) form, then in a more complex (religious) form, and finally in a scientific form. These stages evolve based on a person's life experiences, way of life, worldview, perception, and accumulated background knowledge. In general, when summarizing ideas about the world, we can categorize the LCPW (linguo-conceptual picture of the world) into three types: 1. Universal 2. National 3. Personal. In a work of art, all three of these types may be active at different times, but the portrayal of the national and personal LCPW tends to dominate. In this context, LCPW (national) represents the UPW (universal picture of the world) that is shaped by each ethnic group and is influenced by its

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[75] Карасик В.И. Религиозный дискурс [Текст] // Языковая личность: проблемы лингвокультурологии и функциональной семантики: Сб. науч. тр. - Волгоград, 1999. - С. 5-19

own worldview, understanding of existence, culture, traditions, rituals, and methods of education. LCPW is anthropocentric because it reflects the general characteristics of human nature, and it is ethnocentric when it is focused on a specific ethnic group (nation). The artist draws directly from their background knowledge, perception, and worldview when describing a certain object and situation, thereby incorporating personal LCPW as part of a particular nation. In doing so, the artist captures the events of real existence that cannot be observed by the ordinary human eye.

In modern linguistics, lingvo-conceptology is a promising new direction that involves various approaches to studying[76] the relationship between language and concepts. This field analyzes language in connection with human cognition and researches it within the framework of concepts such as word, meaning, culture, and thought. Lingvo-conceptology explores not only the communicative function of language, but also its role in the processes of acquiring and interpreting knowledge. In world and European linguistics, in the works related to linguo-conceptology, different opinions were expressed about the subject, purpose, tasks, and methods of the direction. The researches of S.G. Vorkachyov[77] are of particular importance among the works on linguocceptology. For example, in his article entitled "Postulates of Linguistic Conceptology", he claimed that: "...it is possible to assume the formation of linguistic conceptology (linguoconceptology) at the intersection of linguculturalology and cognitive linguistics." In his another article,[78] interesting information is given about the fact that the set of concepts forms the national landscape of the world, expresses linguistic thinking, and forms the ethnic mentality, and notes that conceptology practically gives the second name to linguoculturalology.

In some sources, it is also said that conceptology as a branch of cognitive linguistics is separated from linguoculturology.[79] Linguistics involves uncovering the unique concepts based on the cultural role of language, while cognitive linguistics concentrates on the cognitive role of language, the conceptual representation of the world, and the development of individual concepts. Recently, there have been efforts to summarize the accomplishments of these two areas in

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[76]Колесов В.В., Пименова М.В. Концептология: учебное пособие. Кемерово, 2014. https://naukaru.ru/ru/nauka/article/3012/view; Чубур Т. А. Лингвоконцептология как область исследования: основные постулаты и степень изученности проблематики. // Моделировании систем и процессов.Том 7 №1, 2014; Радищева В.О. К вопросу о проблемах лингвоконцептологии. https://elibrary.ru/item.asp?id=46357285 (16.04.2024)

Полиниченко Д. Ю. Лингвоконцептология и понятие «этнос» // Язык. Культура. Коммуникация [Текст]: материалы Международной научной конференции. – Волгоград: Волгоградское научное издательство, 2006.18-20-апреля. – С. 295–298; Воркачев С.Г. Постулаты лингвоконцептологии // Антология концептов. – М.: Гнозис, 2007. – С. 10–11.

[77] http://www.philology.ru/linguistics (16.04.2024)
https://lincon.narod.ru/method.htmю (16.04.2024)

[78] Batafsil ma'lumot uchun qarang: http://www.philology.ru/linguistics Воркачёв С.Г."Куда ж нам плыть?" – лингвокультурная концептология: современное состояние, проблемы, вектор развития. // Язык, коммуникация и социальная среда. Вып. 8. – Воронеж, 2010. – С. 5-27. (16.04.2024)

[79] Qarang: Кравченко А.В. Что изучает концептология? // Функционально-когнитивный анализ языкових единиц и его аппликативный потенциал.Мат.лы 1-ый междун. конф.5-7 окт.2011. Барнаул: изд-во АлтГПА, 2011. 248-251

linguistics.[80] A new approach to the analysis of a literary text determines the understanding of the author's conceptual model of the picture of the world, its artistic and discursive assessment. The main concept of linguoconceptology of a literary text is conceptualization. Based on personal experience, age, lifestyle, the addressee first perceives the knowledge obtained in this process through language, then revives it in his imagination, implements the process of conceptualization through cognitive activity, and the phenomenon of verbalization turns into a conceptual picture of the World as a linguistic sign. It reflects the results of the psyche and spiritual activity of a person, the world around him, his knowledge of his culture. At the same time, the author systematizes the knowledge accumulated by him in the course of his experience, creates new meanings, highlighting the ideal content of events, enriches the content of his work. Thus, he forms the process of reality in the consciousness of an individual, community, society and turns reality into a "common property".

In our opinion, any artistic text is made up of various conceptual spheres, on the basis of which the ethnic characteristics of a certain people are manifested, the conclusion that follows is that linguo-conceptology aims to fully describe not only concepts, but also all phenomena in the language using linguistic and extralinguistic means. From the above interpretations, it can be concluded that revealing the linguo-conceptual features of the artistic discourse and analyzing it is a very complicated process, so cognitive and linguo-cultural analyzes are carried out separately.

The second part of the first chapter, titled "*Extralinguistic factors determining the essence of artistic discourse*," discusses the significance of extralinguistic factors in artistic discourse (AD), such as pragmatic, socio-religious, and national-mental factors in the artistic text. AD is a phenomenon studied within the current time regime, meaning its emergence, development, and analysis should be considered with a focus on extralinguistic factors. In the four-dimensional analysis of discourse: writer – artistic text – character (main, auxiliary, and episodic) – reader (pragmalinguistic and cognitive), working with pragmatic factors beyond purely linguistic research shows the possibilities of AD in the study of linguistic evidence as an artistic discourse. The literary text is primarily a unit with a pragmatic status, and its pragmatic specificity is evident in the author's attempt to convey a clear or hidden goal related to the speech situation, the message through verbal and non-verbal means, and in their attitude towards the receiver. The study of artistic discourse based on pragmatic factors includes, on the one hand, the personality of the author, their intention, purpose, and the message they want to convey, and on the other hand, the ability, perception, and information processing of the dialogue participants.

D. Khudoyberganova, a linguist with an anthropocentric approach to the text, points out that many scientists involved in the creation of speech have recognized

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[80] Qarang: Кондратьева О. Н. Вопросы лингвоконцептологии. – Россия. Раздел 5. Рецензии. Хроника. 2011. – С. 269; Прожилов А. В. Лингвоконцептология: триумфальный подъем или бег по «языковому кругу»? дискуссии. – Россия. 2015;

that there is an intermediate stage in the creation of speech, and this stage reflects the content of the speech as well as its pragmatic features.[81] Pragmatic factors require a different situational (pragmatic) context, which conveys the vision of the world to the addressee. A contextual analysis was carried out in the study.

While creating, the writer reflects existence in his "I", expresses his understanding in relation to reality, and selects specific linguistic tools that convey the essence of these factors. So, in cooperation with linguistic and extra-linguistic factors, artistic text shows aesthetic expressiveness. Cognitive knowledge, the ability to use linguistic resources is different for everyone. In this sense, the artistic text of Isajon Sulton is mixed with philosophical, national, religious and social factors that cannot be separated from each other because they are focused on a single pragmatic goal.

Naturally, this can be seen as they found their idea of expressing language, people, culture, values, nation, Islam, faith and Irfan in the works of Isaion Sulton. On their basis, the national-spiritual field formed in the works of Isajon Sulton can be conditionally grouped as follows:
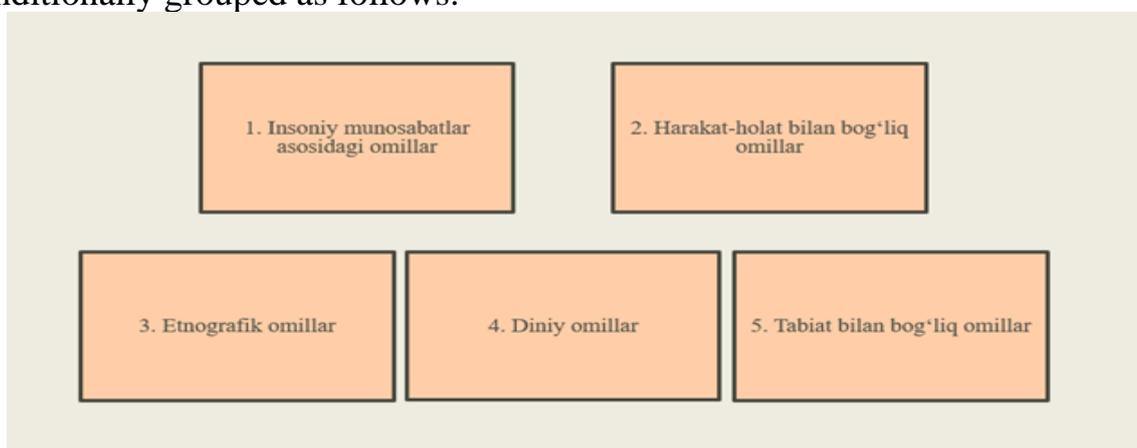

Figure 1.1. National-mental field in the works of Isajon Sulton.

In discussions about art, national and mental factors serve as indicators of a nation's identity. These factors are developed and refined over centuries, shaped and improved by the influence of human society.

The second chapter of the study is titled **"Cognitive-stylistic possibilities of artistic discourse."** In this chapter, the expression of word meanings in artistic discourse, the cognitive-stylistic potential of metaphorical and metonymic meanings, and the characteristics of linguistic patterns are examined using the works of Isajon Sulton as examples.

In the second chapter's section titled "*Realization of Lexical-Semantic Relations in Artistic Discourse*," the function of lexical-semantic relations in artistic discourse and their role in creating text are discussed and analyzed through microtexts.

Lexical units form different paradigms based on various semantic relations. Synonymous, antonymic, graduonymic, partonymic, hyponymic relations are such

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[81] Худойберганова Д. Матннинг антропоцентрик тадқиқи. - Тошкент.: Фан, 2013. – Б.72

linguistic relations.[82] H. Ne'matov and R. Rasulov gave detailed information about these types of lexical-semantic relations in Uzbek linguistics.[83]

In his writings across different genres, Isajon Sulton conveys concepts, objects, and real-life events, as well as changes in social life and emotional relationships primarily through his use of words and effectively employs different types of word relationships (look at Table 2.1).

Synonymous relation. Experienced creator Isajon Sulton paid attention to the subtle aspects of meaningful words, which are a unique feature of our native language, and raised the level of meaningfulness of text art. Compare: *"Ye-es... we are all fathers, serving as **patriarchs** to our children. As our sons grow up, their voices resonate, and their mustaches glisten like new grass. One day, they will themselves become **benefactors (pushti panoh)** to several children, and as they mature, they will certainly become a **guide (qiblagoh).** ("Father's dance", page 361).* The terms "patriarch" (padari buzrukvor), and "benefactor" (pushti panoh) are used in an analogy to express a meaningful glorification of the father figure. The praise for the father increases gradually, reaching its peak when the term "guide" (qiblagoh) is used. The writer demonstrates the evolving portrayal of the "father" figure, reflecting its essence and significance in social life through contextual meanings. Compare:

ota→padari buzrukvor→pushti panoh→qiblagoh

(father→patriarch→benefactor→ guide)

Graduonymic relation. I. In Sulton's works, the phenomenon of graduonymy, which forms a series of both non-verbal and verbally expressed words, is considered in certain contexts: *"– Bobom mana shulardan – **eski, olis, men tushunmaydigan** g'alati tarixlardan hikoya qilib berardi..." ....("Genetik", 44-bet).*

The concept of contextual graduonymy illustrates the relationship between the meaning of a word and how it is expressed in a specific context, particularly in relation to time. When we look at the definitions of the words in the dictionary, they revolve around the central word "far." In this context, "near" means "relatively close," while "far" means "a longer distance," indicating a significant passage of time.

The work demonstrates the cognitive-stylistic function of ***antonyms, partonyms,*** and **hyponyms** through analysis.

The **second part** of this chapter is titled "*Cognitive-stylistic analysis of metaphorical and metonymic meanings in artistic discourse*". Ambiguity is referred to as derivative meaning in theoretical lexicology. Any derived meaning arises based on the main meaning.[84] Metaphor is a tool of expression often used in artistic texts, and it is one of the most common forms of artistic speech. The

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[82] Sayfullayeva R.R. va boshq. Hozirgi oʻzbek tili [Matn] : darslik / Sayfullayeva R.R. [va boshq.] . – Buxoro: OOO "Sadriddin Salim Buxoriy" Durdona nashriyoti, 2021. – B. 113

[83] Неъматов Ҳ., Расулов Р. Ўзбек тили систем лексикологияси асослари. –Тошкент: Ўқитувчи, 1995. –128 б

[84] Sayfullayeva R.R. va boshq. Hozirgi oʻzbek tili.– Buxoro: OOO "Sadriddin Salim Buxoriy" Durdona nashriyoti, 2021. – B.109

derived meanings of the word occur only in speech. By the second half of the 20th century, with the rapid development of cognitive linguistics, it was recognized that metaphor is a multifaceted and extremely complex phenomenon. Its essence as a manifestation of cognitive activity was revealed, and it began to be considered as a conceptual element of human nature. Initially, in linguistics, metaphors were studied grammatically, lexically, and semantically, and were considered as a methodical, artistic, or naming tool. In modern linguistics, the study of metaphors is analyzed as a means of creating a linguistic picture of the world in several aspects (cognitive, conceptual, linguocultural). The study of metaphor, which is a multidimensional phenomenon, requires awareness of a number of fields of knowledge. (look at Table 2.2).

Isajon Sulton's artistic prose is unique because of its abundance of cognitive, conceptual, and authorial metaphors, as well as the comprehensive nature of the tasks it undertakes. In the author's works, we can find metaphors in the form of single words, phrases, sentences, and even entire texts.

We found it necessary to study the metaphors in the artist's works based on cognitive, conceptual, linguistic, and cultural characteristics, and categorized them into the following main groups:
1. Metaphorical texts based on animation.
2. Metaphorical texts based on analogy.
     a) according to the location;
     b) according to the nature;
     d) according to the similarity of action;
     e) according to the similarity of form, etc.
3. Texts with mixed metaphors.

1. Metaphors based on animation. Metaphors based on animation are the most used metaphors in the writer's work. He used this method in figuratively describing processes related to natural phenomena (wind blowing, rain, sunrise and moon, lightning, state of clouds, etc.): *"The steppe wind blows fiercely, it **shakes gray thorns...** **Pregnant clouds starts to decline**, **all around is moving**. Warm drops **hit the face**...." ("Ozod",page 81).*

2. Metaphors based on analogy. In the artistic discourse of Isajon Sulton, there are several forms of metaphors based on analogy: *"...a whirlwind swirled under my feet. The sand moves so the earth releases countless treasures from its depths..." ("Ozod", pages 197-199).*

3. Texts with mixed metaphors. The numerous occurrences of this type of metaphor in the writer's work is another proof that it is a product of his imagination and thinking: *"...The clouds shaped like mares move gracefully on the heavenly fields, resembling a flock of sheep. In front is a young white horse. Their way seems to me so long as if swinging. The heavenly wind creates a beautiful carriage it ties to horses to it..." ("Ozod", page 152).*

In this situation, the writer personifies the clouds as a herd of mares and a horse. The following sentences use anthropomorphic metaphors to describe the movement of the wind.

Metonymy, another type of derivative meaning used in the writer's artistic text since ancient times, also increased the effectiveness of the work. In the works of Isajon Sulton, we can see that nouns are mainly used in metonymic position, and in some places numbers have acquired metonymic properties.

1. Naming the residents of this location by the name of the place. *When the cotton season ends, <u>the village</u> starts breath a sigh of relief (village is the people who live in it) breathe" (Genetic", page 68);*

2. Referring to the locals by the name of the place. *"Bazar (the folks who work in it) cries "Money! Money!" ("Masuma", page 22);*

3. The naming is based on the relationship between the object and its type. "*Some of them bought a tractor. This time, a device with a knife equipment was installed on the T-28 (model tractor), which cuts and overturns the cotton blade..." ("Genetic", page 52);*

4. Naming based on temporal correlation. *"Believe me, it's impossible for someone over forty not to have nights like this. Until you are forty (years old), you will be more and more full of strength, the energy of a lion will move through your body, spark will flash from your steps... and after forty, you will feel that the lion's fierceness will begin to decrease..." ("Ozod", 203-bet);*

5. Naming based on the relationship between the unit of measurement and the subject. *"...thirtieth (30-watt) lamps and their oils?" ("Masuma", P. 24);*

6. Metonymies based on the name of a thing-subject and the name of another subject related to this subject. "*Dasturxonni (undagi noz-ne'matlarni, yeguliklarni) qayta tartiblaylikmi Let's rearrange the table (there are a lot of meal on it).? ("Masuma", page 49);*

7. Metonymies refer to an action using the name of a related process. *"The botany teacher lit a fire on the stove and put a kettle of water on it...." ...("Genetic", page 74);*

8. Metonymy, in which the name of a product is understood through the name of a plant. *"Tea was served in Kashgar flower teapots. Some were served green tea, and others red tea." ("Ma'suma",42-bet);*

9. Metonymies based on the relationship between the work and its genre.*" Thus, he told the story about the pale yellow flowers in Katyusha Maslova's little room in "Resurrection" (a novel by L. N. Tolstoy). ("Masuma", page 69);*

10. Metonymies are based on the relationship between the author and his work. *"Is it possible to change something with a pen on Cholpon (the author means the works of the famous Uzbek poet and writer?) ("Masuma, page 75).*

In the third part of the second chapter entitled "The Role of Linguistic Gestalt in Artistic Discourse (in the Case of the Work of Writer Isajon Sulton)," the concept of "gestalt" and its place in linguistics, as well as its role and importance in artistic discourse, are discussed. The meaning and application of the concept of "gestalt" are provided in psychological and philosophical dictionaries. It is evident that the term "gestalt" has not yet received an exact definition in linguistic studies, given the variety of definitions provided in them. When studying text types in

Uzbek linguistics, M. Yoldoshev noted that artistic texts are composed to provide detailed descriptions of a person, a place, a creature from the world of animals and plants, or some kind of thing or event unknown to the listener. It was also noted that monologic speech is prevalent in pictorial text, and that the partonymic image is considered the most characteristic feature of such a text.[85] It is evident from the scientist's opinion that visual text is considered a linguistic gestalt based on the purpose of expression. Professor Durdona Khudoyberganova supports Sh. Safarov's thoughts on gestalt and shares her perspective on linguistic gestalt: "Linguistic gestalt is crucial in revealing the nature of cognitive states specific to its perceptual aspect, along with the phenomenon of text creation."[86]. Analyzing Isajon Sulton's artistic discourse, we come across different forms of LG embedded in the content of the work.

1. Image of nature. "*The village breathes a sigh of relief when the cotton season is over. The endless fields turn brown, and the autumn rains fall, turning them into slushy mud. The galleries are empty, no one to be seen. The wind plays through the open doors...*" (Genetics, p. 68)

2. A description of a person's mental state. Linguistic gestalt takes the lead in describing the emotional experiences of a person: "*How can I say that it warmed my heart in the cold of winter? I was not old enough to understand love at that time.* But when I thought about it, my heart was filled with temperature... Why did God create these unknown feelings that entered my heart? Why did he choose it as the highest feeling of humanity?" ("Genetic", page 42).

In research work, the **activity-process image, portrait image, thing-subject image, description of abstract concepts, personal noun image, place name image, phytonym image, description of ornithonyms and zoonyms** were analyzed.

The third chapter is titled "Linguo-cultural Possibilities of Artistic Discourse." This chapter examines the precedent units used in the works of Isajon Sulton, the artistic and discursive possibilities of ethnography and realities, and the discursive tasks of mythological language units.

The first part of the chapter is titled "Artistic-discursive analysis of precedent units in the works of Isajon Sulton". It describes the term "precedent" and its study in linguistics, as well as the views of scientists on intertextuality and precedent units. Based on this, the types of analysis of precedent units are developed, and some precedent names and texts used in Isajon Sulton's works are analyzed. In Uzbek linguistics, D. Khudoyberganova notes that the term "precedent" was first used in an article by Y.N. Karaulov, and Russian linguists Y.N. Karaulov, V.V. Krasnih, V. Maslova's views on precedent units are summarized. Furthermore, she notes the distinction of such units as precedent names, precedent sentences, and precedent texts.[87] World linguists (R. Barth, N. Orlova) and Uzbek linguists (D. Khudoyberganova relying on the interpretation of

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[85] Yoʻldoshev M. Badiiy matnning lisoniy tahlili. – Тошкент: XT "Hamidov N.H", 2008. – B.22

[86] Худойберганова Д. Матннинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013. – 53 б.

[87] Koʻrsatilgan asar: Худойберганова Д. – B.88

M. Yoldashev[88]) call precedent texts intertext. Linguist M. Khomidova writes in her research[89] that L. Dellenbach and P. V. Hevel called the principle of intertextuality the internal discourse of the text, and this tradition is continued by scientists in Western and Russian linguistics. Hence, any distinct texts are assimilated and blended with the main text. Simultaneously, as a linguistic sign, it is regarded as a phenomenon associated with both the text and reality. It is evident from the provided definitions that precedent text, precedent sentence, precedent name, etc., constitute a phenomenon that coexists with intertextuality. V. Krasnykh proposed the concept of categorizing precedent texts into social, national, and universal types.[90] It is understood from the opinions that using special texts that are important, well-known, and familiar to certain speakers is considered a precedent. These texts are selected spontaneously or consciously, depending on the situation of the author. Based on the theoretical views of our linguists, we found it necessary to analyze the precedent units as a means of creating precedent into groups and summarized them based on the table (look at Table 3.1). It can be said that Isajon Sulton effectively used all types of precedent units and their functions of aesthetics, expressiveness, relevance, and impact in the artistic text.

Precedent names (PN). Precedent names are listed in the text not only to record the name of a specific person, but also the names of places, enterprises, organizations, etc. They are used as a symbol of specific cultural characteristics, mainly as a means of comparison. In the following example from the writer's text, poetonyms have created an internal connection and expressiveness.

*In ancient times, a girl named **Sophia** dreamed that the moon had fallen to the earth ("Genetics", pages 27).* This poetonym, used as a universal precedent name, performs several nominative functions at the same time: 1) It refers to our mother Sophia, the wife of Prophet Muhammad. 2) the meaning of the noun ("divine wisdom" in Greek, "purity" in Arabic) refers to the character of the hero named by the same name. 3) the writer's subjective attitude is expressed.

The analysis also included the examination of poetonyms Sulayman and Iskandar. Additionally, the structure of the creator's works is chain-like, featuring a text within a text, each named by a title that serves as a precedent name. For instance, some of the texts are Tortoise and Scorpion, Dashti Kipchak, Er Bugu, Laylatulqadr, and Khazayin ul-Maoniy. The author's titles guide the reader's memory to specific processes, events, objects, and subjects, creating an associative state.

Precedent texts (PT). Precedent texts involve incorporating a foreign text into the original text to convey a specific idea or thought from a well-known verse, microtext, or proverb. Isajon Sulton's novels directly and indirectly reference national and universal types of precedent texts. For instance, the novel "Ozod" contains 45 quotations, while the novel "Genetic" contains 20 quotations from the

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[88] Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи.Филол. фан. д-ри...дисс. –Тошкент, 2010. – Б.128

[89] Хомидова М. Бадиий матн перцепциясида интертекстуаллик. Филол.фан.б. фалс. док. дисс. –Тошкент, 2021. – Б.24.

[90] Qarang: Худойберганова Д. Матннинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013. – B.89.

works of Central Asian encyclopedic scholars, inscriptions, as well as the writings of Uzbek writers and poets, along with references to narratives about prophets and companions. Compare:

...– Yes, it is on the Uchyongak side, – said the blind man. – I heard, I heard... There used to be **a rose hip on the edge** *of the rock, it was growing swaying in the wind... is it still standing?*

– It belonged **to a local rich man's son**, *– said the blind man. (1)*

– It's probably still shaking. If you go over there, look at it, please. By the way, you also see a **weeping willow** *on the road, it is not the ordinary weeping willow, but it is* **constantly shedding tears**. *Pray for them, maybe it will be a blessing for you. ("Ozod", page 119).*

In the work, it is revealed that this text is national in nature, has an indirect appeal, a prose structure, and connotative application. The writer skillfully used notes, allusions, or supporting words. For instance*: Pray for them, maybe it will be a blessing for you...*

This sentence shows the pragmalinguistic and linguocultural nature of the text. The fact that the writer is referring to Mirtemir and Oybek by using the third person pronoun is a pragmalinguistic essence, while not only reminding of the "past prayers" is a linguistic and cultural characteristic.

In his philosophical novel "Ozod" Isajon Sulton often uses the poetic structure of precedent texts according to his artistic intention.

At the same time, the author used the method of direct quotation and retelling to express the precedent, quoting the works of several writers. In order to increase the effectiveness and expressiveness of the work, and the reader's emotional response to social life, he effectively used hadiths, proverbs and sayings that show the unique characteristics of the nation as a unit of precedent.

The next chapter of the research is titled "The Artistic-Discursive Function of Realism and Ethnography in the Works of Isajon Sulton." In this chapter, we will examine the description and definition of realities and ethnographic units based on the perspectives of linguists. We will summarize their opinions and use them as a basis to analyze some realities and their units in the works of Isajon Sulton. Realities have been the subject of scientific research in both world and Uzbek linguistics. The term "reality" was initially defined by K.H. Handshin and later by prominent figures in world linguistics such as O. Akhmanova, V. Gak, L. Kelly, Y. Vereshagin, V. Kostomarov, S. Vlakhov, S. Florin, G. Tomakhin, D. Katan, S. Tyulenov, A. Gradler, Y. Shabanova, and Y. Privalova, who have all studied issues related to realities in their research.[91] For the first time in Uzbek linguistics, Professor G. Salomov addressed reality in the textbook "Introduction to the Theory of Translation" and translated reality into Uzbek as "characteristic words."[92] I.Mirzayev's[93] candidate's dissertation is also dedicated to the study of

[91] Касимова З. Ўзбек тилидаги реалияларнинг семантик тадқиқи. Филол. фан. б. фалс. док. ...дисс. – Тошкент, 2022. – 131 б.

[92] Саломов Ғ. Таржима назариясига кириш. –Тошкент: Ўқитувчи, 1978. – Б.55.

French realities and their translation into Uzbek. In the studies of R. Fayzullayeva, K. Jorayev, I. Gafurov, a certain level of attitude was expressed to the realities. In fact, realities are considered a category of objects and events that are unique to the national culture of this nation, foreign to other languages, and at the same time closely related to the people, the country, and the historical period on the other hand. Such words are a concept related to a specific people, nation and people, and through these words, national identity, national idea, and national mentality are understood in our imagination. In linguistics, semantic grouping and classification of realities is carried out. In Z. Kasimova's dissertation, G.D. Tomakhin, O.S. Akhmanova, V.D. Filatov, S. Vlakhov, S. Florin, V.S. Vinogradov, and E.M. Kolomeisova provided sufficient information about the classification and listed six types. We have supplemented these classifications with specific details related to art and culture. In translation studies and linguocultural studies, realities are comparatively analyzed as a separate unit. In Isajon Sulton's works, realities related to household, religious beliefs, and traditions are predominantly used.

...Grandfather took off his belt, threw it over his shoulder, and scolded me:

– You have to enter the bathroom with your left foot; you don't have ears! You need to enter from the left and exit from the right.

... My brave and healthy father, like a rock, becomes a little child in front of my grandfather. He washes his feet, massages, changes his **yaxtak** *(jacket)...("Ozod", page 184).*

***...Bring the shovel (otashkurak)**, – he said. It is in front **of fire (o'choq)** I run to bring it. ("Ozod", page 186).* Compare again:

*"Oh! Look to the cutlet (tandir). Let the bread not spoil, she hastened... My mother puts piece of dough (zuvala) wrapped in **strips** on the table in a basket so that the dust does not fall, and begins to cover the bread... When my mother looked at it and said, "Oh, my God", she saw a ember sticking out of the iron rod falls into her dress and begins to hold. ...she takes the water from pitcher and sprinkles it on herself... ("Ozod", page 187)*

In our research work, we provide examples of the types of clothes and objects commonly found in Uzbek households, describing the content and essence of these everyday items.

In Isajon Sulton's novels "Genetic" and "Ozod," there are numerous references to real-life items, including clothes like *to'n, do'ppi, salla* and the name of Uzbek food as *yovg'on sho'rva.* The names Kholis, Tokhta Qumri, Dalavoi, and Ubai are also mentioned, each representing the distinctive domestic lifestyle of the nation.

Ethnographisms are a national mirror that shows the unique customs, traditions and national values of each nation. They are extremely important indicators of the nation, should not be forgotten, the values should be preserved and passed on from generation to generation, an ethnolinguistic gap in the spiritual

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[93] Мирзаев И.К. Проблемы передачи слов, обозначающих реалии французской жизни на узбекский язык. А.К.Д., Ленинград, 1975.

space of the next generation should not be allowed, the creator must convey the spirit of a particular era to the reader, and to embody the social environment, people of the art of speech turn to ethnography in fiction. The Uzbek people are very rich in ethnographisms, both in number and in subject matter, and they are mainly reflected in local dialects. In the story of Isajon Sulton "Onaizorim" we can find various forms of them which belong to the wedding ceremony along with everyday realities. For instance, *non sindirildi, oqlik berildi, qozon oshi, non-patir, yuz ochar, kuyovnavkar* and others. They *give* an opportunity to the reader for fully understanding of the nature of our Uzbek traditions, expresses his subjective attitude to them, and understands the goal of the addressee to bring the content of the work closer to real life.

In the research section titled "*Analysis of archetypes and myths in the artistic discourse of Isajon Sulton*," the study explores archetypes and myths, which are important components of linguistic culture in global and Uzbek linguistics. It analyzes their functions in artistic texts based on specific microtexts in the works of Isajon Sulton.

An archetype is a stable image that appears in the minds of individuals and spreads in culture. The concept of archetype was put forward by C. G. Jung in 1919 in his article "Instinct and the Unconscious".[94] The concept of archetypes can be categorized into national and universal archetypes, and further into internal manifestations. Archetypes serve as a boundless wellspring of creativity and inspiration, as well as a repository of linguistic and cultural heritage for a nation. They are represented through a variety of images, symbols, narratives, and myths that are familiar to us from childhood. Archetypes are encountered and rediscovered at various points throughout our lives. Across the centuries, artists have drawn inspiration from archetypal symbols, creating works that resonate deeply with us. Author Isajon Sulton utilized various forms of archetypes to fulfill his artistic objectives. For example: *... Around the sandal, elderly people begun sharing stories, one of which is about Nuh (Noah) alayhissalam.*

... One day, Noah's wife baked bread. The loaves were golden and crispy. As she took them out of the oven and placed them in the basket, her hand got burned, and one of the loaves fell to the ground.

... So, when the bread fell to the ground, the woman:

– Damn it! – she said.

Then Prophet Noah said:

– Hey, you fool, how can you curse your food? Come, repent, take bread from the ground and put it on your eyes!

The wife obeyed him. The custom of picking up a piece of bread that fell on the ground and puffing it into the eyes is from that... ("Genetic", pages 16-17).

Such mythological views, which are common to the representatives of a single language community, acquire a universal character due to the fact that they

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[94] Usmanova Sh. Lingvokulturologiya. – Toshkent: Universitet, 2019. – B.28.

have been preserved as a "product of collective creativity" since ancient times. To achieve his artistic goal, an artist creates a discourse using the elements of "author-character-text-reader." Archetypes, customs, and rituals shape the world we live in, which the writer incorporates into the artistic concept of the work.

In the works of Isajon Sulton, there are numerous images of customs with benevolent intentions, wishing good to others and warding off evil.

Compire:

– *Do not urinate in the **Qibla.***

– *Why?*

– *You will be full of leprosy ("Genetic, page 17).*

The universe is created in such a way that people try to protect themselves from external forces, calamities, and evil eyes. They rely on religious and mythological ideas that are passed down from generation to generation, use certain methods or tools to make their lives easier, and convince those around them. Human religious beliefs related to the feeling of fear deter people from negative consequences, helping them avoid disasters. This concept combines several meanings. For example, when we say "*qibla*" various linguistic units are embodied before our eyes. In the research work, these cases are given in the form of a table (look at Table 3.2).

In addition, the artist uses ethnographic taboos based on superstitions, such as eating food from the bottom of a pot *(qozon qirmochi yeyish)*, the prohibition to walk on the street at dusk *(shom mahali ko'chada yurmaslik)*, and observing special times (chilla) for safety as an expression of nationality.

CONCLUSION

1. This research demonstrates that language, as a social phenomenon, serves the functions of giving and receiving, storing and transmitting information, and facilitating interpersonal communication and interaction. Despite some clarifications to the associated problems, it reveals that the linguistic, specifically linguo-cognitive and linguo-cultural, characteristics of these phenomena have not been fully studied at the levels of text, discourse, and linguistics.

2. The communicative function is one of the key roles of language. This study argues that this function can be achieved through various speech styles, particularly artistic style, which includes artistic discourse as a significant component. The research clarifies the term "discourse" and analyzes the elements that form artistic discourse.

3. The ability to read, understand, and interpret a text is closely connected to the way the text is structured and presented. Therefore, it is important to study how language is used expressively and nominatively in different types of communication. In the analysis of artistic texts, it is fitting to employ the term "artistic discourse," and there is potential in exploring the non-linguistic elements of artistic discourse.

4. Our observations indicate that the term "artistic discourse" is primarily used in reference to works of art. As a result, the discourse of cinematography, sculpture, painting, ceramics, and similar forms of speech art are often overlooked by linguists. To address this gap, it is essential to study these specific types and genres of artistic discourse. Our research on these forms of artistic discourse supports the validity of this conclusion.

5. The use of linguistic and extralinguistic tools can significantly enhance artistic expression, particularly its emotional and expressive value. This assertion is supported by empirical evidence. Analyzing the emotional and expressive aspects within specific types and genres of artistic expression reveals the linguistic and aesthetic potential not only of artistic discourse, but also of discourse in general. This analysis serves as a crucial factor in deeply understanding the essence of artistic expression. This viewpoint is further reinforced by factual examples.

6. In artistic work, the use of language allows for a deep understanding of the artistic text. This involves a wide use of all lexical and spiritual units of the language, based on the four cognitive and linguistic categories of "author-text-character-reader." It has been proven that this form a linguistic and conceptual system that represents the landscape.

7. Analysis of the subject of the study Isajon Sulton knows how to skillfully use colloquial speech, bring the literary language closer to the living language of the people and, as a result, enrich its expressive possibilities, it is rich in synonyms, homonyms, antonyms, graduonymic and partonymic meanings of dictionary units shows that he knew how to create vivid images through use.

8. In his dissertation research, Isajon Sulton demonstrated innovative use of language on a large scale, delving into the world of artistic thinking and observation. He created original figurative languages even from the smallest units of language, which may not be apparent to the ordinary reader. It is evident that he is a creator who sought, found, and beautifully expressed his ideas in poems.

9. Through observations in the art of speech, practical and theoretical activities are always interconnected. In society, there is neither a purely practical nor a purely theoretical type of activity. Theoretical knowledge in practical activity is described by a gestalt. Linguistic gestalt combines the features of an image and artistic word. It is concluded that linguistic gestalts play an important role in determining the composition of artistic discourse in the work of Isajon Sulton.

10. Isajon Sulton skillfully revealed the facets of folk wisdom from familiar sources such as religion, mythology, legends, and stories. To truly understand these masterpieces in the context of artistic expression, readers must draw from both secular and religious knowledge. The importance of people knowing myths and legends was supported by vivid factual examples.

11. In his work, Isajon Sulton's artistic discourse demonstrates the significant role of realities and ethnography in showcasing the linguistic and cultural possibilities of language.

12. The extensive use of words representing old-fashioned terms and mysteries is supported by examples showing that Isajon Sulton not only had a profound

understanding of formal language, but also of the common language, and knew how to use them correctly.

In this dissertation, artistic discourse was chosen as the object of research as a theoretical and methodological resource, and an attempt to study it as fully as possible can further serve as a theoretical and methodological source in the study of religious, journalistic, pedagogical, scientific, philosophical, comparative, natural science, and ecological types of discourse.

НАУЧНЫЙ СОВЕТ НОМЕР DSc.03/25.08.2021.Phil.01.16 НАЦИОНАЛЬНОГО УНИВЕРСИТЕТА УЗБЕКИСТАНА ИМЕНИ МИРЗО УЛУГБЕКА

МИРЗО УЛУГБЕКСКИЙ НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ УЗБЕКИСТАНА

НАСРИЕВА ДИЛНОЗА МУХИДДИНОВНА

ХУДОЖЕСТВЕННЫЙ ДИСКУРС: ЛИНГВОКОГНИТИВНЫЙ И ЛИНГВОКУЛЬТУРОЛИГИЧЕСКИЙ ПОДХОД (НА ПРИМЕРЕ ПРОИЗВЕДЕНИЙ ИСАДЖАНА СУЛТАНА

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АВТОРЕФЕРАТ диссертации
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ВВЕДЕНИЕ (Аннотация докторской диссертации)

Целью исследования является выяснение взаимоотношений трио «писатель-читатель текста» с лингвокогнитивной и лингвокультурологической точек зрения, а также особенностей художественного дискурса.

Объектами исследования являются некоторые романы, рассказы и ряд повестей Исаджана Султана.

Научная новизна исследования заключается в следующем:

– излагается отношение к определению терминов *«язык», «речь», «текст»* и *«дискурс»* в европейской, русской и узбекской лингвистике, уточняются понятия «художественный текст» и «художественный дискурс», теоретически раскрываются такие специфические черты художественного дискурса, как образность речи, условность, жанровое многообразие, интердискурс, участники, хронотопия, передача художественной информации, фантастичность, речевой стиль, эмоциональная окраска;

– в работе контекстуально анализируются прагматические факторы, такие как личность автора, намерение, цель, способности, восприятие участников коммуникации, процесс получения информации из художественного дискурса, социальные факторы, такие как речь персонажей текста, способ повествования и национально-ментальные факторы, такие как толерантность, щедрость, солидарность, трудолюбие и честность, характерные для узбекского народа, в частности, раскрывается национально-ментальное поле, такое как деятельностно-государственный, этнографический, религиозный и экологический факторы в творчестве Исаджана Султана;

– в исследовании определяются как синонимы в художественном тексте, отражающие познавательный мир писателя, антонимы являются простейшим способом передачи идеи и явления определения равновесия, а партонимические отношения означают целый объект или событие; оживление целого воображения перед глазами читателя; градуонимические отношения являются единицей, обеспечивающей уровень последовательности и цепочку событий; в контексте выявляется, что видо-родовые отношения отражают существующие деления, и в то же время создают ассоциативную связь в мышлении адресата, классифицируются метафоры и метонимия, используемые в произведениях Исаджана Султана, раскрываются роль и значение языкового гештальта в художественном произведении;

– прецедентные единицы в произведениях Исажана Султана делятся на типы по своей природе как средства создания прецедента, по типу обращения, по

структуре, по форме и по применению. И доказано, что архетипы и суеверия встречаются в виде символов, форм, цветов, предметов, лиц, действий, ситуаций, стереотипов, чисел и являются неотъемлемой частью общественной жизни узбеков.

Внедрение результатов исследования. На основе научных результатов, полученных в результате анализа лингвокогнитивного и лингвокультурологического подходов к художественному дискурсу:

Реализация языковых возможностей в лексико-семантических отношениях, терминологические, лингводидактические особенности художественного дискурса Исаджана Султана, специфика узбекской национальной культуры прецедентных единиц, используемых в его произведениях, художественно-дискурсивные функции народности в узбекских этнографиях и единицах реальность, язык в мировом языковом ландшафте автора и лингвокультурные языковые единицы в микротекстах, требующие исследования с точки зрения культурной целостности, Министерство высшего образования, науки и инноваций Республики Узбекистан, PZ-2020042022, выполнено Ташкентским государственным университетом узбекского языка и литературы имени Алишера Навои в 2022-2023 годах. Использовалась в проекте фундаментальных исследований по теме «Создание лингводидактической электронной платформы турецкого языка». (Обращение №04/1-1798 от 9 июля 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои Министерства высшего образования, науки и инноваций Республики Узбекистан). В результате электронная платформа обогатилась этнографической и лингводидактической лексикой;

прецедентные имена, характерные для художественного текста писателя, их особое значение в тексте произведения, объяснение имен данных лиц, научные выводы, связанные с их классификацией Министерство высшего образования, науки и инноваций Республики Узбекистан Алишер Навои Ташкентский государственный узбекский Ит использовано в грантовом проекте IL-21091506 «Создание толкового орфографического словаря узбекских имен и мобильного приложения», реализуемом в 2020-2023 годах в рамках Государственной научно-технической программы Университета языка и литературы. (Обращение №04/1-1797 от 9 июля 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои Министерства высшего образования, науки и инноваций Республики Узбекистан). В результате они послужили обогащению орфографического словаря узбекских имен и мобильного приложения новыми теоретическими взглядами на методологию изучения функции имен, используемых в художественном дискурсе, художественно-дискурсивной роли общности языка и культуры;

В сценарии на февраль и декабрь 2023 года и январь и февраль 2024 года обсуждаются национальные прецедентные единицы в творчестве Исажона Султана, этнографизмы, связанные со свадьбой, образы образа ветра в романе «Озод», отраженные в исследовании передач «Литературный процесс»,

«Образование и развитие», подготовленных телерадиоканалом «Узбекистан» ДМ. (Справка №04-36-833 от 10 июля, Телерадиоканал «Узбекистан» Национальной телерадиокомпании Узбекистана). традиции, связанные со свадебной церемонией, вызвали большой интерес у радиослушателей, а также полученная информация послужила для того, чтобы сделать передачу более значимым, обогатить представленную информацию надежными научными источниками, а также продвинуть ее среди широкой публики.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объем работы составляет 141 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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