

**FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMY DARAJALAR BERUVCHI
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMY KENGASH**

FARG‘ONA DAVLAT UNIVERSITETI

KOMILOVA DILNOZAXON MUHAMMAD QIZI

**BADIIY MATN IMPLITSIT MAZMUNINI AKTUALLASHTIRUVCHI
IFODALAR TADQIQI
(detal komponentli matnlar misolida)**

10.00.01 – O‘zbek tili

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

Farg‘ona – 2025

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Philological Science**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida borliqda yuz berayotgan har qanday voqea-hodisaning inson sezgi a'zolari orqali idrok qilinishi, badiiy mantiq asosida tartibga solinishi, ularning lisoniy yoki nolisoniy vositalar yordamida ifodalanishi kabilar matn tilshunosligining muammolari sifatida e'tirof etilmoqda. Badiiy matnga xos mazmuniy strukturani shakllantiruvchi ifoda vositalarini kognitiv-pragmatik jihatdan tahlil qilish, ularni kontekstual funksiyalari asosida guruhlarga ajratish, implitsit mazmunni aktallashtiruvchi detal komponentli matnlarni o'rganish zamonaviy tilshunoslik oldida turgan muhim vazifalardan biri hisoblanadi.

Dunyo tilshunosligida matn lingvistikasi, jumladan, uning tarkibiy qismi bo'lgan badiiy matn tahlili sohasida detal komponentli matnlarga e'tibor kuchaygan. Badiiy matnni antropotsentrik tilshunoslik aspektida tadqiq etish detallashtirilgan matn elementlarini o'rganish bilan bevosita bog'liq. Borliqda yuz berayotgan voqea-hodisalarning badiiy matnda turlicha vositalar bilan ifodalanishi va uni yuzaga chiqaruvchi lisoniy, nolisoniy birliklarning obrazli tasviri matn mazmuniy yaxlitligini ta'minlashga, matndagi implitsit mazmunni faollashtirishga xizmat qiladi. Bu esa boshqa matnlardan farqli ravishda badiiy detal va detallashtirilgan matnlarni kognitiv-pragmatik va lingvoestetik jihatdan tadqiq etish ehtiyoji borligini belgilaydi.

O'zbek tilshunosligida amalga oshirilayotgan ishlarda ham antropotsentrik tamoyillar ustuvorlik qilayotganligi kuzatilmoqda. Matn tadqiqida inson omilini hisobga olish muhim bo'lib, matnning implitsit mazmunini aktallashtiruvchi ifoda vositalari masalalariga qiziqish kundan-kunga ortib bormoqda. Matn tilshunosligi yo'nalishiga taalluqli bo'lgan ifoda shakllarining turli-tumanligi, ularning vizual sezgi asosidagi assotsiatsiyasi badiiy matnda ifodalangan g'oya va fikrlar mantig'ini belgilaydi. Keyingi yillarda badiiy matnni yuzaga chiqaruvchi lisoniy vositalarning kogerentlik xususiyatlari o'rganildi. Biroq shunday bo'lsa-da, matn tilshunosligi yo'nalishida lisoniy va nolisoniy vositalarning adgezion funksiyalari, badiiy detalning verbal tasviriga oid masalalar monografik planda o'rganilmadi. "O'zbekiston taraqqiyotining bugungi yangi bosqichi – milliy yuksalish davri talablaridan kelib chiqib, ona tilimizning jamiyatdagi o'rni va nufuzini oshirish"¹ vazifasi asosida o'zbek tilini har tomonlama rivojlantirish maqsadida detal komponentli matnlarni nazariy jihatdan tahlil etish bugungi kun tilshunosligidagi asosiy masalalardan biri hisoblanadi.

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

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

“Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmonlari; “2020–2030-yillarda o‘zbek tilini rivojlantirish va til siyosatini takomillashtirish konsepsiyasi”, 2025-yil 20-oktabrdagi PQ-803-son “Davlat tilini yanada rivojlantirishga oid qo‘shimcha chora-tadbirlar to‘g‘risida” hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Dunyo tilshunosligida matn lingvistikasining umumiy masalalari X.Izenberg, K.Gauzenblaz, P.Sgall, Z.Y.Schmidt² kabi olimlarning asarlarida ko‘zga tashlanadi. Matnning struktur tahliliga oid muammolar V.Dressler, M.A.K.Xellidey, V.Kox, M.Bellert, K.E.Xaydolf, M.Pfyutse, B.Palek, T.van Deyk, F.Kifer, X.Vaynrix, R.Xarveg, A.Vejbiska kabi lingvistlarning tadqiqotlari³ da o‘z ifodasini topgan. Matn tilshunosligi va poetika masalalari M.R.Mayenova, R.Bart, S.Todorovlarning ishlari⁴ da batafsil o‘rganilgan.

Badiiy matn implitsit mazmunini aktuallashtiruvchi ifodalar jahon tilshunosligida keng tahlil qilindi. Badiiy detallar tadqiqiga bag‘ishlangan dastlabki tadqiqotlarda detal haqidagi tushunchalar, ularning differensial va integral xususiyatlari, matn bilan o‘zaro bog‘lanishi o‘rganilgan.

Detal komponentli matnlarga oid izlanishlari bilan tanilgan Z.P.Guzar, A.A.Chernyakov, M.A.Bereznyak, V.A.Kuxarenko, N.I.Kolodina,

² Изенберг Х. О предмете лингвистической теории текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.43-57; Гаузенблэз К. О Характеристике и классификация речевых произведений // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.57-79; Сгалл П. К программе лингвистики текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С. 79-89; Шмидт З.И. “Текст” и “история” как базовые категории // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С. 89-111.

³ Дресслер В. Синтаксис текста // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С.111-138; Хэллидей М.А.К. Место “функциональной перспективы предложения” в системе лингвистического описания // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С. 138-148; Кох В. Предварительный набросок дискурсивного анализа семантического типа // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С.149-171; Беллерт М. Об одном условии связности текста // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С.172-1207; Хайдольф К.Э. Контекстные отношения между предложениями в генеративной грамматике // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.208-218; Пфютце М. Грамматика и лингвистика текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С. 218-242; Палек Б. Кросс-референция; к вопросу о гиперсинтаксис // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.243-258; Дейк ван Т. Вопросы прагматики текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.259-337; Кифер Ф. О пресуппозициях // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.337-370; Вайнрих Х. Текстовая функция французского артикля // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.370-387; Харвег Р. Редуцированная речь // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.388-401; Вежбицка А. Метатекст в тексте // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.402-424.

⁴ Майенова М.Р. Теория текста и традиционные проблемы поэтики // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.425-441; Барт Р. Лингвистика текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.442-449; Тодоров Ц. Грамматика повествовательного текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.450-463.

Y.A.Mukarjovskiy, I.A.Shirova, A.B.Yesin, A.I.Trubkina, S.Karimov, M.Xakimovlar⁵ ning tadqiqotlari mazkur dissertatsiya uchun konseptual asos vazifasini bajardi.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Farg'ona davlat universiteti ilmiy-tadqiqot ishlari rejasining "Zamonaviy tilshunoslikning dolzarb muammolari" mavzusidagi ilmiy yo'nalish doirasida bajarilgan.

Tadqiqotning maqsadi badiiy matn implitsit mazmunini aktuallashtiruvchi detal komponentli matnlarning kognitiv-pragmatik va assotsiativ xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

badiiy matnning kategorial xususiyatlariga doir ishlarni umumlashtirish orqali implitsit mazmuniy sathning mantig'i hisoblangan kogeziya va adgeziya hodisalari paradigmalarni belgilash;

matn implitsit mazmunini aktuallashtiruvchi badiiy detallarninig assotsiativ xususiyatlarini verbal tasvirlar orqali aniqlash;

badiiy matn mazmuniy sathida ishtirok etuvchi detal va detallashtirilgan ifodalar verbalizatsiyasi masalalariga aniqlik kiritish;

detail komponentli matnlarning lingvopoetik tavsifi va tahliliga oid ilmiy paradigmalarni shakllantirish;

olamning konseptual va badiiy-lisoniy manzarasida nolisoniy ifodalarning kognitiv-pragmatik mexanizmlarini aniqlash va ularning lingvoestetik funksiyalarini ko'rsatish.

Tadqiqotning obyekti sifatida detal komponentli matnlar tanlangan.

Tadqiqotning predmeti detal komponentli matnlarning assotsiativ-pragmatik xususiyatlarini o'rganishdan iborat.

Tadqiqotning usullari. Dissertatsiyada tavsiflash, tasniflash, komponent tahlil, qiyosiy va semiologik tahlil usullari qo'llanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

badiiy matnning mazmuniy yaxlitligini ta'minlovchi leksik-semantik birliklarning o'zaro mantiqiy bog'lanishi, ularning kontekstual strukturada mazmunan bir-birini to'ldirishi, matnda verbal vositalarning implitsit ifodasini yuzaga chiqaruvchi kogeziya va detallashtirilgan obrazli ifodalar assotsiatsiyasi sanalgan adgeziya hodisalarining mohiyati ilmiy asoslangan;

⁵ Гузар З.П. Художественная деталь в произведениях Ивана Франко бориславского цикла: Автореф. дисс. ... канд. филол. наук. – Львов, 1970; Черняков А.А. Художественная деталь как объект эстетического анализа: Автореф. дисс. ... канд. филол. наук. – Астрахань, 1978; Березняк М. А. Типы и функции художественной детали в англоязычной прозе: Автореф. дисс. ... канд. филол. наук. – Одесса, 1986; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988; Колодина Н.И. Художественная деталь как средство текстопостроения, вовлекающее читателя в рефлексивный акт: Автореф. дисс. ... канд. филол. наук. – Тверь, 1997; Мукаржовский Я. Исследования по эстетике и теории искусства. – М.: Искусство, 1994; Щирова И.А. Психологический текст: деталь и образ. - СПб.: Филологический фак-т СПбГУ, 2003; Есин А. Б. Принципы и приемы анализа литературного произведения. – М.: Флинта, 2011; Трубкина А. И. Художественная деталь: имплицитность и коммуникативно-прагматические функции // Филологические науки. Вопросы теории и практики, 2021. – Том 14. – Вып. 9. – С. 2849-2855; Каримов С. Ўзбек тилининг бадийи услуги. – Самарқанд; Зарафшон, 1992. – 140 б; Хакимов М.Х. К прагматике экстралингвистических средств в узбекском языке (на примере рассказа Саида Ахмада "Коракуз Мажнун") // Российская тюркология. – М.: Изд-во ИЯРАН, 2015. – С. 9-12.

badiiy matn mazmuniy sathida aktuallashuvchi detallarning belgilik tabiati, ularning obrazli ifodasi, badiiy mantiqqa asoslangan semiologik-assotsiativ jihatlarini hamda detallashtirilgan komponentli matnlarning verbalizatsiyasi lisoniy dalillar tahlili asosida isbotlangan;

detal komponentli matnlarning kognitiv-pragmatik xususiyatlarini aniqlash orqali tilning lisoniy sistemasiga taalluqli bo'lgan nutq tiplarining peyzaj, harakat-holat, narsa-buyum, qahramon nutqi kabi turlari ajratilgan hamda ularning matn mazmuniy sathidagi o'rni ochib berilgan;

tilning verbal tizimiga mansub lisoniy elementlar va ekstralingvistik sistemaga taalluqli nolisoniy ifodalar estetik qiymatga ega bo'lgan kontekstdagina badiiy obrazga aylanishi, ijodkor badiiy tafakkurida voqelikning verbal tasviri hamda badiiylik mezonlari bilan to'yingan oshkora va yashirin mazmuniy strukturaning mantiqiy transformatsiyalanish tamoyillariga asosan uyg'unlashuvi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

badiiy va verbal tasvir tizimiga oid ifoda shakllarining tadqiqi matn lingvistikasi sohasi uchun muhim ilmiy-nazariy ma'lumotlar berishi, shuningdek, sotsiolingvistika, psixolingvistika, kognitiv tilshunoslik, lingvokulturologiya bo'yicha yaratiladigan darslik va o'quv qo'llanmalarining mukammallashuviga xizmat qilishi asoslangan;

“Matn lingvistikasi”, “Pragmalingvistika” “Kognitiv tilshunoslik”, “Psixolingvistika”, “Lingvokulturologiya” fanlari bo'yicha yaratiladigan darslik va qo'llanmalar, lingvistika bo'yicha terminologik, o'quv lug'atlarining yanada mukammallashuviga xizmat qilishi asoslangan;

filologiya yo'nalishida tahsil olayotgan talabalar, magistrantlar va soha mutaxassislarining ijodkor badiiy tafakkuri orqali ifodalangan implitsit mazmunli matnlarda detallashtirilgan g'oya va fikrlar tadqiqiga doir bilimlarini boyitishga amaliy jihatdan xizmat qilishi dalillangan;

badiiy matnlarda detal komponentli ifoda vositalarining muloqot jarayonida namoyon bo'lishini aniqlash va ularni matn nazariyasiga asosan implitsit ifoda shakli sifatida o'rganish bilan bog'liq tadqiqotlar uchun ilmiy manba bo'lib xizmat qilishi asoslangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi, nazariy ma'lumotlarni berishda aniq ilmiy manbalarga tayanilganligi, xulosalarning zamonaviy badiiy matn tahlil metodlari bilan asoslanganligi, nazariy qarashlar va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi, mavzuning jahon tilshunosligidagi ustuvor ilmiy konsepsiyalar asosida o'rganilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati detal komponentli badiiy matnlarni kognitiv, lingvokulturologik, psixolingvistik, struktur-semantik va uslubiy-funksional aspektida tadqiq etishning nazariy asoslari belgilab berilganligi, o'zbek tilida badiiy matn implitsit mazmunini aktuallashtiruvchi ifoda shakllari tadqiqining usul va tamoyillari ilmiy jihatdan asoslanganligi, lisoniy hamda nolisoniy ifoda vositalari badiiy matnning

tipologik xususiyatlarini aniqlashga xizmat qilishi yoritib berilganligi bilan belgilanadi.

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

IV. Tadqiqot natijalarining joriy qilinishi. Badiiy matnda implitsit mazmuni aktualashtiruvchi ifodalar tadqiqi yuzasidan olingan ilmiy natijalar asosida:

badiiy matnning mazmuniy yaxlitligini ta'minlovchi leksik-semantik birliklarning o'zaro mantiqiy bog'lanishi, ularning kontekstual strukturada mazmunan bir-birini to'ldirishi, matnda verbal vositalarning implitsit ifodasini yuzaga chiqaruvchi kogeziya va detallashtirilgan obrazli ifodalar assotsiatsiyasi sanalgan adgeziya hodisalarining mohiyati ilmiy asoslanganligiga doir natija va xulosalardan 2021-2023-yillarda bajarilgan "O'zbek tilining milliy korpusini loyihalash va dasturiy majmua ishlab chiqish" mavzusidagi amaliy loyihasini amalga oshirishda foydalanildi. (Muhammad al-Xorazmiy nomidagi Toshkent axborot texnologiyalari universiteti Samarqand filialining 2025-yil 20-iyundagi 363/01-01-sonli ma'lumotnomasi). Natijada badiiy matnda ijodkor tafakkuriga xos badiiylik mezonlarining mukammallik darajasi nafaqat umumiy lisoniy bilim fondiga asoslangan ifoda, balki badiiy did, estetik tafakkur kabi ifoda shakllari bilan ham belgilanishi haqidagi ilmiy-nazariy qarashlar asosida loyiha ma'lumotlarining mukammallashuviga erishilgan;

badiiy matn mazmuniy sathida aktualashuvchi detallarning belgilik tabiati, ularning obrazli ifodasi, badiiy mantiqqa asoslangan semiologik-assotsiativ jihatlar hamda detallashtirilgan komponentli matnlarning verbalizatsiyasi lisoniy dalillar tahlili asosida isbotlanganligiga oid natija va xulosalardan 2020-2021-yillarda bajarilgan "O'zbek milliy raqs san'atini targ'ib etishga bag'ishlangan veb-sayt va multimedia mahsulotlari (elektron lug'atlar) to'plamini yaratish" mavzusidagi FZ- 2019081663 raqamli fundamental loyihani bajarishda, xususan, "O'zbek folklor san'ati terminlarining qisqacha o'zbekcha-ruscha-inglizcha-fransuzcha izohli lug'ati"ni yaratishda foydalanilgan (O'zbekiston Respublikasi Madaniyat vazirligi O'zbekiston davlat Xoreografiya akademiyasining 2025-yil 12-iyundagi 1/04-255 son ma'lumotnomasi). Natijada oddiy xabarni ifodalovchi turli-tuman vositalar badiiy matnda lingvoestetik funksiya bajarishi loyiha doirasida yaratilgan lug'atning mukammallashuviga xizmat qilgan;

badiiy detal komponentli matnlarning kognitiv-pragmatik xususiyatlarini aniqlash orqali tilning lisoniy sistemasiga taalluqli bo'lgan nutq tiplarining peyzaj, harakat-holat, narsa-buyum, qahramon nutqi kabi turlari ajratilgan hamda ularning matn mazmuniy sathidagi o'rni ochib berilganligi hamda tilning verbal tizimiga mansub lisoniy elementlar va ekstralingvistik sistemaga taalluqli nolisoniy ifodalar estetik qiymatga ega bo'lgan kontekstdagina badiiy obrazga aylanishi, ijodkor badiiy tafakkurida voqelikning verbal tasviri hamda badiiylik mezonlari bilan to'yingan oshkora va yashirin mazmuniy strukturaning mantiqiy

transformatsiyalanish tamoyillariga asosan uyg'unlashuvi dalillanganligiga doir ilmiy natija va xulosalardan O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalining "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" eshittirishlari ssenariysini yozishda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalining 2025-yil 12-iyundagi 26-36-1003 son ma'lumotnomasi). Natijada detallashtirilgan komponentli matnlar masalalariga oid ilmiy-amaliy qarashlar asosida tayyorlangan radiodasturlarning mazmunan mukammallashuviga erishilgan.

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

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 13 ta ilmiy ish chop etilgan, jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola (5 tasi respublika hamda 1 tasi xorijiy jurnallarda) nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, ishning umumiy hajmi 125 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning birinchi bobi "**Lingvistik paradigma va matn nazariyasi**" deb nomlangan. Bobning birinchi fasli "**Matn nazariyasining shakllanish tarixi**"ga bag'ishlangan. Matnga lingvistikaning tadqiqot obykti sifatida qaralgandan buyon matnning mazmuniy-strukturasiga doir ilmiy ishlar ko'lami tobora kengayib bormoqda. Lisoniy tizimga oid har qanday matn dastlab falsafa, adabiyotshunoslik, matnshunoslik, tarix va shu kabi fan yo'nalishlarining materiali sifatida tahlil qilingan va o'rganilgan. Tilshunoslikda matnga lingvistik tadqiqot obykti sifatida qarash tendensiyasining shakllanish davri XX asrning 70-80-yillaridan boshlanadi, matn tilshunosligi yo'nalishining rivojlanishi esa XXI asrning birinchi choragiga to'g'ri keladi.

Badiiy matn implitsit mazmunini aktuallashtiruvchi ifodalar jahon tilshunosligida keng doirada tahlil qilina boshlandi. Badiiy detallar tadqiqiga bag'ishlangan dastlabki tadqiqotlarda detal haqidagi tushunchalar, ularning differensial va integral xususiyatlari, matn mazmuni bilan o'zaro bog'lanishi tahlil qilingan. Bunday tipdagi tadqiqotlar rus olimlari Z.P.Guzar, A.A.Chernyakov, M.A.Bereznyak, V.A.Kuxarenko, N.I.Kolodina, Y.A.Mukarjovskiy, I.A.Shirova,

A.B.Yesin, A.I.Trubkinalar⁶ning ishlarida ko‘zga tashlanadi. Tilda detal termini mavjud bo‘lib, u, asosan, badiiy adabiyot tiliga oid atama sifatida qo‘llanadi. Bu termin ifodalagan tushuncha mazmuni sujetga aloqador bo‘lgan voqea-hodisalar “tafsilot”i, detallashtirilgan ifodalarning “mayda-chuyda” va “ikir-chikir” tasviri, ayrim g‘oya va fikrlarning “batafsil” bayoni, portret yoki peyzajga oid tasvirning “atroflicha” tahlili kabi so‘z va birikmalar orqali ham anglashiladi. Odatda, detal atamasi so‘zlashuv nutqida ma’lum bir narsaning tarkibiy qismi ma’nosida anglanadi. Badiiy detal termini tilshunoslikning matn tadqiqiga oid yo‘nalishlariga taalluqli bo‘lib, u badiiy matnda muallifning kommunikativ maqsadini ifodalashga yo‘naltirilgan nolisoniy vosita sifatida e’tirof etiladi. Badiiy matnda qo‘llanuvchi detal adabiyotshunoslikdan farqli tarzda ma’lum bir g‘oya yoki fikrni implitsit ifodalashga xizmat qiluvchi hamda uni aktualashtiruvchi pragmatik xususiyatlari bilan lingvistikaning ham tadqiqot obyekti sanaladi. Bu termin badiiy matn mazmuniga tegishli hodisa sifatida e’tirof etiladi. U shu vaqtga qadar o‘zbek tilshunosligida lingvistik tadqiqot obyekti sifatida o‘rganilmagan. Poetik, vizual, kreolizativ va enigmatik matn turlari⁷ mavjudligi hisobga olinsa, detal komponentli matnlarni ilmiy-nazariy jihatdan o‘rganish tilshunoslikning muhim masalalaridan biridir.

Ma’lumki, badiiy detal nolisoniy vosita hisoblanadi. U badiiy matnda verbal vositalar singari lingvosemiotik belgi vazifasida kela oladi. Detal ma’lum bir voqea yoki xabar haqida ma’lumot beradi. Detal badiiy matnda qo‘llanuvchi nolisoniy vosita sifatida implitsit mazmuni faollashtirish vazifasini bajaradi. Badiiy matnda detal ham muallif yoki asar qahramonlariga taalluqlilik funksiyasini bajaradi. Detallashtirilgan matn qismlari verbal vositalar singari muayyan xabar yoki axborot ifodalaydi. Tilshunoslikda badiiy detal tadqiqiga turlicha yondashuv tamoyillari mavjud bo‘lib, ular tadqiqot obyekti tahliliga qo‘yilgan maqsadga nisbatan o‘rganiladi. Badiiy detal tadqiqiga oid dastlabki ishlar badiiy asar g‘oyasining ifodalanishiga nisbatan belgilangan. Shuning uchun ham badiiy detal masalalariga bag‘ishlangan ilk tadqiqotlar adabiyotshunoslik⁸ yo‘nalishida amalga oshirilgan. Ayni shu sohaning o‘zida ham detal tadqiqiga oid ishlar mundarijasi rang-barangligi bilan ajralib turadi.

⁶ Гузар З.П. Художественная деталь в произведениях Ивана Франко бориславского цикла: Автореф. дисс. ... канд. филол. наук. – Львов, 1970; Черняков А.А. Художественная деталь как объект эстетического анализа: Автореф. дисс. ... канд. филол. наук. – Астрахань, 1978; Березняк М.А. Типы и функции художественной детали в англоязычной прозе: Автореф. дисс. ... канд. филол. наук. – Одесса, 1986; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988; Колодина Н.И. Художественная деталь как средство текстопостроения, вовлекающее читателя в рефлексивный акт: Автореф. дисс. ... канд. филол. наук. – Тверь, 1997; Мукаржовский Я. Исследования по эстетике и теории искусства. – М.: Искусство, 1994; Щирова И.А. Психологический текст: деталь и образ. – СПб.: Филологический фак-т СПбГУ, 2003; Есин А.Б. Принципы и приемы анализа литературного произведения. – М.: Флинта, 2011; Трубкина А. И. Художественная деталь: имплицитность и коммуникативно-прагматические функции // Филологические науки. Вопросы теории и практики, 2021. – Том 14. – Вып. 9. – С. 2849-2855.

⁷ Носирова У. Поэтик матнларнинг прагматик хусусиятлари: Филол.фан.б.фалс.док. (PhD) ... дисс. автореф. – Фаргона, 2021; Юнусова Х. Визуал поэтик матнларнинг прагма-когнитив тадқиқи: Филол.фан.б.фалс.док. (PhD) ... дисс. автореф. – Фаргона, 2022; Бурханова М. Креолизатив матнларнинг паралингвопоэтик тадқиқи: Филол.фан.б.фалс.док. (PhD) ... дисс. автореф. – Фаргона, 2022; Якубова Н. Жумбокли матнларнинг семантик ва прагматик хусусиятлари: Филол.фан.б.фалс.док. (PhD) ... дисс. автореф. – Кўкон, 2022.

⁸ Solijonov Y. Detallar tilga kirganda // O‘zbekiston adabiyoti va san’ati, 2007. – №5 – B.2.

Birinchi bobning “**Matn lingvosemiologik sistema sifatida**” deb nomlangan ikkinchi faslida tilga semiologik nuqtayi nazardan qarash an’anasi matn sathiga ham ko‘chganligining ilmiy asoslari yoritilgan. Matn lingvistik tadqiqot materiali sifatida e’tirof etilgan davrlardayoq unga semiologik birlik sifatida qarash odati shakllandi. Tilning lingvosemiotik tizimiga gapdan katta bo‘lgan birliklar sifatida matn ham kiritila boshlandi. Ma’lumki, belgi haqidagi tushunchalar va tilning belgilik tabiati “til – nutq” tizimi asosida namoyon bo‘ladi. Shuning uchun ham belgiga xos paradigmalari o‘z-o‘zidan matnga ham taalluqli bo‘lib, murakkab xususiyatga ega bo‘lgan bunday birliklar til birliklari singari inson ongida assotsiatsiyalanadi. Matn ham inson ongi orqali idrok qilinib, uning har bir tarkibiy qismi belgilar sifatida namoyon bo‘ladi. Ayni vaqtda ana shu belgi vazifasini bajaruvchi matn elementlari yoki ifoda shakllari inson tasavvuri orqali borliqni idrok qilishga xizmat qiladi.

Hozirgi kunda belgining turli aspektlarini hisobga oluvchi ko‘plab ta’riflar mavjuddir. Hamma qirralarini hisobga olgan holda Y.S.Maslov unga shunday ta’rif beradi: “Belgi – bu idrok qilinadigan narsa bo‘lib, idrok qiluvchiga o‘zi haqida va ushbu belgidan tashqari bo‘lgan boshqa narsa haqida ma’lumot beruvchi vositadir”⁹. Matn murakkab va ko‘p tarkibli tuzilishga ega bo‘lgan birlik bo‘lib, u verbal, noverbal va nolisoniy vositalardan tashkil topadi. Matn mazmunini ifodalashda ishtirok etuvchi bu vositalar inson tafakkurida idrok qilinadi hamda matn mazmuni anglanadi. Badiiy matn muallifi asar qahramonlari, personajlarga tegishli bo‘lgan har bir narsani “gapirtiradi”, “tilga kiritadi”. Badiiy matnda obraz va personajlarga taalluqli bo‘lgan biror predmet, narsa, buyumlarning har biri muayyan bir xabarni ifodalaydi. Ayni vaqtda badiiy matnda qo‘llanuvchi har qanday detal belgilik tabiatiga ega bo‘lishi bilan xarakterlidir. Detallarga xos axborot ifodalash funksiyasi ularni belgi sifatida tasavvur qilish imkoniyatini beradi. Ekstralingvistik belgilar orqali muallif o‘zining kommunikativ maqsadini ifodalaydi. Ularning verbal va noverbal vositalardan farqi shundaki, muallif nazarda tutgan axborot obrazli ifoda talqiniga ega bo‘ladi. So‘zlashuvchilar assotsiatsiyasi bunday ifoda shakllarini tez o‘zlashtiradi.

Detal komponentli matnlar ham badiiy matnda verbal tasvir usuli orqali bayon qilinadi, shuning uchun ham ular semiologik tamoyillar asosida tahlil qilinadi. Bunday tipdagi matnlar insonning vizual va audial sezgi a’zolari orqali assotsiatsiya qilingani uchun ham to‘liq ma’noda belgi qiymatiga ega bo‘ladi. Belgida ma’lum bir voqea-hodisalar mazmuniga asoslangan xabarlar ifodalanib, ular badiiy matnda verballashadi.

Muayyan millat yoki xalqqa tegishli bo‘lgan so‘z san’atkori olam va tafakkur ayniyatiga asoslangan umumiy lisoniy bilim fondi asosida olam unsurlaridan obrazli ifoda vositasini yasay oladi. Olam manzarasini o‘zida aks ettiruvchi “tafakkur faqat subyektiv inson faoliyatinigina emas, balki obyektiv mohiyat, barcha mavjudotning birlamchi manbayi bo‘lgan”¹⁰ borliq haqidagi umumiy tushuncha va bilimlardan tashkil topadi. U har bir xalq va millat vakilining o‘ziga

⁹ Bu haqda qarang: Нурмонов А. Танланган асарлар. III жилдди. II жилд. – Тошкент: Akadernashr, 2012. – 75 б.

¹⁰ Нурмонов А. Танланган асарлар. III жилддик. I жилд. – Тошкент, Akadernashr, 2012. – Б.34.

xos dunyoqarashini aks ettiradi, inson tafakkuridagi konseptual olam ifodasi borliqda ro‘y berayotgan voqea-hodisalar mantiq‘iga quriladi. Inson tafakkuridagi konseptual olam badiiy matnda lisoniy va nolisoniy vositalar orqali namoyon bo‘ladi, muallif tafakkuridagi olam unsurlari lisoniy badiiy manzaraga aylanadi. Borliq elementlari real mantiq asosida konseptual tushunchalarga transformatsiyalanib, ular inson ongida kategorial tizimga aylanadi. Inson tafakkurini tashkil qilgan konseptual olamning mantiq‘i lisoniy-badiiy tasvirda ham aks etadi. Asardagi badiiy detal muallif istagan obrazli ifoda sifatida u yoki bu mazmunni, aniqroq aytganda, badiiy matn implitsit mazmunini mantiqiy tafakkur asosida aktuallashtiradi. Demak, badiiy adabiyotda ham mantiq degan tushuncha mavjud bo‘lib, “badiiy mantiq ijodkor ideali, ijodiy xayoli, dunyoqarashi bilan qay darajada bog‘liq bo‘lmasin, obrazlar, voqealarning badiiy talqinini, vazifasini belgilashda u hayotiy mantiqqa rioya qilishi lozim. Badiiy mantiq xayolan, hattoki, tasavvurda ham hayotiy mantiq mezonlari doirasidan tashqari chiqsa, o‘zining hayotiy qiyofasini, ta’sirchanligini ma’lum darajada yo‘qotadi. Shuning uchun badiiy mantiq har doim, har bir shaklda ham hayotiy mantiq bilan muayyan darajada shartlangan holda voqe bo‘lishi shart”¹¹.

Birinchi bobning uchinchi fasli **“Matn kategoriyasi: yondashuv tamoyillari va obrazli ifodalar”** deb nomlangan. Ma’lumki, matn tilshunosligi yo‘nalishining paydo bo‘lishi tadqiqot obyekti sifatida tanlangan u yoki bu uslubga tegishli matnlar xususiyatini o‘rganishdan boshlandi. Bunda qaysidir uslubga taalluqli bo‘lgan matn mazmunini tashkil qiluvchi komponentlarning o‘zaro bog‘lanishini ta’minlovchi lisoniy vositalar muhim o‘rin tutadi. Matn tarkibiy qismlarini bog‘lovchi lisoniy vositalar barcha tipdagi matnlar uchun umumiy bo‘lib, ular matnning mazmuniy yaxlitligini ta’minlashga xizmat qiladi. Og‘zaki yoki yozma muloqot uchun matnning mazmuniy yaxlitligi muhim bo‘lib, kogeziya hodisasiga asoslangan mantiqiy bog‘lanish barcha tipdagi matnlar uchun xos bo‘ladi. Badiiy matn yoki muloqotning og‘zaki shaklida adgeziya hodisasiga asoslangan bog‘lanish ham ro‘y beradi. Matn mazmuniy yaxlitligini ta’minlashda bog‘lanishning har ikki turi ishtirok etadi. Shuning uchun ham mazmuniy bog‘lanishning asosi sifatida kogeziya va adgeziya hodisalari tilning kategorial xususiyatlaridan biri deb qaraladi. Demak, matn mazmuniy strukturasi shakllantiruvchi bog‘lanish sistemasiga nisbatan qo‘llanuvchi kogeziya va adgeziya hodisalarini kategoriya deb hisoblash mumkin. Hozirgi kunda matn kategoriyasi tushunchalari talqinida har xillik ko‘zga tashlanadi. Masalan, I.R.Galperin matn kategoriyasi tushunchalarini uning yuzaga kelish qonuniyatlari¹² bilan izohlaydi. Boshqa mualliflar¹³ da esa matn kategoriyasi termini nutqiy asarning o‘ziga xosligi bilan izohlanadi. Matn kategoriyasiga oid talqinlarning yana birida asarning mazmuniy tomoni va struktur xususiyatlari birinchi planga olinadi. Matn kategoriyasi haqida so‘z borganida, dastlab barcha matnlarga xos bo‘lgan xususiyatlar hisobga olinadi. Bu belgilar shakl nuqtayi nazaridan ham,

¹¹ Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2004. – Б.16.

¹² Гальперин И.Р. Текст как объект лингвистического исследования. – М.: КомКнига, 2007. – 144 с.

¹³ Bu haqda qarang: Жаббарова Ф.У. Категория текста // Вестник Башкирского университета, 2011. – Т.16. – № 3. – С. 759.

mazmun nuqtayi nazaridan ham barcha matnlarga taalluqliligi bilan ajralib turadi. Bizningcha ham, har qanday matn uchun umumiy bo'lgan belgilar tizimi matn kategoriyasini hosil qiladi.

Dissertatsiyaning **“Badiiy matnda implitsit mazmun: kogeziya va adgeziya”** deb nomlangan ikkinchi bobida detal komponentli matnlarda implitsit mazmuni yuzaga chiqaruvchi kogeziya va adgeziya hodisalari xususida fikr yuritiladi.

Bobning **“Badiiy detal tipologiyasiga turlicha yondashuvlar”** deb nomlangan birinchi faslida badiiy detal ishtirok etgan detal komponentli matnlar talqiniga oid qarashlar tahlil qilinadi. Badiiy matn uchun badiiylik mezonlariga oid tushunchalar xos bo'lib, ular “badiiy kontekst”¹⁴ (termin B.Sarimsoqovniki) tushunchasi bilan izohlanadi. “...Real voqealik o'z tabiatiga ko'ra, betakror va estetik material bo'lib, u badiiy adabiyotda so'z vositasida o'z ifodasini topadi. Subyektiv imkoniyat esa ijodkorning badiiy didi, estetik ilg'ami, dunyoqarashi orqali voqelikni betakror alohidalik va aniqlikda umumlashtira olish darajasi hamda estetik baholash iqtidori kabilardan iborat bo'lib, bevosita mana shu imkoniyat material estetikani badiiy kontekstga olib kiradi. Shu jarayonda so'z tuyg'u, his va aql sintezi tufayli obrazga aylanadi”¹⁵. Olim ta'kidlaganidek, so'z borliqdagi har bir narsani nomlaydi. Ijodkor esa so'zni badiiy kontekstga olib kirar ekan, uni obrazli ifoda shakliga aylantiradi, so'z voqea-hodisalarning verbal tasvirini ifodalash jarayonida asosiy va qo'shimcha axborotlarni diktum va modus kabi mazmun tiplariga ham ajratadi. Badiiy matnda ijodkor tafakkuriga xos badiiylik mezonlarining mukammallik darajasi nafaqat umumiy lisoniy bilim fondiga asoslangan ifoda, balki badiiy did, estetik tafakkur kabi ifoda shakllari bilan ham belgilanadi.

Har bir uslubga doir matn turlarida o'ziga xos stil elementlari yetakchilik qiladi. Badiiy matn boshqa uslub matnlaridan farqli tarzda badiiylik, obrazlilik, tasviriylik va estetik-emotsionallik kabi xususiyatlari bilan ajralib turadi. Muayyan til vakillariga xos lisoniy zaxiralar va ularning ma'nosi ham ijodkor ongida birdek saqlangani holda ular badiiy tafakkurning mahsuli bo'lgan poetik ma'no yoki ifoda mazmuni bilan uyg'unlashadi. Denotativ ma'noga asoslangan lisoniy ma'no ijodkor badiiy tafakkuridagi poetik bo'yoq bilan to'yinadi. Poetik tafakkurning lisoniy voqelanishi olamning badiiy-lisoniy manzarasini shakllantiradi. Olamning lisoniy manzarasi faqatgina verbal vositalar bilangina shakllanmay, u nolisoniy ifoda vositalari bilan ham namoyon bo'ladi. Badiiy tafakkurning shakllanishida turli sezgi a'zolari orqali qabul qilingan xabarlar muhim o'rin tutadi, ular ijodkorning hayotiy va badiiy mantiqqa asoslangan qarashlari bilan sintezlanadi, lisoniy va nolisoniy ifoda vositalari bilan moddiylashadi.

Olamning badiiy-lisoniy manzarasini o'rganuvchi matn tilshunosligi badiiylik tamoyillari asosida ish ko'radi. Ijodkor verbal tasvirda aytishi lozim bo'lgan g'oya va fikrlarni ifodalashda yangicha tasvir usulini tanlaydi. Verbal tasvirdagi propozitsiya mazmunida berilgan oshkora va yashirin fikrlar detal tasvirida davom etadi. Aslida detal tushunchasi ostida mayda-chuyda narsa, ma'lum voqea-hodisalar mazmunini faktlar orqali isbotlash mazmuni tushuniladi. “Detal – biror

¹⁴ Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент, 2004. – Б.39.

¹⁵ Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент, 2004. – Б.39.

ish, hodisa, sujet va shu kabilarning kichik uzviy qismi, tafsiloti. *Shu tarzda hamma detallar tayyor bo'lgach, xarakterlar yetilgandagina yozishga o'tirar edilar*¹⁶ (K.Qahhorova, "Chorak asr hamnafas").

Ma'lumki, adabiyot – so'z san'atidir. Bu san'atning egasi tilda mavjud bo'lgan so'zlardan foydalanish jarayonida poetik ma'no va fikrlar ifodasini o'zida aks ettira oladigan lisoniy birliklarni tanlashga e'tibor beradi. Ijodkor badiiy matnda so'z tanlash san'ati bilan chegaralanib qolmasdan, ifoda vositasi, shakli va turini ham farqlashga harakat qiladi. Ifoda shakli bir o'rinda tasvir, ikkinchi joyda rivoya, uchinchi bir o'rinda esa munozaraga asoslangan muhokama nutq tipiga aylanadi. Shuning uchun ham poetik shakl transformatsiyasiga asoslangan matn badiiylik tamoyillari va mezonlari asosida shakllanadi. Badiiy detal ham matnning badiiyligini ta'minlovchi mantiqqa asoslangan tarkibiy qismlardan biri bo'lib, u matn lingvistikasining o'ziga xos yangi yo'nalishi sifatida namoyon bo'ladi, ayni vaqtda u tilning estetik jozibadorligini ko'rsatish uchun xizmat qiladi.

Badiiy detal adabiyotshunoslik yo'nalishining tadqiqot obyekti sifatida har jihatdan o'rganilgan. Shuning uchun ham adabiyotshunoslikka oid tadqiqotlarda bu borada bir muncha fikrlar bildirilgan. "Abdulla Qahhor o'zbek adabiyotida badiiy detal imkoniyatlarining cheksiz ekanini ko'rsatgan yozuvchilardandir... tejamlilik – kam so'z ishlatib, boy mazmun bera bilish"¹⁷ muallifning individual mahorati bilan bog'liq bo'ladi. Badiiy matnda detal verbal tejamlilikni yuzaga chiqaradi. So'z bilan ifodalab bo'lmaydigan fikr va g'oyalar mazmuni detallarga yuklanadi. Detal va detallashtirilgan matnning tarkibiy qismlari ma'lum bir vaziyatni insonning ruhiy holatini ifodalash barobarida fikrlar izchilligi va obrazlilikini ta'minlashga xizmat qiladi. Detal bilan bog'liq tushunchalar sohaga oid terminologik lug'atlarda o'z ifodasini topgan: "Detal (fr. detail – tafsilot, mayda-chuyda) – badiiy detal; badiiy asarda muayyan mazmun ifodalovchi, g'oyaviy-badiiy yuk tashuvchi tafsilot. Avvalo, detal badiiy voqelikni yaratish vositasi – ashyosi bo'lib, u tasvirlanayotgan narsa-hodisani konkretlashtiradi, uni hissiy idrok qilish mumkin bo'lgan tarzda gavdalantiradi. Boshqacha aytsak, detal asarda tasvirlangan obrazning kichik bir qismi (ya'ni u hamisha predmetlilikni ko'zda tutadi), detallarning birikuvi natijasida o'sha obraz ko'z oldimizda butun holda namoyon bo'ladi. Badiiy detal ortida ma'lum bir realiya mavjud: maishiy turmush yoki joy tafsilotlari, portret chizgilari va sh.k."¹⁸ Terminologik lug'atdan olingan yuqoridagi fikrlar detalga berilgan ta'riflar bo'lib, bu termin sohaga oid maxsus lug'atlarda "badiiy detal" atamasi nomi bilan izohlanadi. Badiiy detal tushunchasi esa badiiy matn mazmuniga oid mayda-chuyda tafsilotlar sifatida izohlanadi. Badiiy matn muallifi mazmunga asoslangan voqelikni ifodalashda obrazli vositalardan ustalik bilan foydalanadi. Muallif va kitobxon tasavvurida muayyan voqea va hodisalarni detallashtirish, ularni ayrim predmet, maishiy turmush, makon yoki portret chizgisi, peyzaj tasviri kabi ifoda vositalari bilan tasvirlash va ularni assotsiatsiya qilish jarayoni uchun detallar obrazli ifoda vositalari vazifasini bajaradi. Ularning

¹⁶ O'zbek tilining izohli lug'ati. 6 jildli. I jild. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B.331.

¹⁷ Султонова М. Абдулла Қаҳҳор услуби. – Тошкент: Фан, 1967. – Б.123.

¹⁸ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б.89.

zimmasiga yuklangan xabarlar esa badiiy matn mazmunini mukammallashtiradi, implitsit mazmunni aktualashtiradi, verbal va noverbal tasvir ifodasida o‘zaro hamohanglikni ta’minlaydi.

Bobning ikkinchi fasli **“Kogeziya hodisasi va verbal tasvir”** deb nomlangan. Kogeziya lingvistik termin sifatida matn tilshunosligiga oid tushunchalarni ifodalashga, izohlashga xizmat qila boshladi. Maxsus terminologik lug‘atlarda kogeziya hodisasi quyidagi ta’rif bilan izohlanadi: “kogeziya (lot. cohaesus - bog‘langan, birikkan) – lingvistikada gap yoki matn birliklarining leksik va grammatik vositalar orqali bog‘lanishi bo‘lib, u matnga xos tekstuallik, intertekstuallik darajalarini belgilashga”¹⁹ xizmat qiladi. Matn tilshunosligi yo‘nalishi bo‘yicha qator tadqiqotlarni amalga oshirgan I.R.Galperin kogeziya termini ifodalagan tushunchani quyidagicha izohlaydi: “... ifodaning alohida qismlarini o‘zaro bog‘lash uchun foydalaniladigan ma’lum vositalar tadqiqot masshtabiga, ayni paytda, o‘ziga xos xususiyatlariga ko‘ra farqlanadi. Bog‘lanish tizimiga oid bunday shakllar ifodasi uchun kogeziya termini qo‘llana boshladi. U inglizcha “cohesion” – “birikish” ma’nosini anglatadi. Kogeziya bu bog‘lanishning maxsus ko‘rinishidir. U matnda ifodalangan xabar, fakt va hodisalarning o‘zaro temporal hamda lokal mantiqiy bog‘lanishini ta’minlovchi kontinuumdir”²⁰. Muayyan yo‘nalishdagi fikrning bir mavzu doirasidagi ifodasi kogeziyaning kuchlilik darajasini belgilaydi. Fikrning bir mavzu doirasidan chiqishi esa kogeziyaning kuchsizlanishini ko‘rsatadi. Shuning uchun ham ifoda asosida fikrning aniqligi, bir tizimga yo‘naltirilganlik darajasi, ularni maxsus bog‘lovchi vositalar bilan ta’minlanganligi matn yoki nutq tarkibidagi mazmuniy strukturaning yaxlitligini belgilaydi.

L.Losevaning ta’kidlashicha, “...matn shunchaki tuzilmaydi, uning o‘ziga xos frazalararo bog‘lanish ko‘rinishlari, frazalararo bog‘lanish vositalari, yordamchi va modal so‘zlar, matn tarkibidagi gaplarda hukmni ifodalovchi fe‘l kesimlarning o‘ziga xos shakllari, olmosh va sonlarning kogeziya funksiyasi, matn tarkibidagi temporal va lokal xususiyatlari, takrorlarning bog‘lovchi funksiyasiga ega bo‘lishi, frazalararo bog‘lanishning sinonimik asoslari”²¹ kabilar matn tarkibiy qismlarini bog‘lashda ishtirok etadi. Ular bir jihatdan matn elementlarini bog‘laydi, ikkinchi jihatdan esa, matn tarkibidagi elementlarning u yoki bu stilga xosligini ko‘rsatishga xizmat qiladi. Muloqot ishtirokchilari yoki ijodkor tomonidan tuzilayotgan matn borliqni idrok qilish va uni lisoniy vositalar yordamida shakllantirish asosida ro‘y beradi. Matn yoki nutq tarkibidagi fikrlar mazmunining o‘zaro uzviyligi nafaqat konkret mavzu bilan belgilanadi, balki u fikrlar ifodasida u yoki bu stilga xoslanganligi bilan ham ko‘zga tashlanib turadi. Shuning uchun ham matn yoki nutq mazmunining mukammalligi kogeziya tushunchasini ifodalovchi bog‘lanish kategoriyasida aniq namoyon bo‘ladi. Matn yoki nutq muallifi konseptual olamiga xos fikrlar ifodasida u yoki bu uslubni tanlab oladi. Tanlangan uslubdan boshqa uslubga o‘tib fikr ifodalash ham kogeziya mohiyatini buzadi,

¹⁹<https://ru.wikipedia.org/wiki/> (murojaat sanasi: 11.03.2025)

²⁰ Bu haqda qarang: Гальперин И.Р. Текст как объект лингвистического исследования. – М.: КомКнига, 2006. – С.74.

²¹ Лосева Л.М. Кака строится текст. – М.: Просвещение, 1980. – С.93.

bog‘lanish tizimida kogeziya kuchining kamayishiga olib keladi. U hatto muayyan stilga xos bo‘lgan matn elementlarining bog‘lanishi bilan ham o‘zaro farqlanib turadi. Bunday farqlanish konkret uslublarga tegishli matnlarda ko‘zga tashlanadi. Faqat nazarda tutilgan muayyan stil doirasidagi matn elementlarining o‘zaro birikishi va bog‘lanishi ham kogeziyadir. Shuning uchun ham ma’lum tilga oid har qanday matn tahlilida uni muayyan turlarga ajratish stilistik tamoyillar asosida amalga oshiriladi. Matn turlarini belgilashda, ularni ma’lum guruhlariga ajratishda funksional-stilistik tamoyillar asosiy rol o‘ynaydi.

Ikkinchi bobning uchinchi fasli **“Adgeziya hodisasi: detallashtirilgan verbal tasvir”** deb nomlangan. Badiiy matn uchun badiiylik kategoriyalari muhimdir. Ishning mazkur qismida badiiy matnga xos poetik tafakkurning lisoniy ifodasi, obrazli ifodalarning verbal tasviriga oid tahlillar, badiiy matnga xos bo‘lgan tasvir, muhokama va rivoya nutq tiplari, badiiy matn mazmuniy yaxlitligini ta’minlashga xizmat qiluvchi obrazli nolisoniy vositalar tahlili va tadqiqiga oid muammolar o‘rganiladi. Matnning badiiyligini ta’minlashga xizmat qiluvchi hodisalardan biri adgeziyadir.

“Adgeziya” lotincha so‘z bo‘lib, u “yopishish” ma’nosida qo‘llanadi. Adgeziya termini ifodalagan tushuncha mohiyatida ikki qatorda joylashgan tovush, so‘zlarning o‘zaro birikishi anglanadi. “Adgeziya tushunchasi tovush, so‘z kabi turli sathga oid birliklarning o‘zaro birikishi ma’nosida qo‘llanadi”²². Lingvistikada adgeziya fenomeni masalalari kam o‘rganilgan hodisalardan biri sanaladi. Xususan, “...adgeziya hodisasi matn kategoriyasi sifatida lingvistikada juda ham kam o‘rganilgan fenomenlardan biridir. Lingvistik an’analarga ko‘ra, matnda kogeziya, kogerentlik, informativlik, kontinuum, retrospeksiya, prospeksiya, modallik, integrativlik, yakunlanganlik va butunlik kabi juda ko‘plab kategoriyalar ajratiladi”²³. Lekin bog‘lanish kategoriyasining asosi bo‘lgan kogeziya hodisasining ziddi hisoblangan adgeziya haqida matn lingvistikasiga oid adabiyotlarda fikrlar bildirilmaydi. Hatto I.R.Galperin asarlarida ham adgeziya termini ko‘zga tashlanmaydi. Matn mazmunini shakllantirishga va uning yaxlitligini ta’minlashga xizmat qiluvchi kogeziya hodisasi kategorial struktura sifatida mavjud bo‘lishi uchun adgeziya hodisasi haqida ham to‘la va mukammal fikr bildirish, bu tizimga oid tushuncha va qarashlar mohiyatini ilmiy asoslar bilan dalillash ehtiyoji mavjud. Lisoniy adgeziya mohiyati semantik-sintaktik jihatdan turlicha paradigmadan iborat bo‘lgan birliklarning sintagmatik munosabatga kirishishidir. Adgeziya hodisasi kogeziya termini ifodalagan tushunchalar tizimiga ixtisoslashgan termin sifatida e’tirof etiladi. Adgeziya ham kogeziya singari matn tarkibiy qismlarini bog‘lashga xizmat qiladi. Biroq adgeziya hodisasiga xos eng asosiy xususiyatlardan biri bu mazmun ifodasida tor ma’noda mantiqdan chiqishdir, buni bir sistemaga mansub bo‘lmagan yoki turlicha paradigmatic qatorda mavjud bo‘lgan lisoniy vositalarning o‘zaro bog‘lanishi, deb tushunish mumkin. Ikki lisoniy vositaning semantik jihatdan nomuvofiqligi yoki turlicha sistemaga mansub birliklarning o‘zaro birikishi adgeziyadir. Muallif maqsadi asosida fikrlarning

²²Жеребило Т.В. Словарь лингвистических терминов. – Назрань: Изд-во Пилигрим, 2010. – С.23.

²³Мурай О.В. Феномен адгезии в лингвистике // Мир науки, культуры, образования. – 2022. – № 2. – С.412.

uyg'unlashuvi, ularning o'zaro bog'lanishi yoki noodatiy birikish hosil qilishi adgeziya hodisasining mohiyati hisoblanadi. Aslida kogeziyaga zid tarzda adgeziya hodisasi mantiqning buzilishiga asoslangan bog'lanishdir. Masalan, *Poyezd nimagadir kech qolayapti. Hali tushlik vaqti bo'lmasa-da, meni nimadir yegim kelayapti. U bugun qandaydir asabiy. Nimagadir o'g'lim ishdan ertaroq qaytdi. Biron narsa ro'y bermadimikin?*²⁴. Misollar mazmunidan shuni anglash mumkinki, borliqda sodir bo'lishi mumkin bo'lgan real hodisalarning noreal holatga o'tishi va ularning mazmuniy ifodasida mantiqdan chekinish ko'zga tashlanadi. Adgeziya hodisasi lisoniy ifodalarning birikishida noodatiylik xususiyatini ifodalaydi. Demak, adgeziya hodisasi turli lisoniy sistemaga oid vositalarning o'zaro birikishidir. Adgeziya hodisasi badiiy matnda muallifning istagini bajarishga xizmat qiladi. Badiiy matnda lisoniy, nolisoniy va noverbal kabi turli paradigmaga mansub ifoda vositalarining matn umumiy mazmunini shakllantirishga xizmat qiluvchi vazifalari adgeziya hodisasini anglatadi. Mazmuniy ifodadagi har xillik adgeziya bo'lib, u verbal, noverbal hamda nolisoniy ifoda shakllari orqali namoyon bo'ladi. Adgeziya badiiy matnda lisoniy va nolisoniy ifodalarning umumiy mazmun ifodasiga xos hamohangligidir.

Dissertatsiyaning uchinchi bobida **“Detallashtirilgan komponentli matnlarning semantik tavsifi”** bayon etilgan. Bobning **“Detallashtirilgan komponentli matnlar tavsifi”** deb nomlangan birinchi faslida tilshunoslikda badiiy detallar ishtirok etgan matnlar tadqiqi kommunikativ-pragmatik jihatdan muhim va dolzarb masalalardan biri ekanligi ta'kidlanadi. Detal badiiy matnning asosiy komponentlaridan biri bo'lib, muallifning kommunikativ niyati va maqsadini yuzaga chiqaradi. Badiiy matnda ma'lum maqsad ifodasi uchun muallif tomonidan qo'llangan har bir detal mazmuniy strukturaning muhim qismi sanaladi. Badiiy asar muallifi yashirin mazmuniy strukturaga tegishli bo'lgan ayrim xabarlarini detallar orqali kodlaydi. Natijada detal tasviri bilan kodlanayotgan xabar mazmuni implitsitlik xususiyatiga ega bo'ladi. Detal ham xuddi lisoniy vosita singari belgiga aylanishi bilan oq informativlik yukini zimmasiga oladi. Shuning uchun ham axborot ifodalashga xizmat qiluvchi detal kodlanuvchi tizimning maxsus turiga mansub bo'ladi. Detallar orqali ifodalanuvchi xabarlar faqat implitsitlik maqomiga ega bo'ladi. Verbal tasvirda ifodalangan mazmun detalda obrazli ifoda shakliga aylanadi. *“Badiiy detalga peyzaj yoki portret elementi, alohida buyum, psixologik harakat yoki qilmish mansub bo'ladi”*²⁵. Badiiy matnda muallif xohlagan narsa yoki buyumni detalga aylantirishi mumkin. Bu badiiy adabiyot tilida detallashtirish deb nomlanadi. Masalan:

Qumri onasining nega bunaqa bo'layotganini bilib turardi. Boya akasi tong yorishmay hovli etagidagi yong'oq tagida devorga qarab cho'qinayotganini ko'rib hayron-u lol qolgandi. Ayollar umuman titimsaq xalq bo'ladi. Akasi Abdumalik bilan hovlidan chiqib ketgach, ichkari uyda turgan chemodanini titkiladi. Shunda sariq baxmalga o'ralgan bir narsaga ko'zi tushdi. Ushlab ko'rdi.

²⁴ Мурай О.В. Феномен адгезии в лингвистике // Мир науки, культуры, образования. – 2022. – № 2. – С. 412.

²⁵ Трубкина А.И. Художественная деталь: имплицитность и коммуникативно-прагматические функции // Филологические науки. Вопросы теории и практики, 2021. – Т.14, – Вып. 9. – С.2849.

Qutichaga solingan narsa to'pponcha emasmikan, deb baxmal tugunni yechib qaradi. U xristianlarning muqaddas kitobi Injil edi. Uni ushlagan qo'llari kuyayotgandek shoshib yana baxmalga o'rab qo'ydi (Said Ahmad, “Qorako'z Majnun”).

Yuqoridagi detal komponentli matnda quyidagi detallashtirilgan ifodalar mavjud bo'lib, ular: *yong'oq, cho'qinish harakati, sariq baxmal, to'pponcha* va *injildir*. Mazkur matnda birinchi detal **yong'oq** daraxti bo'lib, bu so'z daraxtga xos denotat tasvirini ifodalagan. Ma'lumki, *yong'oq* daraxti o'zidan inson aqliy faoliyatiga salbiy ta'sir qiluvchi kimyoviy modda isini chiqaradi, shuning uchun ham *yong'oqning tagida uxlash mumkin emas*, degan fikr xalq tafakkurida mavjud. Aynan *yong'oq* daraxtining tagida cho'qinish ibodatiga xos Bo'rixon harakatlarining noverbal tasvirida *yong'oq* isining ta'siri aks etgan xabarga ishora qilinadi. Yozuvchi Bo'rixon e'tiqodiga mansub xarakter tavsifini berishda uning harakatini detal tafsilotlari bilan tasvirlaydi. Xususan, matndagi detallar: *yong'oq, sariq baxmal, to'pponcha* va *injil* kabi verbal ifodalar mazmuni Bo'rixonning o'zga e'tiqodga mansub harakati, ya'ni “*cho'qinishi*” kabi noverbal vosita orqali umumlashtirilgan holda ifodalangan. Bu esa detallashtirilgan verbal tasvirga salbiy xabar mazmunini yuklaydi, ya'ni asar qahramonining o'z dinidan chiqqanligi haqidagi xabarni beradi. Verbal vosita mazmunining noverbal vosita orqali umumlashtirilgan holda ifodalanishi matn mazmunini kuchaytirish, estetik-emotsionalligini oshirish uchun xizmat qiladi. Bu esa matn mazmunini anglashda adgeziya hodisasining ahamiyati katta ekanligini ko'rsatadi.

Yuqoridagi matnda buyum hamda narsaning rangi detalga aylanadi. Bu o'rinda baxmalning sariqligi detallashtirilgan. Baxmal rangining sariqligi ayriliq ramzini ifodalaydi. Badiiy matn muallifi xristianlar uchun muqaddas kitob hisoblangan *Injilni* xohlagan rangdagi baxmalga o'rashi mumkin edi. Biroq baxmalning qizil, ko'k, qora yoki boshqa rangda bo'lishi muallif nazarda tutgan g'oya yoki fikr uchun nomuvofiqdir. Aynan sariq rang o'zbek milliy madaniyatida ayriliq ramzi ma'nosini ifodalaydi. Matnda **to'pponcha** so'zi detallashtiriladi, hammaga ma'lum bo'lganidek, to'pponcha denotati xavfli qurollardan biri sanaladi, uni yonida olib yurish, undan foydalanish ta'qiqlanadi. Muallif to'pponcha so'zini detalga aylantirar ekan, ruhiyatga salbiy ta'sir qiladigan va topponchadan ham xavfliroq bo'lgan o'zga e'tiqod ramzi bo'lgan *Injilni* detallashtiradi. Injilning Bo'rixonga tegishliligi esa uning ota-ona, qarindosh-urug', diniy e'tiqod va Vatandan ayrilish ma'nosini ifodalaydi. Bu esa muallifning kommunikativ niyatini ko'rsatadi.

“Badiiy detal muallif nazarda tutgan g'oya va fikrni aktuallashtiradi. Badiiy matnda detallar qo'llanganda kitobxon mazmunni tez idrok qiladi. Detallar noverballashgan fikrlar”²⁶dir.

Bobning ikkinchi fasli “**Badiiy detal – matnning struktur komponenti sifatida**” deb nomlanadi. Ma'lumki, so'z verbal ifoda shakli sifatida har qanday xabar yoki axborotni muallif istaganidek, to'liq va mukammal ifodalash xususiyatiga ega. Noverbal vositalar esa muloqot jarayonida verbal vositalarga

²⁶ Трубкина А.И. Художественная деталь: имплицитность и коммуникативно-прагматические функции // Филологические науки. Вопросы теории и практики, 2021. – Т.14. – Вып. 9. – С.2849.

hamrohlik qiladi, biroq muallif badiiy tafakkurida shakllangan ayrim g'oya, fikrlar ifodasi uchun ba'zida so'zning ma'no mundariyasi torlik qilishi mumkin.

Badiiy matn muallifi tafakkuriga xos konseptual olamda ro'y berayotgan voqea va hodisalar mazmuni ba'zida verbal tasvirga sig'maydi yoki verbal vositalar muallif aytmoqchi bo'lgan g'oya, fikrlarni ifodalash imkoniyatiga ega bo'lmaydi. Yana ham aniqroq qilib aytadigan bo'lsak, voqea va hodisalarning verbal tasviri obrazli ifoda shaklini bermaydi. Badiiy matn muallifi tasvirlamoqchi bo'lgan voqea va hodisalar uchun obrazli ifoda shakliga ehtiyoj yuzaga keladi. "Badiiy obraz o'zining tabiati, xarakteri va xususiyatlariga ko'ra, o'ta murakkab kategoriyadir. ... gul obrazi san'at muxlisi – badiiy adabiyot muxlisi ongida ma'shuqa, ishq-muhabbat timsoli, agar bu obrazga yanada chuqurroq ruhiy holatdan yondashsak, u vafodor yohud bevafo yor timsoli, u bugun barhayot, ammo ertaga muqarrar o'tuvchi umr va hokazo assotsiatsiyalar tug'diradi"²⁷. Muallif aynan shu o'rinlarda personaj va qahramonlar ruhiyati, portreti yoki ularning dunyoqarashi bilan bog'liq mazmun ifodasida har bir g'oya va fikrni detallashtiradi. Ularni mayda-chuyda tafsilotlar bilan ifodalashga harakat qiladi. Masalan, O'.Hoshimovning "Bahor qaytmaydi" qissasida bosh qahramon Alimardon To'rayev fojiasidan so'ng go'riston shunday tasvirlanadi:

Saxiy ko'klam ko'p qatori Alimardonning qabrini ham chechaklarga burkadi. Maysalar orasida ochilgan bittagina qizg'aldoq tong shudringiga qadah tutdi. Erta-indin to'kilib ketishi, o'zidan na bir muattar bo'y, na meva qolishidan bexabar yal-yal yondi (O'.Hoshimov, "Bahor qaytmaydi").

Misol uchun keltirilgan detal komponentli matnni kognitiv-pragmatik tahlil va tadqiqiga o'tishdan oldin *qizg'aldoq* so'ziga xos biologik lisoniy tavsifiga to'xtalish zarur. Odatda, u ilmiy jihatdan shunday tavsiflanadi: "Lolaqizg'aldoq – ko'knordoshlar oilasiga mansub bir yillik o't. Bo'yi 10-40 sm. Poyasi dag'al tuklar bilan qoplangan, tub barglari uzun bandli, poyadagilari bandsiz. Barg plastinkasi ikki karra patsimon qirqilgan. Gullari yirik, gultojbarglari qizil, tubida yoysimon qora dog'i bor. Mevasi dag'al tuklar bilan qoplangan, dumaloq ko'sak. Aprelda gullaydi, mayning oxirida mevalaydi, iyunda quriydi. Lolaqizg'aldoq cho'llar, adirlar, bog'lar, bahorgi ekinlar orasida ko'p uchraydi. Poyasi, bargi va gullarida 0,1% alkaloid bor. Gultojbarglarining suvi xalq tabobatida oftob urgan bolalarga ichiriladi"²⁸.

Ma'lumki, badiiy matn uchun detal sifatida tanlangan predmet, narsa-buyum kabilar aslida insonga badiiy kontekstda qo'llanganchalik ta'sir qilmaydi, u ijodkorning badiiy tafakkuri tufayli obrazli ifodaga aylanadi, badiiy matnda obraz yaratuvchi asosiy vosita so'zdir, lekin u oddiy so'z emas, borliqdagi oddiy denotatni nomlovchi so'z badiiy matnda ijodkor tafakkuri orqali detallashtirilgan obrazli ifodaning verbal tasviridir. Mazkur verbal tasvir "...insondagi muayyan his-tuyg'uni, holat va harakatni, o'y va kechinmani o'zgaralar qalbiga, shuuriga ta'sir etadigan darajada ifodalaydigan so'zdir"²⁹.

²⁷ Саримсоқов Б. Бадийлик ассослари ва мезонлари. – Тошкент, 2004. – Б.12.

²⁸ <https://uz.wikipedia.org/wiki/Lolaqizg%CA%BBaldoq> (murojaat sanasi: 15.03.2025).

²⁹ Саримсоқов Б. Бадийлик ассослари ва мезонлари. – Тошкент, 2004. – Б.5.

Yuqorida keltirilgan qizg'aldoq detali katta mazmun sig'imiga ega bo'lgan ifoda shaklidir. Undan foydalanish badiiy umumlashtirishga olib keladi, bu psixologik matnlarda nafaqat kitobxonning tasavvurini boyitishga, balki voqealarning obrazli tasvirini idrok qilishga yordam beradi. Mazkur kontekstdagi obraz va obrazlilikning asosini ijodkorning voqelikni hissiy-aqliy idrok etishi, qayta ijodiy gavdalantirishi tashkil etadi. Detallashtirilgan subtekstni tashkil etuvchi detal ma'lum bir hissiy holatni yaratib, matn mazmunini psixologik jihatdan kuchaytirish uchun xizmat qiladi.

Qizg'aldoq detali obrazli ifodaning tarkibiy elementiga aylanib, Alimardonning hayotini gavdalantirib beradi. Qizg'aldoq detali majoziy-semantik kengayish bilan tavsiflanadi. Shuning uchun ham u ma'lum bir estetik ahamiyatga ega bo'ladi. Obraz xususiyatlarini o'zida aks ettirib, estetik ta'sirni oshiradi. Mazkur detalning kontekst tarkibiga kiritilishi o'quvchi kognitiv idrokining faollashishiga yordam beradi.

Uchinchi bobning **“Detal komponentli matn turlarining kognitiv-pragmatik tavsifi”** deb nomlangan uchinchi faslida peyzaj, harakat-holat, narsa-buyum, qahramon nutqi tasviri aks etgan detal komponentli matn turlari tahlilga tortiladi.

Ma'lumki, detal obrazli ifoda turidir. Bunday tipdagi matnlar ijodkor badiiy tafakkurining mahsulidir. U asarning muhim mazmuniy qismlaridan biri bo'lib, verbal tasvir asosida yuzaga chiqadi. Verbal tasvirga asoslangan har qanday ifoda ham badiiylik mezonlariga ega bo'lavermaydi. Badiiylik tushunchasi oddiy so'zning obrazli ifoda shakliga aylanishidir. Inson sezgi a'zolari orqali qabul qilingan oddiy xabarlar ijodkor badiiy tafakkurining nozik nuqtalarida qayta ishlanadi, sintezlanadi. Natijada borliqda ro'y berayotgan har bir voqea-hodisa olamning badiiy-konseptual manzarasi sifatida ijodkor tafakkurida namoyon bo'ladi. Bunday kuchli konseptual-badiiy manzaradan adib istaganicha foydalana oladi. Har bir narsani yoki voqelikni, ayni vaqtda, peyzaj, portret yoki oddiy nutqni detallashtira oladi. Xususan,

“Sochlari taqimini o'pard. Taraganda shamshod taroq ushlagan qo'llari sochining uchigacha yetmasdi. Yarmini qismlab turib, buyog'ini tarardi. Opasi bu sochlarni qirqta qilib o'rganda, yana shunchasi ortib qolardi...”

Ertalab kampir hech narsa bo'lmagandek o'rnidan turdi. Qumri qarasa, onasining qolgan qora sochlari ham bir kechada oqarib, ajinlari ko'payib ketibdi” (S.Ahmad, “Qorako'z Majnun”).

Yuqoridagi parchada Allohga va farzandlariga muhabbati kuchli bo'lgan Saodat ayaning portret tasvirida o'zbek ayolining jisman go'zalligi mohir rassomlar singari o'ziga xos bo'yoqlar chizgisi bilan berilgan. Vizual sezgi a'zosi orqali qabul qilingan verbal tasvirga na buyuk ijodkor, na kitobxonlar shubha qila oladi. Biroq Saodat ayaning Allohga bo'lgan muhabbati va unga qat'iy amal qiluvchi e'tiqodlar ramzi bo'lgan ibodati oldida o'g'li Bo'rixonning g'ayridiniy harakatlari fojia sifatida qabul qilinadi. Buni yozuvchi oddiygina verbal tasvir bilan ifodalashi mumkin bo'lgani holda, ularni oddiygina so'zlar bilan bayon qilishdan qochadi. Go'yoki muallif bayonning bunday usulidan foydalansa, o'zi tugul, kitobxon ham bu tasvirdan qoniqmaydi. So'zning ma'no qudrati bunday

obrazli ifodalarni aks ettirishga o'zgaruvchanlik qiladi. Endi muallif obrazli ifoda uchun mayda-chuyda tafsilotni ifodalash qudratiga ega bo'lgan badiiy detalga ehtiyoj sezadi. Badiiy matn implitsit mazmuniga singdirilgan arzimagan kichik buyum yoki narsalar, kishi a'zolaridan biri yoki jarayon detallashtiriladi. Adibning tasavvurida bir kechada sochlari oqarib ketgan onaning ruhiy holati so'z tasvirida to'liq aks etmay qoladi. Muallif endi obrazli ifoda usulini tanlashi kerak. Bir kechada sochning oqarishi vizual ifoda shakliga aylangan obrazli vositadir.

Bunday uslub boshqa ijodkorlar asarlarida ham ko'zga tashlanadi. Portret chizgilari tasvir nutq tipi orqali bayon qilinadi. Unda muallif inson jismida ko'rinib turuvchi birorta ijobiy yoki salbiy vizual tasvirni e'tibordan chetda qoldirmaydi. Hatto kitobxon assotsiatsiyasida salbiy tasavvurni shakllantirishga xizmat qiladigan vizual obrazli ifoda ba'zida audial obrazli ifoda shakli bilan ham tasvirlanadi. Masalan:

*Oilamizdami, boshqa yerdami baharhol xotiramda yaxshi qolmag'an, Lola otlig' bir qizning chevarligi to'g'risida so'z bo'ldi. Majlis ahli menga yaqin, ya'ni ular oldida husndan bahs ochish uyat bo'ladirg'an kishilar edilar. Shuning uchun menga Lolaning chevarligidan ko'ra muhimroq bo'lg'an "**husn**"i masalasida izohot so'rashning imkoni bo'lmadi. Lekin Lola ismining ostida bir malakni **ko'rgan**: "Lolaning ismiga o'xshash husni ham bor", – deb o'ylag'an edim. Shu kundan boshlab Lolani ko'rish hajriga tushdim.*

*Bo'yi yetgan qizlarni ko'ra olish bu kunlarda ham amri mahol bo'lg'anidek, mundan o'n yillar ilgarida yana mushkilroq edi. Necha vaqt "hijron o'tida yonib" ko'cha poylab, nihoyat, Lolani suv olish uchun ko'za ushlab ko'chaga chiqqan holatda uchratdim. **Burnidagi buloqisidan boshqa (agar buloqi husnga qo'shilsa)** "Lola" likka arziydigan hech gap yo'q edi.*

*Yaqindag'i bir boladan suv olg'uvchining kim ekanini so'rag'an edim:
– Lola opam, – dedi.*

***Bolaning talaffuzi menga "Mola opam" bo'lib eshitildi.** Bir necha kunlar bu qizning otini "Lola" deb qo'yg'anlari uchun achchig'lanib yurdim.*

Ammo Ra'noning ismi – jismiga yoxud husniga juda muvofiq tushgan edi. Men rassom emasman. Agar menda shu san'at bo'lg'anda edi, so'z bilan biljirab o'turmas, shu o'rinda sizga Ra'noning rasmini tortib ko'rsatar, qo'yar, faqat menga Ra'no gulining suvi ko'proq kerak bo'lar edi.

*Solih maxdum xasis, ta'magir, har holda sajiyasi e'tibori bilan uni yaxshilar qatorig'a qo'yib bo'lmaydir. Va lekin tabiat xasis emas, **tikandan gul aridan bol** yarata beradir. Shunga o'xshash tikanlik yog'ochdan xush **islik**, latif ko'rinishlik Ra'no yaratilg'an edi (A.Qodiriy, "Mehrobdan chayon").*

Yillar davomida shakllangan o'zbek madaniyatiga xos tushuncha va urf-odatlar va har bir o'zbek til tashuvchisining tafakkurida mavjud bo'lgan oddiygina xabarlar adib mahorati tufayli badiiy detal sifatida obrazli ifodaga aylanadi. Ular ijodkorga xalq o'zaki ijodi an'alaridan qolgan badiiy meros bo'lib, adib portret tasviri uchun ulardan ustalik bilan foydalanadi. Kichik epizodlarda mayda-chuyda detallardan katta g'oyaviy yukni ifodalash qudratiga ega bo'lgan implitsit mazmuni bera oladi. Detallar badiiy matn implitsit mazmunini aktuallashtiradi, kitobxon diqqat-e'tibori muallif tomonidan detallashtirilgan mazmunga

yo'naltiriladi. Kitobxon tafakkurida ham badiiylik mezonlari bilan mukammalashgan obrazli ifodalar mazmuniga xos an'anaviy va o'xshash assotsiatsiyalar paydo bo'ladi. Detallashtirilgan fikrlarda muallifning o'tkir nigohi implitsit mazmun tarkibiga ustalik bilan yashiriladi, u asarda tasvirlangan voqealar mazmunida ishtirok etmagan holda kitobxonning aqliga, his-tuyg'ulariga ta'sir ko'rsatadi. O'zi detallashtirgan obrazli ifoda mazmunini vizual sezgi a'zosi orqali qabul qilingan xabarlar mazmuni bilan boyitadi. Bu esa kitobxon tafakkurida adabiy-badiiy epizodlarni interpretatsiya qilish, implitsit mazmundagi boshqa voqealar mazmuni bilan bog'lash, assotsiatsiya qilish kabi kognitiv jarayonlarning yuzaga kelishiga imkoniyat yaratadi.

XULOSA

1. Badiiy matn lingvistik tadqiqot obyekti sifatida e'tirof etilganiga ancha vaqt bo'lganiga qaramasdan, detal va detallashtirilgan komponentli matnlarni o'rganish masalasi hamon ochiq qolmoqda. Detal komponentli matnlarni o'rganish lingvistikaning yangi yo'nalishlaridan biri bo'lgan matn tilshunosligi muammolari qatoridan o'rin oldi. Faqat mazkur muammoni matn lingvistikasi mundarijasi sathidagi o'rnini belgilab olish bugungi tilshunoslikning dolzarb masalasidir.

2. Tilshunoslikda ilmiy paradigmalar tanlangan yo'nalishlarning predmeti va tadqiqot obyektiga nisbatan belgilanadi. Ilmiy paradigmalar transformatsiyasi lisoniy tahlil va tamoyillar asosida yuz beradi. Tamoyil va tahlilning o'zgarishi tadqiqot fokusiga bog'liq bo'ladi. Tadqiqot fokusi esa ilmiy paradigma bilan belgilanadi. Ilmiy paradigma mohiyati tadqiqot predmeti va obyektiga nisbatan transformatsiyalanadi. Har qanday tadqiqot predmeti va obyekti yaxlit strukturadan iborat bo'lsa ham, u yagona ilmiy paradigma tarkibida yangi elementlar bilan to'ldirilib, mukammallashib boradi.

3. Detal komponentli matnlar yoki detallashtirilgan tarkibli matnlar ham badiiy matnda verbal tasvir usuli orqali bayon qilinadi, shuning uchun ham ular semiologik tamoyillar asosida tahlil qilinadi. Bunday tipdagi matnlar insonning vizual va audial sezgi a'zolari orqali assotsiatsiya qilingani uchun ham to'liq ma'noda belgi qiymatiga ega bo'ladi. Belgida ma'lum bir voqea-hodisalar mazmuniga asoslangan xabarlar ifodalanib, ular badiiy matnda verballashadi.

4. Matn lingvistikasining asosiy birligi sanalgan matnga nisbatan semiotik tushuncha sifatidagi qarash va yondashuvlardan so'ng tahlil tamoyillari maydoni kengaya boshladi. Bu esa matn tilshunosligi nazariyalariga oid kategorial tushunchalarni aniqlashga yo'l ochdi. Matnga semiologik nuqtayi nazardan qarash uning kognitiv asosini to'g'ri belgilashga xizmat qildi. Natijada matnni o'rganish bilan bog'liq kategorial paradigmalar o'zaro differentsiatsiyalana boshladi. Matnning shakliy va mazmuniy strukturasi o'zaro bog'lanuvchi ham ichki, ham tashqi paradigmatic-sintagmatik munosabatlar sohaning nazariy asosini tashkil qilishi e'tirof etildi.

5. Olam manzarasi inson tajribasi bilan umumlashtirilib, amaliy o'rganish va kuzatish jarayonida egallangan bilimlar bilan to'yintiriladi, shu asosda u sohaning maxsus terminologik apparati maqomiga ega bo'ladi, u inson tafakkurida umumiy belgilari bilan ma'lum bir guruhlariga ajratiladi. O'ziga xos xususiy belgilari bilan esa guruhga mansub tizimda biri ikkinchisi bilan o'zaro farqlanuvchi umumiy paradigmaning tarkibiy elementlariga aylanadi.

6. Matnga xos bo'lgan kogeziya hodisasi va u ifodalagan tushunchalar matn tarkibidagi elementlarning o'zaro bog'lanishidir. Matn tarkibiy qismlarining o'zaro bog'lanishini tashkil qiluvchi kogeziya hodisasi matn tilshunosligi tizimidagi o'ziga xos ilmiy paradigmadir. Shuning uchun ham kogeziyani yetakchi kategorial tushunchalardan biri sifatida e'tirof etish mumkin. Ayni mana shu xususiyat matn elementlari o'rtasidagi tizimli bog'lanishdir. Kogeziya matn tarkibidagi elementlarning o'zaro ta'sirlashuvi natijasida yaxlit mazmuniy butunlikning hosil qilinishidir. Yaxlit mazmuniy strukturani hosil qiluvchi matn tarkibidagi elementlarning o'zaro bir-biri bilan semantik, sintaktik va pragmatik jihatdan birikishini muallif tomonidan borliqning tafakkurda idrok qilinishi va uning lisoniy voqelanishi bilan ilmiy asoslash mumkin.

7. Tilda o'zaro qarama-qarshi bo'lgan ikki tushunchalarni ifodalovchi so'zlarning mantiqqa zid ravishda o'zaro bog'lanishi matn lingvistikasiga oid adabiyotlarda adgeziya nomi bilan yuritiladi. Demak, adgeziya hodisasi turli lisoniy sistemaga oid vositalarning o'zaro birikishidir. Adgeziya hodisasi badiiy matnda muallifning badiiy istagini bajarishga xizmat qiladi.

8. Matn murakkab va ko'p tarkibli tuzilishga ega bo'lgan birlik bo'lib, u verbal, noverbal va nolisoniy vositalardan tashkil topadi. Matn mazmunini ifodalashda ishtirok etuvchi bu vositalar inson tafakkurida idrok qilinadi hamda matn mazmuni anglanadi. Matn tarkibiy qismlari yaxlit mazmuniy strukturani hosil qilar ekan, ana shu mazmuniy strukturani ifodalashga xizmat qiluvchi har bir element yoki har bir ifoda shakli belgi sifatida inson tafakkurida namoyon bo'ladi. Lisoniy vositalar inson tafakkurida shakllangan olamning konseptual manzarasini ifodalovchi asosiy vositalar hisoblangani holda ular matnda boshqa ifoda vositalarini ham verballashtirish funksiyasini bajaradi. Olamning konseptual manzarasini ifodalashda verbal vositalardan tashqari noverbal vositalar ham ishtirok etadi. Ular ham inson ongida shakllangan g'oya va fikrlarni u yoki bu tarzda ifodalashga xizmat qiladi.

9. Nolisoniy vositalar yordamida ifodalangan g'oya va fikrlar badiiy matn muallifining verbal tasvirga sig'dira olmagan xabarlar bo'lib, ular matnda muallifning kommunikativ niyatini namoyon etish uchun verballashtiriladi, lisoniy vositalar orqali ifodalangan fikrlarga uyg'un va hamohang mazmuniy struktura sifatida asar syujetini shakllantirishga xizmat qiladi. Bunday vositalar sirasiga detallar mansub bo'lib, ular muallif nazarda tutgan g'oya va axborotlarni ifodalaydi. U mayda-chuyda tafsilotlar bilan bog'liq mazmun ifodalashni o'z zimmasiga oladi. Detal badiiy matnda ma'lum bir xabarni ifodalaydi. U qahramonlar ruhiyatini ko'rsatishga xizmat qiladi.

10. Badiiy matnda qo'llanadigan detallar muallifning kommunikativ maqsadini ifodalashga xizmat qiladi. Badiiy detal ham badiiy matnning asosiy komponentlaridan biri bo'lib, muallifning kommunikativ niyati va maqsadini yuzaga chiqaradi. Badiiy matnda ma'lum maqsad ifodasi uchun muallif tomonidan qo'llangan har bir detal mazmuniy strukturaning muhim qismi sanaladi. Badiiy asar muallifi yashirin mazmuniy strukturaga tegishli bo'lgan ayrim xabarlarini detallar orqali kodlaydi. Natijada detal tasviri bilan kodlanayotgan xabar mazmuni implitsitlik xususiyatiga ega bo'ladi. Detal ham xuddi lisoniy vosita singari belgiga aylanishi bilanoq informativlik yukini zimmasiga oladi. Shuning uchun ham axborot ifodalashga xizmat qiluvchi detal kodlanuvchi tizimning maxsus turiga mansub bo'ladi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC
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FERGANA STATE UNIVERSITY

KOMILOVA DILNOZAXON MUKHAMMAD KIZI

**RESEARCH ON EXPRESSIONS THAT ACTUALIZE THE IMPLICIT
CONTENT OF LITERARY TEXTS**
(using texts with detail components as examples)

10.00.01 – Uzbek language

DISSERTATION
abstract for doctor of philosophy in PHILOLOGICAL sciences (PhD)

Fergana – 2025

The theme of doctor of philosophy (PhD) dissertation is registered by Supreme Attestation Commission at the Cabinet of Ministry of the Republic of Uzbekistan under the number № B2024.2. PhD/Fil4776

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The abstract of the PhD dissertation is posted in three (Uzbek, English and Russian (Resume)) languages on the website of the Scientific Council (www.fdu.uz) and on the website «Ziyonet» Information-educational portal (www.ziyonet.uz)

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Leading organization:	Institute of Uzbek Language, Literature and Folklore

Defense of the Dissertation will take place on «29» november 2025, at 8:00 p.m. at a meeting of Scientific Council DSc.03/30.12.2019.Fil.05.02 under Ferghana State University (Address: 105, B.Marginoniy Street, Ferghana, 100151. Tel: (99873) 244-66-02; fax: (99873) 244-44-01; e-mail: info@fdu.uz.

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INTRODUCTION

(annotation of the dissertation of Doctor of Philosophy (PhD))

Relevance and necessity of the dissertation topic. In the world linguistics, the perception of any event occurring in reality through human senses, its logical arrangement, its representation by linguistic and non-linguistic means recognized as problems of text linguistics. One of the important tasks facing modern linguistics is the cognitive-pragmatic analysis of various means of expression that form the semantic structure of a literary text, their grouping based on contextual functions, the study of texts with detailed components that actualize implicit content.

In the world linguistics, there has been increased attention to the issues of texts with detailed components in the field of text linguistics, particularly its integral part, literary text analysis. The study of literary text in the aspect of anthropocentric linguistics is connected with the study of detailed text elements. The expression of events occurring in reality in the literary text by various means and the figurative depiction of linguistic and non-linguistic units that create it serve to ensure the semantic integrity of the text, to activate the implicit content in the text. This illustrates the need for cognitive-pragmatic and linguistic-aesthetic research of artistic detail and detailed texts, which are totally different from other texts. Therefore, the most correct way is to scientifically substantiate the implicative features of texts with a detail component in the aspect of text linguistics.

It is also observed that the approach to the study of language based on anthropocentric principles prevails in the works carried out in Uzbek linguistics. It is important to consider the human factor in the study of text, therefore an interest to the issues of expressions that actualize the implicit content of the text is growing day by day. The diversity of forms of expression related to the field of text linguistics, their association based on visual perception determines the logicity of ideas and thoughts expressed in the literary text. In recent years, the features of coherence of linguistic means that create a literary text have been widely studied in the linguistic aspect. However, despite this, in the field of text linguistics, the issues of the adhesive functions of linguistic and non-linguistic means, the verbal description of the artistic detail, have not been studied in a monographic plan. Therefore according to the task in the Decree “Increasing the role and prestige of our native language in society, based on the requirements of today's new stage of Uzbekistan's development - the era of national progress”¹ there is a need to theoretically study the texts with detailed components in order to comprehensively develop the Uzbek language.

The given dissertation has been fulfilled in certain extent according to the requirements of the following laws and regularities as PD-4794 “On the establishment of the Tashkent State University of Uzbek Language and Literature

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

named after Alisher Navoi” dated May 13, 2016; PD-4947 “On the strategy of actions for the further development of the Republic of Uzbekistan” dated February 7, 2017; PD-4958 “On further improvement of post-secondary education” of February 16, 2017; PR-5850 “On measures to fundamentally increase the prestige and status of the Uzbek language as a state language” of October 21, 2019; PR-6084 “On further promotion of the Uzbek language in our country and Measures for Development and Improvement of Language Policy” of October 20, 2020; “Concept of Development of the Uzbek Language and Improvement of Language Policy in 2020-2030” and other regulatory legal documents related to this activity.

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

The scope of study of the problem. In the world linguistics, general issues of text linguistics are highlighted in the works of such scholars as H.Izenberg, K.Hausenblaz, P.Sgall, Z.Y.Schmidt². Problems related to the structural analysis of the text are reflected in the research of such linguists as V.Dressler, M.A.K.Hellidey, V.Koch, M.Bellert, K.E.Hydolph, M.Pfütze, B.Palek, T.van Dijk, F.Kifer, H.Weinrich, R.Harweg, A.Wejbiska³. Issues of text linguistics and poetics were studied in detail in the works of M.R.Mayenova, R.Bart, S.Todorov⁴.

Expressions that actualize the implicit content of a literary text have been widely analyzed in the world linguistics. In the first studies devoted to the study of artistic details, the concepts of detail, their differential and integral properties, their relationship with the text were studied.

The research of Z.P.Guzar, A.A.Chernyakov, M.A.Bereznyak, V.A.Kukharenko, N.I.Kolodina, Y.A.Mukarzhovsky, I.A.Shirova, A.B.Yesin,

² Изенберг Х. О предмете лингвистической теории текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.43-57; Гаузенблаз К. О Характеристике и классификация речевых произведений // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.57-79; Сгалл П. К программе лингвистики текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С. 79-89; Шмидт З.И. “Текст” и “история” как базовые категории // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.89-111.

³ Дресслер В. Синтаксис текста // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С.111-138; Хэллiday М.А.К. Место “функциональной перспективы предложения” в системе лингвистического описания // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С.138-148; Кох В. Предварительный набросок дискурсивного анализа семантического типа // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С.149-171; Беллерт М. Об одном условии связности текста // Новое зарубежной лингвистике. Выпуск 8. – М.: Прогресс, 1978. – С.172-1207; Хайдольф К.Э. Контекстные отношения между предложениями в генеративной грамматике // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.208-218; Пфютце М. Грамматика и лингвистика текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С. 218-242; Палек Б. Кросс-референция; к вопросу о гиперсинтаксис // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.243-258; Дейк ван Т. Вопросы прагматики текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.259-337; Кифер Ф. О пресуппозициях // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.337-370; Вайнрих Х. Текстовая функция французского артикля // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.370-387; Харвег Р. Редуцированная речь // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.388-401; Вежбицка А. Метатекст в тексте // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.402-424.

⁴ Майенова М.Р. Теория текста и традиционные проблемы поэтики // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.425-441; Барт Р. Лингвистика текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.442-449; Тодоров Ц. Грамматика повествовательного текста // Новое в зарубежной лингвистике. – М.: Прогресс, 1978. – С.450-463.

A.I.Trubkina, M.Khakimov⁵, known for their research on texts with a detailed component, served as a conceptual basis for this dissertation.

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

The aim of the research consists in revealing the cognitive-pragmatic and associative features of texts with a detail components which actualize the implicit content of a literary text.

Tasks of the research:

to define the paradigms of cohesion and adhesion phenomena, which constitute the logic of the implicit semantic layer by synthesizing works on the categorical features of literary texts;

to identify the associative characteristics of artistic details that actualize the implicit content of the text through verbal imagery;

to clarify the issues of verbalization of detailed components and elements involved in the semantic structure of literary texts;

to form scientific paradigms for the linguopoetic description and analysis of texts with detailed components;

to identify the cognitive-pragmatic mechanisms of non-linguistic expressions in the conceptual and artistic-linguistic world picture, to demonstrate their linguo-aesthetic functions.

As **the object of the research** detailed component texts are selected.

The subject of the research is the verbalization and implicit features of detailed forms of expression used in literary texts.

Research methods. The methods of description, classification, componential analysis, comparative and semiological analysis have been used in the dissertation.

The scientific novelty of the study:

by generalizing the work on the categorical properties of the literary text, the scientific essence of the phenomena of cohesion and adhesion, which are considered the logic of the implicit content level, has been established;

the semiological-associative properties of the details that are actualized at the content level of the literary text and their verbal depiction have been proven by the analysis of linguistic evidence;

⁵ Гузар З.П. Художественная деталь в произведениях Ивана Франко бориславского цикла: Автореф. дисс. ... канд. филол. наук. – Львов, 1970; Черняков А.А. Художественная деталь как объект эстетического анализа: Автореф. дисс. ... канд. филол. наук. – Астрахань, 1978; Березняк.М. А. Типы и функции художественной детали в англоязычной прозе: Автореф. дисс. ... канд. филол. наук. – Одесса, 1986; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988; Колодина Н.И. Художественная деталь как средство текстопостроения, вовлекающее читателя в рефлексивный акт: Автореф. дисс. ... канд. филол. наук. – Тверь, 1997; Мукаржовский Я. Исследования по эстетике и теории искусства. – М.: Искусство, 1994; Щирова И.А. Психологический текст: деталь и образ. - СПб.: Филологический фак-т СПбГУ, 2003; Есин А. Б. Принципы и приемы анализа литературного произведения. – М.: Флинта, 2011; Трубкина А. И. Художественная деталь: имплицитность и коммуникативно-прагматические функции // Филологические науки. Вопросы теории и практики, 2021. – Том 14. – Вып. 9. – С. 2849-2855; Хакимов М.Х. К прагматике экстралингвистических средств в узбекском языке (на примере рассказа Саида Ахмада “Коракуз мажнун”) // Российская пурология. – М.: Изд-во ИЯРАН, 2015. – С. 9-12.

by determining the cognitive-pragmatic properties of texts with artistic detail components, the types of speech types related to the linguistic system of the language have been distinguished, such as landscape, action-state, thing-object, hero speech, and their place in the content level of the text has been determined;

it has been proved that linguistic and non-linguistic expressions become images only in a context with aesthetic value, and that the content structure, consisting of a figurative expression of reality and saturated with the criteria of artistry, becomes a verbal image based on the principles of logical transformation.

The practical results of the dissertation are as follows:

it is substantiated that the study of forms of expression related to the system of artistic and verbal imagery provides important scientific and theoretical information for the field of text linguistics, as well as serves to improve textbooks and teaching manuals created in sociolinguistics, psycholinguistics, cognitive linguistics, linguoculturology;

it is based on the fact that the textbooks and manuals created in the disciplines “Text Linguistics”, “Cognitive Linguistics”, “Psycholinguistics”, “Linguoculturology” serve to further improve modern terminological and educational dictionaries;

it has been proven that it practically serves to enrich the knowledge of philology students, undergraduates, researchers and specialists in the field of research on the study of detailed ideas and thoughts in texts with implicit content, expressed through creative artistic thinking;

it is based on the fact that it serves as a theoretical source for research related to determining the manifestation of detailed component means of expression in the process of communication in literary texts and their study based on text theory as a form of implicit expression.

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

Scientific and practical significance of the research results. The scientific significance of the research results is determined by the fact that the theoretical foundations of the study of literary texts with a detailed component in cognitive, linguocultural, psycholinguistic, structural-semantic and methodological-functional aspects have been defined, the methods and principles of analysis and research of forms of expression that actualize the implicit content of a literary text in the Uzbek language have been scientifically substantiated, linguistic and non-linguistic means of expression have served to determine the typological features of the artistic expression of the text.

The practical significance of the research results is determined by the fact that they serve to improve textbooks and manuals on text linguistics, cognitive linguistics, psycholinguistics, pragmalinguistics and linguoculturology, the

materials of the dissertation serve as an important source for enriching existing dictionaries of modern linguistics.

Implementation of research results. Based on the scientific results obtained in the study of expressions that actualize implicit content in a literary text:

the results and conclusions on the identification of the scientific foundations of the phenomena of cohesion and adhesion, which are considered the logic of the implicit content level by generalizing the work on the categorical characteristics of the literary text, have been used in the implementation of the practical project on the topic “Design of the national corpus of the Uzbek language and development of a software package” carried out in 2021-2023 (reference № 363/01-01 of the Samarkand branch of the Tashkent University of Information Technologies named after Muhammad al-Khwarizmi, dated June 20, 2025). As a result, the project materials have been improved based on scientific and theoretical views that the level of perfection of the criteria of artistry inherent in the creative thought in a literary text is determined not only by expression based on a general fund of linguistic knowledge, but also by forms of expression such as artistic taste and aesthetic thinking;

the results and conclusions on the semiological-associative properties of the details that are actualized at the content level of the artistic text and their verbal depiction are proven by the analysis of linguistic evidence have been used in the implementation of the fundamental project № FZ-2019081663 on the topic “Creation of a collection of websites and multimedia products (electronic dictionaries) dedicated to the promotion of the Uzbek national dance art” for 2020-2021, in particular, in the creation of the “Brief Uzbek-Russian-English-French Explanatory Dictionary of Uzbek Folk Art Terms” (reference № 1/04-255 of the Ministry of Culture of the Republic of Uzbekistan, Uzbek State Academy of Choreography, dated June 12, 2025). As a result, various means of expressing a simple message served to improve the vocabulary created within the framework of the project on the performance of a linguo-aesthetic function in an artistic text;

scientific results and conclusions on the transformation of linguistic and non-linguistic expressions into images only in a context with aesthetic value, on the transformation of a content structure consisting of a figurative expression of reality and saturated with the criteria of artistry into a verbal image based on the principles of logical transformation were used in writing the scripts for the broadcasts of the National Television and Radio Company of Uzbekistan “Uzbekistan” TV and Radio Channel “Vigilance”, “Joy of Creativity”, “Education and Development”, “Nation and Spirituality” (reference number 26-36-1003 of the National Television and Radio Company of Uzbekistan “Uzbekistan” TV and Radio Channel dated June 12, 2025). As a result, the content of radio programs prepared on the basis of scientific and practical views on the issues of detailed component texts has been improved.

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

Publication of research results. A total of 13 scientific works were published on the subject of the dissertation, 6 articles in scientific publications

recommended to be published by the Higher Attestation Commission of the Republic of Uzbekistan (5 in republican and 1 in foreign journals) published.

The structure and scope of the dissertation. The dissertation consists of an introduction, 3 main chapters, a conclusion, a list of used literature. The total volume of the work is 125 pages.

THE MAIN CONTENT OF THE DISSERTATION

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

The first chapter of the dissertation is called **“Linguistic paradigm and text theory”**. The first part of the chapter is devoted to **“The History of the Formation of Text Theory”**. Since the text was considered an object of linguistic research, the scope of scientific work has been expanding. Any text related to the linguistic system was initially analyzed and studied as material of such disciplines as philosophy, literary studies, textual studies, history, etc. The period of formation of the tendency to consider the text as an object of linguistic research in linguistics begins in the 70s and 80s of the 20th century, while the development of the direction of text linguistics corresponds to the first quarter of the 21st century.

Expressions that actualize the implicit content of a literary text have begun to be widely analyzed in the world linguistics. In the first studies devoted to the study of artistic details, the concepts of detail, their differential and integral properties, and their relationship with the content of the text were analyzed. Research of this type is reflected in the works of Russian scientists Y.A.Mukarzhovsky, M.A.Bereznyak, Z.P.Guzar, N.I.Kolodina, V.A.Kukharenko, I.A.Shirova, A.A.Chernyakov, A.B.Esin, A.I.Trubkina⁶. There is a term "detail" in the language, which is mainly used as a term related to the language of fiction. The content of the concept expressed by this term is also understood through words and phrases such as “details” of events related to the plot, “small” and “detailed” descriptions of detailed expressions, “detailed” presentation of certain ideas and thoughts, “detailed” analysis of portrait or landscape images. Usually, the term detail is understood in colloquial speech in the sense of a component part of a certain thing. The term artistic detail refers to the directions of linguistics related to the study of text, and it is recognized as a non-linguistic means aimed at expressing the author's communicative aim in a literary text. The detail used in a literary text, unlike

⁶ Гузар З.П. Художественная деталь в произведениях Ивана Франко бориславского цикла: Автореф. дисс. ... канд. филол. наук. – Львов, 1970; Черняков А.А. Художественная деталь как объект эстетического анализа: Автореф. дисс. ... канд. филол. наук. – Астрахань, 1978; Березняк М. А. Типы и функции художественной детали в англоязычной прозе: Автореф. дисс. ...канд. филол. наук. – Одесса, 1986; Кухаренко В.А. Интерпретация текста. – М.: Просвещение, 1988; Колодина Н.И. Художественная деталь как средство текстопостроения, вовлекающее читателя в рефлексивный акт: Автореф. дисс. ... канд. филол. наук. – Тверь, 1997; Мукаржовский Я. Исследования по эстетике и теории искусства. – М.: Искусство, 1994; Щирова И.А. Психологический текст: деталь и образ. - СПб.: Филологический фак-т СПбГУ, 2003.

literary studies, can be the object of research of linguistics with its pragmatic features that serve to implicitly express a certain idea or thought and actualize it. This term is recognized as a phenomenon related to the content of a literary text. Until now, it has not been studied as an object of linguistic research in Uzbek linguistics. Considering the existence of poetic, visual, creole and enigmatic types of texts⁷, the study of texts with detailed component is one of the important issues of linguistics.

It is known that an artistic detail is a non-linguistic means. It can function as a linguosemiotic sign in a literary text, like verbal means. The detail provides information about a specific event or message. The detail, as a non-linguistic means used in a literary text, performs the function of activating implicit content. In a literary text, the detail also performs the function of belonging to the author or the characters of the work, through such a function of the detail, the characteristics of things and events related to the person in the reader's imagination serve to show their character, express the characteristics of the heroes and characters of the work. Detailed parts of the text, like verbal means, express a certain message or information. In linguistics, there are different approaches to the analysis and study of artistic detail, which are studied in relation to the aim set for the analysis of the object of research. The first works on the study of artistic detail are defined in relation to the expression of the idea of the literary work. That is why the first studies devoted to the issues of artistic detail were carried out in the field of literary⁸ studies. It is in this area that the content of works on the study of detail is distinguished by its diversity.

In the second paragraph of the first chapter, entitled **“Text as a Linguosemiotic System”** it is recognized that the tradition of accepting language in semiological perspectives gives the opportunity to analyze the language at the text level. Even in the period when the text was recognized as the material of linguistic research, the tradition of viewing it as a semiological unit was formed. Text began to be included in the linguosemiotic system of language as units larger than a sentence. The concepts of sign and the sign nature of language are manifested on the basis of the language-speech system. Therefore, sign-specific paradigms inherently apply to the text, and such units with a complex character are associated in the human mind, like language units. Text is also perceived through human consciousness, each of its components manifests itself as signs. At the same time, text elements or forms of expression that perform the function of this sign help to perceive reality through human imagination.

Currently, there are many definitions that take into account various aspects of the characteristic. Taking into account all its facets, Y.S.Maslov defines it as follows: “A sign is a perceived thing, a means of informing the perceiver about

⁷ Носирова У. Поэтик матнларнинг прагматик хусусиятлари: Филол.фан.б.фалс.док. (PhD) ... дисс. автореф. – Фарғона, 2021; Юнусова Х. Визуал поэтик матнларнинг прагма-когнитив тадқиқи: Филол.фан.б.фалс.док. (PhD) ... дисс. автореф. – Фарғона, 2022; Бурханова М. Креолизатив матнларнинг паралингвоэтик тадқиқи: Филол.фан.б.фалс.док. (PhD) ... дисс. автореф. – Фарғона, 2022; Якубова Н. Жумбокли матнларнинг семантик ва прагматик хусусиятлари: Филол.фан.б.фалс.док. (PhD) ... дисс. автореф. – Қўқон, 2022.

⁸ Solijonov Y. Detallar tilga kirganda // O‘zbekiston adabiyoti va san’ati, 2007. – №5 – B.2.

itself and something other than this sign”⁹. Text is a unit with a complex and multifaceted structure, consisting of verbal, nonverbal and non-linguistics means. These means involved in expressing the content of the text are perceived in human thinking and the content of the text is understood. The author of the literary text makes the characters of the work “speak”, “introduces into speech” everything that belongs to the characters. In a literary text, whether it is clothing, a tree, or an object related to a particular image, in short, each of them serves to express a certain message or information. At the same time, any detail used in a literary text is characterized by its symbolic nature. The function of information representation inherent in details allows one to visualize them as signs. Through extralinguistic signs, the author expresses their communicative aim. Their difference from verbal and nonverbal means is that the information intended by the author has an interpretation of figurative expression. The association of speakers quickly assimilates such forms of expression.

Texts with a detailed component or texts with a detailed content are also presented in a literary text by the method of verbal description; therefore they are analyzed on the basis of semiological principles. Texts of this type have a sign value in the full sense, since they are associated with the organs of visual and auditory perception of a person. The sign expresses messages based on the content of certain events, which are verbalized in the literary text.

A wordsmith belonging to a particular nation or people can create a means of figurative expression from each element of the world based on a common linguistic knowledge fund based on the identity of the world and thought. Reflecting the picture of the world, “thinking consists not only of subjective human activity, but also of a general understanding and knowledge of being, which is the objective essence, the primary source of all existence”¹⁰. It reflects the unique worldview of each people and nation, the expression of the conceptual world in human thinking is built on the logicity of events occurring in reality. The conceptual world in human thinking is manifested through linguistic and non-linguistic means, the elements of the world in the author's thinking become a linguistic artistic landscape. While the elements of being or elements of the universe serve to shape human thought, the categories of logic in being also transfer to human thought. The logicity of the conceptual world, consisting of human thought, is also reflected in the linguistic and artistic image. The artistic detail in the work, as a figurative expression desired by the author, actualizes one or another content, more precisely, the implicit content of the artistic text based on logical thinking. So, in fiction there is also a concept of logic, and “no matter how much artistic logic is connected with the creator's ideal, creative imagination, worldview, he must follow life logic in determining the artistic interpretation and function of images and events. If artistic logic, even in imagination, goes beyond the criteria of life logic, it loses its vitality and effectiveness to a certain extent.

⁹ See about this: Нурмонов А II жилд – Тошкент, Akademnashr, 2012. – Б.34.

¹⁰ Нурмонов А. Танланган асарлар. III жилдлик. I жилд. – Тошкент, Akademnashr, 2012. – Б.34.

Therefore, artistic logic must always, in every form, be conditioned to a certain extent by life logic”¹¹.

In the third paragraph of the first chapter, entitled **“Text Category: Principles of Approach and Figurative Expressions”**, it is known that the emergence of the text linguistics direction began with the study of the characteristics of texts belonging to a particular style, which was chosen as the object of research. Linguistic means that ensure the interconnection of the components that make up the content of a text belonging to a certain style play an important role. Linguistic means connecting the components of the text are common to all types of texts and serve to ensure the semantic integrity of the text. For oral or written communication, the semantic integrity of the text is important, and for all types of texts, the connection based on the phenomenon of cohesion is taken as a basis. In the verbal form of a literary text or communication, a connection based on the phenomenon of adhesion also occurs. Both types of connections participate in ensuring the semantic integrity of the text. Therefore, the phenomena of cohesion and adhesion are considered as one of the categorical features of language as the basis of semantic connection. Consequently, the phenomena of cohesion and adhesion, applied to the system of connections that form the semantic structure of the text, can be considered a category. Currently, there is a difference in the interpretation of the concepts of the category of text. For example, I.R.Galperin explains the concepts of the category of text by the laws of its occurrence¹². In other authors¹³, the term text category is explained by the uniqueness of the speech work. In another interpretation of the category of text, the semantic side and structural features of the work come to the forefront. When it comes to the category of text, first of all, the characteristics common to all texts are taken into account. These signs are distinguished by their relevance to all texts, both in terms of volume and content. In our opinion, the characters common to any text should form a text category.

The content of the second chapter of the dissertation, entitled **“Implicit Content in a Literary Text: Cohesion and Adhesion”**, is presented in three paragraphs. In the first paragraph of the chapter, entitled **“Different Approaches to the Typology of Artistic Details”**, concepts related to the criteria of artistry are characteristic of a literary text, which are explained by the concept of “literary context”¹⁴ (the term belongs to B. Sarimsakov). “...True reality, by its nature, is a unique and aesthetic material, which finds its expression in fiction through words. The subjective possibility consists of the creator’s artistic taste, aesthetic perception, the degree of generalization of reality with unique individuality and accuracy through his worldview, as well as the ability to aesthetically evaluate, and it is this possibility that brings material aesthetics into the artistic context. In this process, the word becomes an image thanks to the synthesis of feeling, senses and

¹¹ Саримсоков Б Бадийлик ассослари ва мезонлари. – Тошкент, 2004. – Б.16.

¹² Гальперин И. Р. Текст как объект лингвистического исследования. – Москва: КомКнига, 2007.

¹³ See about this: Жаббарова Ф.У. Категория текста // Вестник Башкирского университета, 2011. – Т.16. – № 3. – С. 759.

¹⁴ Саримсоков Б Бадийлик ассослари ва мезонлари. – Тошкент, 2004. – Б.39.

reason”¹⁵. As the author correctly points out, a word names everything in existence. The creator, however, brings the word into the artistic context, transforms it into a form of figurative expression, and in the process of expressing the verbal description of events, the word also divides the main and additional information into content types such as dictum and mode. In our view, in a literary text, pragmatic colors such as artistry are concentrated as a result of the addition of the creator's artistic taste, aesthetic thinking and the general fund of linguistic knowledge to the verbal image. In a literary text, the level of perfection of the criteria of artistry inherent in the creative thinking is realized not only through linguistic expressions, but also through the use of other means and methods of expression.

In each type of text, stylistic elements specific to each style prevail. In a literary text, unlike other style texts, such criteria as imagery, figurative expressiveness and artistry in depiction are leading. Linguistic resources specific to representatives of a particular language and their meaning are equally preserved in the creator's mind, and they are combined with the content of poetic meaning or expression, which is a product of artistic thinking. Linguistic meaning based on denotative meaning is saturated with poetic coloring in the artistic thinking of the creator. The linguistic realization of poetic thinking forms the artistic-linguistic picture of the world. The linguistic and artistic picture of the world is formed not only by verbal means, but also by non-linguistic means of expression. In general, artistic thinking and its manifestation or materialization by various means serve to form the criteria of artistry inherent in the artistic text. The essence of a literary text is manifested in the linguistic and non-linguistic expression of poetic thought. Many opinions are expressed about the linguistic expression of poetic thought. However, there are no opinions about its non-linguistic forms of expression and criteria of artistry, as well as their place in the literary text.

Text linguistics, which studies the artistic and linguistic landscape of the world, works on the principles of art. The creator chooses a new method of depiction to express the ideas and thoughts that he needs to convey in a verbal image. The explicit and implicit thoughts given in the content of the proposition in the verbal image continue in the detailed image. In fact, the concept of detail is understood as the content of proving the content of small thing, certain events and phenomena through facts. “Detail is a small integral part, detail of a work, event, plot, etc. *In this way, they would sit down to write only when all the details were ready and the characters were mature.* K. Kakhhorova, “A Quarter Century Together”¹⁶.

As is known, literature is the art of words. The master of this art pays attention to selecting linguistic units that can reflect the expression of poetic meanings and thoughts while using words existing in the language. The creator not only focuses on the art of word choice in a literary text but also strives to distinguish the means, form and type of expression. The form of expression may

¹⁵ Саримсоқов Б Бадийлик ассослари ва мезонлари. – Тошкент, 2004. – Б.39.

¹⁶ O‘zbek tilining izohli lug‘ati. 6 jildli. I jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B.331.

become descriptive in one instance, narrative in another, and transform into a discussion-based argumentative speech type in yet another. Therefore, a text based on the transformation of poetic form is shaped according to the principles and criteria of artistry. The artistic detail is also one of the logically based components that ensure the artistry of the text, which emerges as a unique new direction in text linguistics, while simultaneously serving to showcase the aesthetic appeal of the language.

The artistic detail has been thoroughly studied as a research subject in the field of literary studies. Consequently, numerous opinions have been expressed on this topic in literary research. “Abdulla Kahhor is one of the writers who demonstrated the limitless possibilities of artistic detail in Uzbek literature... economy - the ability to convey rich content using few words”¹⁷ is linked to the individual mastery of the author. In a literary text, detail reveals verbal economy. The content of thoughts and ideas that cannot be expressed in words is conveyed through details. The components of the detail and detailed text serve to ensure the coherence and imagery of ideas while simultaneously expressing a particular situation and the mental state of a person. Concepts related to detail are reflected in terminological dictionaries related to the field: “Detail (Fr. detail - detail, small detail) - artistic detail; a detail that carries an ideological and artistic load, expressing a certain content in a literary work. First of all, the detail is a means of creating artistic reality, it concretizes the depicted thing-phenomenon, embodies it in a way that can be sensed. In other words, a detail is a small part of the image depicted in the work (that is, it always implies objectivity), as a result of the combination of details, that image appears before our eyes as a whole. Behind the artistic detail lies a certain reality: details of everyday life or place, portrait sketches, etc”¹⁸. The above thoughts, taken from the terminological dictionary, are definitions of detail, and this term is interpreted in specialized dictionaries under the name “artistic detail”. The concept of artistic detail is interpreted as small details related to the content of the artistic text. The author of the literary text skillfully uses figurative means in expressing reality based on content. In the author's and reader's imagination, details serve as figurative means of expression for the process of detailing certain events and phenomena, depicting them with such means of expression as a certain object, everyday life, space or portrait drawing, landscape depiction, and their association. The messages entrusted to them improve the content of the literary text, actualize the implicit content, and there is a mutual harmony in the expression of verbal and nonverbal imagery.

The second part of the chapter is called “**The Phenomenon of Cohesion and Verbal Representation**”. Cohesion, as a linguistic term, began to serve to express and interpret concepts related to text linguistics. In special terminological dictionaries, the phenomenon of cohesion is explained by the following definition: “cohesion (Latin cohaesus - connected, connected) is the connection of sentence or text units in linguistics through lexical and grammatical means, which serves to

¹⁷ Султонова М. Абдулла Қаҳҳор услуби. – тошкент: Фан, 1967. – Б.123.

¹⁸ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 89.

determine the levels of textuality and intertextuality inherent in the text”¹⁹. I.R.Galperin, who conducted a number of studies in the field of text linguistics, explains the concept expressed by the term cohesion as follows: “certain means used to connect individual parts of an expression differ in the scale of research and, at the same time, in their specific features. The term cohesion began to be used to describe such forms related to the connection system. “Cohesion” in English means “linking”. It is a continuum that ensures the temporal and local logical connection between the messages, facts and events expressed in the text”²⁰. The expression of an opinion in a certain direction within the framework of one topic determines the degree of cohesion. Flouting of thought from one topic indicates a weakening of cohesion. Therefore, the clarity of the thought based on the expression, the degree of focus on one system, and the provision of special connecting means are determined by the fact that the thoughts in the text or speech serve to express a single semantic structure.

According to L.Loseva, “...the text is not simply structured, its specific forms of interphrasal connection, means of interphrasal connection, auxiliary and modal words, specific forms of verbal predicates expressing judgment in sentences within the text, the cohesive function of pronouns and numerals, temporal and local features in the text, the presence of a connecting function of repetitions, synonymous bases of interphrasal connection”²¹ are involved in connecting the components of the text. On the one hand, they connect the elements of the text, and on the other hand, they serve to show that the elements in the text belong to one style or another. Consequently, the text is not simply constructed by itself. The text created by the participants of the dialogue or the creator occurs on the basis of the perception of reality and its formation using linguistic means. The interconnectedness of the content of thoughts in a text or speech is determined not only by the specific topic, but also by the fact that it is characteristic of a particular style in the expression of thoughts. Therefore, the perfection of the content of the text or speech is clearly manifested in the category of connection, which expresses the concept of cohesion. Among the concepts related to the system of connections, it is not enough to connect thoughts with one or another linguistic means. The author of the text or speech chooses one or another style in the expression of thoughts specific to his conceptual world. Thinking by switching from one chosen style to another also disrupts the essence of cohesion, leading to a decrease in the cohesive force in the system of connections. It is even distinguished by the connection of text elements characteristic of a particular style. Such a distinction is noticeable in texts related to specific styles. Only the combination and connection of text elements within a certain intended style is cohesion. Therefore, in the analysis of any text related to a particular language, its division into certain types is carried out on the basis of stylistic principles. Functional-stylistic principles play a key role in determining the types of texts and dividing them into certain groups. It

¹⁹<https://ru.wikipedia.org/wiki/>.

²⁰ See about this: Гальперин И.Р. Текст как объект лингвистического исследования. – Москва: КомКнига, 2006. – С.74.

²¹ Лосева Л.М. Кака строится текст. – М.: Просвещение, 1980. – С. 93.

is important to determine the specificity of a particular text to a particular style, to rely on stylistic principles when dividing the text into types. In this case, the semantic integrity of the text occurs through the system of the phenomenon of cohesion, which creates a connection between its components.

The third paragraph of the second chapter is called “**The Phenomenon of Adhesion: Detailed Verbal Representation**”. The semantic structure of a text is expressed not only by linguistic means, but its content is also improved by other non-linguistic means. Therefore, the study of the functions of non-linguistic means of expression, which manifest themselves in the process of communication as a phenomenon adjacent to language, and at the same time serve to supplement the content improved by linguistic means, related to the improvement of the content of the text, is one of the urgent issues of modern linguistics. Since the composition of non-linguistic means is different, it is advisable to call them extralinguistic means. Extralinguistic means also serve to ensure the semantic integrity, content integrity, and perfection of the text. As S.Karimov rightly noted, “...artistic style has aspects that are fundamentally different from other functional styles”, in which “...there is a unity of linguistic and extralinguistic signs, this unity, monolithicity is aimed at fulfilling an important task – an aesthetic task”.

Common features characteristic of all types of text include semantic integrity, semantic wholeness and connection categories that serve to ensure the perfection of the semantic structure of the text. Consequently, connection and semantic integrity are recognized as a categorical feature for texts related to religious, scientific, official, journalistic, artistic and colloquial styles. The conceptual basis of this research, along with the study of features related to the categories of connection and semantic integrity in the indicated types of texts, also provides for the study and analysis of specific features characteristic of each type of text. In particular, the categories of artistry characteristic of literary texts are analyzed. Poetic thinking inherent in the artistic text and its linguistic expression, analysis of the image of figurative expressions in the artistic text, types of speech inherent in the artistic text, in particular, types of descriptive, discussion and narrative speech, their forms of figurative expression, verbal forms of non-linguistic means of expression inherent in the artistic text, problems related to the analysis and study of figurative non-linguistic means that serve to ensure the integrity of the content of the artistic text are studied. One of the phenomena that serves to ensure the artistry of the text is adhesion.

“Adhesion is a Latin word used in the meaning of “adhesion”. According to the concept expressed by the term adhesion, it is located in two rows: sound, the combination of words. It means the adhesion, combination of units of different rows, such as sounds, words, related to the surface of the language”²². In particular, the issues of the phenomenon of adhesion are one of the least studied phenomena in linguistics. In particular, “...the phenomenon of adhesion as a text category is one of the least studied phenomena in linguistics. According to linguistic tradition, many categories are distinguished in the text, such as cohesion, coherence,

²² Жеребило Т.В. Словарь лингвистических терминов. – Назрань: Изд-во Пилигрим, 2010. – С. 23.

informativeness, continuum, retrospection, prospection, modality, integrativity, completeness and wholeness”²³. However, in the literature on text linguistics, no opinions are expressed about adhesion, which is considered the opposite of the phenomenon of cohesion, which is the basis of the category of connection. Even in the works of I.R.Galperin, the term adhesion is not noticeable. For the phenomenon of cohesion, which serves to form the content of the text and ensure its integrity, to exist as a categorical structure, there is a need to express a complete and perfect opinion about the phenomenon of adhesion, to substantiate the essence of concepts and views related to this system with scientific foundations. The essence of linguistic adhesion is the entry into a syntagmatic relationship of units consisting of semantically and syntactically different paradigms. The phenomenon of adhesion is recognized as a term specializing in the system of concepts expressed by the term cohesion. Adhesion, like cohesion, serves to connect the components of the text. However, one of the most important features of the phenomenon of adhesion is the narrow deviation from logic in the expression of content, which can be understood as the interconnection of linguistic means that do not belong to the same system or exist in different paradigmatic series. Adhesion is the semantic incompatibility of two linguistic means or the combination of units belonging to different systems. Adhesion is the combination of thoughts based on the author's goal, their interconnection or the formation of an unusual connection, which is the essence of the phenomenon of adhesion. In fact, it is a connection based on the violation of logicity in the phenomenon of adhesion, contrary to cohesion. For example, *the train is late for some reason. Although it's not lunchtime yet, I want to eat something. He is somewhat nervous today. For some reason, my son returned from work early. Did something happen?*²⁴ From the content of the examples, it can be understood that the transition of real events that can occur in reality to an unreal state and a departure from logicity in their meaningful expression are noticeable. The phenomenon of adhesion expresses the peculiarity of the combination of linguistic expressions. In the stylistic field of linguistics, one can also observe stylistic figures based on unusual connections. According to him, the unusual compound, in the language of A.Khojiev, is called an oxymoron. “Osymoron (Greek oxymoron - with wisdom, but meaningless) is a stylistic figure consisting of the combination of two concepts (two words with opposite meanings) that logically negate each other”. The antithetical interconnection of words expressing two opposite concepts in language is called adhesion in literature on text linguistics. Thus, the phenomenon of adhesion is the combination of means belonging to different language systems. The phenomenon of adhesion serves to fulfill the author's artistic desire in a literary text.

In the phenomenon of adhesion, there is a notion that these elements cannot be interconnected or combined in terms of semantic and syntactic features.

²³ Мурай О.В. Феномен адгезии в лингвистике // Мир науки, культуры, образования. – 2022. – № 2. – С. 412.

²⁴ Мурай О.В. Феномен адгезии в лингвистике // Мир науки, культуры, образования. – 2022. – № 2. – С. 412.

Therefore, in the definition of the phenomenon of adhesion, the explanation “combination of sounds, words located in different rows” is noticeable.

“Words can combine with some words, but cannot combine with others. Such limitations in the combination of words with other words are, of course, associated with one reason or another. First of all, words may not be interconnected due to the incompatibility and contradiction of their meanings. For example, the combination “green meadow” is logically correct, but the combination “green melody” is logically incorrect, or the shouting person is a logically correct combination, while the “shouting silence” is logically incorrect”. In a literary text, the functions of means of expression belonging to different paradigms, such as linguistic, non-linguistic, non-verbal, serving to form the general content of the text, represent the phenomenon of adhesion. The diversity of content expression is adhesion, which manifests itself through verbal, nonverbal and nonlinguistic forms of expression. Adhesion is the harmony inherent in the expression of the general content of linguistic and non-linguistic expressions in a literary text.

The third chapter of the dissertation is called “**Semantic Description of Texts with Detailed Components**”. In the first paragraph of the chapter, entitled “**Description of Texts with Detailed Components**”, it is emphasized that the study of texts involving artistic details or detailed texts in linguistics is one of the important and urgent issues from a communicative-pragmatic point of view. Just as any text that can reflect all the features of a particular language can be a linguistic argument for linguistics, a literary text, especially texts with a detailed component or detailed texts, can be studied on the basis of scientific paradigms of text linguistics as a form of expression of a language specific to a particular nation. The details used in the literary text also serve to express the author's communicative aim. The artistic detail is also one of the main components of the artistic text, revealing the author's communicative intention and purpose. Every detail used by the author to express a certain purpose in a literary text is considered an important part of the semantic structure. The author of a literary work encodes certain messages related to the hidden content structure through details. As a result, the content of the message encoded by the image of the detail acquires the property of implicitness. The detail, like a linguistic means, carries the burden of informativeness as soon as it becomes a sign. Therefore, the part serving to represent information belongs to a special type of encoded system. Just as any language forms a specific coding system for the communication process, details are also a specific form of expression of implicit coding. Messages expressed through details have only the status of implicitness. A detail is a special means of figurative expression inherent in the artistic text. In the detail, the content of figurative expression characteristic of the author's artistic thinking is manifested. The content expressed in the verbal image is transformed into the form of figurative expression in the detail. “An artistic detail includes an element of a landscape or portrait, a separate object, a psychological action or deed”²⁵. In a literary text, the author can turn any object into a detail. This is called detailing in

²⁵ Трубкина а.И. Художественная деталь: имплицитность и коммуникативно-прагматические функции // Филологические науки. Вопросы теории и практики. – 2021. – Т.14, – Выпуск 9, – С 2849.

the language of fiction. For example, *Qumri onasining nega bunaqa bo'layotganini bilib turardi. Boya akasi tong yorishmay hovli etagidagi yong'oq tagida devorga qarab cho'qinayotganini ko'rib hayronu lol qolgandi. Ayollar umuman titimsaq xalq bo'ladi. Akasi Abdumalik bilan hovlidan chiqib ketgach, ichkari uyda turgan chemodanini titkiladi. Shunda sariq baxmalga o'ralgan bir narsaga ko'zi tushdi. Ushlab ko'rdi. Qutichaga solingan narsa to'pponcha emasmikan, deb baxmal tugunni echib qaradi. O' xristianlarning muqaddas kitobi Injil edi. Uni ushlagan qo'llari kuyayotgandek shoshib yana baxmalga o'rab qo'ydi* (Said Ahmad, "Qorako'z Majnun"). (*Qumri knew why her mother was doing this. Earlier, he had been amazed to see his brother crossing himself at dawn under the walnut tree at the edge of the courtyard, looking at the wall. Women are generally a scatterbrained people. After leaving the courtyard with his brother Abdumalik, he rummaged through the suitcase in the inner room. Then he noticed something wrapped in yellow velvet. He touched it. He untied the velvet bundle to see if the box contained a pistol. It was the Bible, the holy book of Christians. His hands, as if burning, hurriedly wrapped it again in velvet* (Said Ahmad, "Black-Eyed Majnun").

In the text with the above-mentioned detail component, there are a total of five detailed expressions, which are the nut, the act of baptism, the yellow velvet, the pistol and the Bible. In this text, the first detail is the walnut tree, and this word represents a denotative image characteristic of the tree. It is known that the walnut tree emits the smell of a chemical substance that has a negative effect on humans, therefore the phrase "sleep under the walnut tree is forbidden" is used in the language. It is precisely under the walnut tree that the verbal description of Borikhon's actions, characteristic of the prayer of crossing, refers to a message reflecting the influence of walnut odor. When describing a character belonging to the beliefs of Borikhon, the writer describes his actions in detail. In particular, the nonverbal action of Borikhon, belonging to another faith - baptism - becomes a detail, in which the nonverbal means are detailed, and the verbal description of the detailed action is loaded with the content of a negative message. In the action detail, it is reported that he left his religion: Earlier, he was amazed to see his brother crossing himself against the wall under the walnut tree at the edge of the yard before dawn.

In the above text, the color of the object and thing turns into a detail. Here, the yellow color of velvet is detailed. The yellow color of velvet symbolizes separation. The author of the literary text could wrap the Bible, which is considered a holy book for Christians, in velvet of any color. However, whether the velvet is red, blue, black or any other color is inappropriate for the author's intended idea or thought. It is yellow that represents the symbol of separation in Uzbek national culture. The word "pistol" is detailed in the text, as everyone knows, the pistol's denotation is considered one of the dangerous weapons, and it is forbidden to carry it or use it. By turning the word pistol into a detail, the author details the Bible, which is a symbol of a different faith that has a negative impact on humanity and is even more dangerous than a pistol. The fact that the Gospel belongs to Borikhon expresses the meaning of separation from his parents,

relatives, religious beliefs and homeland. This indicates the author's communicative intention. For example, *Shunda sariq baxmalga o'ralgan bir narsaga ko'zi tushdi. Ushlab ko'rdi. Qutichaga solingan narsa to'pponcha emasmikan, deb baxmal tugunni yechib qaradi. U xristianlarning muqaddas kitobi Injil edi. Uni ushlagan qo'llari kuyayotgandek shoshib yana baxmalga o'rab qo'ydi.* (Then he noticed something wrapped in yellow velvet. He touched it. He untied the velvet bundle to see if the box contained a pistol. It was the Bible, the holy book of Christians. His hands, as if burning, hurriedly wrapped it again in velvet).

“One of the characteristics of an artistic detail is that the author actualizes the thoughts and ideas expressed through them. When details are used in a literary text, the reader quickly perceives its content. Details are nonverbal thoughts”²⁶. It is well known that perception, formed as a result of the relationship between the acoustic image and the concept in the speaker's speech activity, is called a sign. Linguistic and non-linguistic means participate in the realization of the concept in the speaker's imagination. The use of non-linguistic means as a sign indicates, on the one hand, its poetic function, and on the other hand, the social function of the transmitter of information. Based on this, the study of the pragmatic features of non-linguistic means serves the formation of comparative thinking in students not only in linguistics classes, but also in literary studies classes.

The second part of the chapter is called “**Artistic detail - as a structural component of the text**”. It is known that a word, as a form of verbal expression, has the ability to fully and perfectly express any message or information as the author desires. Nonverbal means accompany verbal means in the process of communication, but sometimes the meaning of the word may be narrow for the expression of some ideas and thoughts formed in the author's artistic thinking.

In a literary text, the semantic structure expressed by non-linguistic means is verbalized like non-verbal means. The expression of ideas and thoughts, entrusted to non-linguistic means, is conveyed in a literary text through verbal imagery. In this sense, in the study and analysis of texts with details and detailed components, the types of description, narration and discussion of speech are also taken into account as problems of the content of this study. L.M.Loseva, in her work “How is a Text Structured?” discusses the types of descriptive, narrative and discussion speech. Specifically, “...complex syntactic units are divided into three groups as special types of speech. The type of descriptive speech is characterized by the function of listing the characteristics of a landscape, object or person. Based on the characteristics of the subject or according to its nature, such types of complex syntactic integrity as landscape – depiction of the place of action, portrait description – depiction of a person's movement are distinguished. The diversity of descriptive speech is largely determined by the presence of lexical units in texts of this type. For example, in landscape depiction, the use of lexical units reflecting the features of nature is often observed. In the portrait depiction, the presence of lexical units characterizing a person, a man, in particular, lexical units expressing

²⁶ Трубкина А.И. Художественная деталь: имплицитность и коммуникативно-прагматические функции // Филологические науки. Вопросы теории и практики. – 2021. – Т.14, – Выпуск 9, – С 2849.

stature, height, age, appearance, etc., is noticeable”²⁷. L.M.Loseva, when dividing speech types into groups, describes each of the complex syntactic units characteristic of descriptive, narrative or discussion speech. In this case, the features characteristic of the image are noticeable in most texts with a detailed component. Therefore, it should be especially noted that parts of the text with the participation of non-linguistic means, such as details, are conveyed precisely through the type of figurative speech.

The content of events and phenomena occurring in the conceptual world, characteristic of the thinking of the author of a literary text, sometimes does not fit into the verbal description, or verbal means do not have the opportunity to express the ideas and thoughts that the author wants to express. More precisely, verbal description of events and phenomena does not give the form of figurative expression. For the events and phenomena that the author of the literary text wants to describe, there is a need for a form of figurative expression. “The artistic image is an extremely complex category in its nature, character and features... the image of a flower is a beloved, a symbol of love in the mind of an art lover – a lover of fiction, if we approach this image from a deeper spiritual state, it is a symbol of a faithful or unfaithful lover, it creates huge associations today, but a life that will inevitably pass tomorrow, etc”²⁸. In these passages, the author elaborates on each idea and thought when expressing content related to the characters' psyche, portrait or worldview. He strives to convey them through minute details. For instance, in O'tkir Hoshimov's novel “Spring will not return”, the cemetery after Alimardon Torayev's tragedy is depicted as follows: *Saxiy ko 'klam ko 'p qatori Alimardonning qabrini ham chechaklarga burkadi. Maysalar orasida ochilgan bittagina qizg'aldoq tong shudringiga qadah tutdi. Erta-indin to 'kilib ketishi, o 'zidan na bir muattar bo 'y, na meva qolishidan bexabar yal-yal yondi* (Generous spring, like many others, blanketed Alimardon's grave with flowers. A single poppy, blooming among the grass, raised its cup to the morning dew. It glowed brilliantly, unaware that it would wither in a day or two, leaving behind neither fragrance nor fruit. (O. Hoshimov, “Spring Won't Return”).

For example, before proceeding to the cognitive-pragmatic analysis and study of the text with the given detail component, it is necessary to dwell on the biological linguistic description of the word *poppy*. Usually, it is scientifically characterized as follows: “Poppy is an annual herb belonging to the papaveraceae family. Height 10-40 cm. The stem is covered with coarse hairs, the basal leaves have long petioles, the stems are sessile. The leaf blade is bipinnately dissected. The flowers are large, petals are red, with an arcuate black spot at the base. The fruit is a round capsule covered with coarse hairs. Blooms in April, fruits in late May, dries up in June. Poppy is often found among deserts, foothills, gardens and spring crops. Stems, leaves and flowers contain 0.1% alkaloids. In folk medicine, the juice from the petals is given to sunstruck children”.

It is known that the object, thing, etc., chosen as a detail for a literary text, in fact does not affect a person as much as it is used in an artistic context, it becomes

²⁷ Лосева Л.М. Как строится текст. – М.: Просвещение, 1980. – С. 71.

²⁸ Саримсоков Б. Бадийлик ассослари ва мезонлари. – Тошкент, 2004. – Б.12.

a figurative expression thanks to the artistic thinking of the creator, the main means of creating an image in a literary text is the word, but it is not a simple word, the word naming a simple denotation in existence is a verbal image of a figurative expression detailed through the creator's thinking in a literary text. This verbal description is "...a word that expresses a certain feeling, state and action, thought and experience in a person to the extent that it affects the hearts and minds of others",²⁹.

The above-mentioned poppy detail is a form of expression with a large content capacity. Its use leads to artistic generalization, which in psychological texts not only enriches the reader's imagination, but also helps them perceive the figurative depiction of events. The basis of the image and imagery in this context is the creator's emotional and mental perception of reality, its recreational embodiment. The detail that makes up the detailed subtext can create a certain emotional state and psychologically strengthen the content of the text.

If we interpret based on the full state of the text, we will get closer to the meaning expressed by the poppy. The artistic detail included in the text structure, that is, the poppy, becomes a component element of the figurative expression. It embodies Alimardon's life and has the characteristic of artistic generalization. The poppy detail is characterized by figurative-semantic expansion, and therefore it has a certain aesthetic significance. Reflecting the characteristics of the image, he increased the aesthetic effect. It should also be noted that the inclusion of this detail in the context contributes to the activation of the student's cognitive perception.

In the last paragraph of the third chapter, entitled "**Cognitive-Pragmatic Characteristics of Types of Texts with Detailed Components**", types of texts with a detailed component, reflecting the image of landscape, action-state, thing-object and character speech are analyzed.

It is known that a detail is a type of figurative expression. Texts of this type are a product of the artist's artistic thinking. It is one of the important content parts of the work and emerges on the basis of verbal description. Not every expression based on verbal imagery has artistic criteria. The concept of artistry is the transformation of a simple word into a form of figurative expression. It is a product of the artist's artistic thinking and goes through complex processes. Simple messages received through the human senses are processed and synthesized at the subtle points of the artist's artistic thinking. As a result, every event occurring in existence manifests itself in the creator's thinking as an artistic conceptual picture of the world. The writer can use such a strong conceptual and artistic picture as he wishes. Can detail any object or reality, at the same time, a landscape, a portrait or ordinary speech. In particular,

"Sochlari taqimini o'pardi. Taraganda shamshod taroq ushlagan qo'llari sochining uchigacha yetmasdi. Yarmini qismlab turib, buyog'ini tarardi. Opasi bu sochlarni qirqta qilib o'rganda, yana shunchasi ortib qolardi..."

²⁹ Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2004. – Б.5.

Ertalab kampir hech narsa bo'lmagandek o'rnidan turdi. Qumri qarasa, onasining qolgan qora sochlari ham bir kechada oqarib, ajinlari ko'payib ketibdi" (Said Ahmad, "Qorako'z majnun"). ("Her hair covered her ankles. Her hands, holding a boxwood comb when combing, didn't reach the ends of his hair. She divided half and combed the rest. If her sister had braided the hair in forty braids, there would have been just as many left over...

In the morning, the old woman got up as if nothing had happened. When Kumri looked, her mother's remaining black hair had turned white in one night, and her wrinkles even had become more" (Said Ahmad, "Black-eyed Majnun").

In the above excerpt, in the first paragraph, a portrait depicting mother Saodat, who has a strong love for Allah and her children, the physical beauty of an Uzbek woman is conveyed with unique paints, similar to those of skilled artists. Neither the great artist nor the reader can doubt the verbal image received through the organ of visual perception. However, in the face of mother Saodat love for Allah and her prayer, which is a symbol of faith and strict adherence to it, the non-religious actions of her son Borikhon are perceived as a tragedy. While the writer can express this with simple verbal imagery, he avoids describing them in simple words. It seems that if the author uses this method of narration, not only he himself, but also the reader will not be satisfied with this description. The power of meaning of the word is incapable of reflecting such figurative expressions. Now the author needs an artistic detail that has the power to express minor details for figurative expression. A small object or thing, one of a person's organs or a process embedded in the implicit content of a literary text is detailed. In the writer's imagination, the emotional state of a mother whose hair turned gray in one night is not fully reflected in the word description. Now the author must choose the method of figurative expression. The graying of hair overnight is a figurative means that has become a form of visual expression.

This style is also noticeable in the works of other artists. Portrait lines are described through the type of visual speech. In it, the author does not overlook any positive or negative visual image visible on the human body. Even visual figurative expression, which serves to form a negative impression in the reader's association, is sometimes described in the form of an auditory figurative expression. For example,

Oilamizdami, boshqa yerdami baharhol xotiramda yaxshi qolmag'an, Lola otlig' bir qizning chevarligi to'g'risida so'z bo'ldi. Majlis ahli menga yaqin, ya'ni ular oldida husndan bahs ochish uyat bo'ladirg'an kishilar edilar. Shuning uchun menga Lolaning chevarligidan ko'ra muhimroq bo'lg'an "husn"i masalasida izohot so'rashning imkoni bo'lmadi. Lekin Lola ismining ostida bir malakni ko'rgan: "Lolaning ismiga o'xshash husni ham bor", - deb o'ylag'an edim. Shu kundan boshlab Lolani ko'rish hajriga tushdim.

*Bo'yi yetgan qizlarni ko'ra olish bu kunlarda ham amri mahol bo'lg'anidek, mundan o'n yillar ilgarida yana mushkilroq edi. Necha vaqt "hijron o'tida yonib" ko'cha poylab, nihoyat, Lolani suv olish uchun ko'za ushlab ko'chaga chiqqan holatda uchratdim. **Burnidagi buloqisidan boshqa (agar buloqi husnga qo'shilsa) "Lola" likka arziydigan hech gap yo'q edi.***

Yaqindag‘i bir boladan suv olg‘uvchining kim ekanini so‘rag‘an edim:

–Lola opam, – dedi.

Bolaning talaffuzi menga “Mola opam” bo‘lib eshitildi. *Bir necha kunlar bu qizning otini “Lola” deb qo‘yg‘anlari uchun achchig‘lanib yurdim.*

Ammo Ra‘noning ismi – jismiga yoxud husniga juda muvofiq tushgan edi. Men rassom emasman. Agar menda shu san‘at bo‘lg‘anda edi, so‘z bilan biljirab o‘lturmas, shu o‘rinda sizga Ra‘noning rasmini tortib ko‘rsatar, qo‘yar, faqat menga Ra‘no gulining suvi ko‘proq kerak bo‘lar edi.

*Solih maxdum xasis, ta‘magir, har holda sajiyasi e‘tibori bilan uni yaxshilar qatorig‘a qo‘yib bo‘lmaydir. Va lekin tabiat xasis emas, **tikandan gul aridan bol** yarata beradir. Shunga o‘xshash tikanlik yog‘ochdan xush **islik**, latif ko‘rinishlik Ra‘no yaratilg‘an edi (A.Qodiriy, “Mehrobdan chayon”).*

(I did not have the opportunity to ask for an explanation regarding Lola's "beauty," which was more important than her tailoring. But I saw an angel under Lola's name: "She has beauty similar to Lola's name," I thought. From that day on, I longed to see Lola.

Ten years ago it was even more difficult to see a grown-up girl than it is now. For a long time, "burning in the fire of separation," I waited outside and finally met Lola, who had come out to the street with a jug to fetch water. Besides the dimple on her nose (if the dimple adds to beauty), there was nothing worth being called "Lola."

Recently, I asked a boy who was the woman fetching the water:

"Sister Lola," he said.

The boy's pronunciation sounded to me like "Mola opam."

For several days, I was angry that they had named this girl "Lola."

But Ra'no's name perfectly suited her body or beauty. I am not an artist. If I had this art, he wouldn't just sit idly by with words, but would draw and show you Ra'no's picture right here, but I would need more water from Ra'no's flower.

Salih Makhdum is stingy, greedy, and in any case, due to his character, he cannot be considered among the good ones. But nature is not stingy, it creates honey from thorns and bees. Similarly, a fragrant, delicate-looking Rano was created from thorny wood.)(A. Kodiriy, "Scorpion from the Altar")

Concepts and traditions inherent in Uzbek culture, formed over the years and simple messages existing in the thinking of every Uzbek language speaker, become figurative expressions as artistic details thanks to the writer's skill. They are an artistic heritage left to the creator from the traditions of oral folk art, and the writer skillfully uses them for portrait depiction. In small episodes, it can convey implicit meaning, capable of expressing a great ideological load from small details. Details actualize the implicit content of the literary text, the reader's attention is directed to the content detailed by the author. In the expression of thoughts, harmony arises in the content of verbal and figurative expressions.

In the reader's thinking, traditional and similar associations characteristic of the content of figurative expressions, improved by the criteria of artistry, also appear. In detailed thoughts, the author's sharp gaze is skillfully hidden within the implicit content, capable of influencing the reader's mind and feelings without

participating in the content of the events depicted in the work. It enriches the content of the figurative expression it details with the content of the messages received through the organ of visual perception. As a result, through the interpretation of literary and artistic episodes in the reader's thinking, it helps to connect and associate with the content of other events of implicit content.

CONCLUSION

1. Despite the fact that literary text has been recognized as an object of linguistic research for a long time, the issue of studying texts with details and detailed components remains open. The study of texts with a detailed component has become one of the problems of text linguistics, which is one of the new directions of linguistics. Only determining the place of this problem at the level of the content of text linguistics is an urgent issue of today's linguistics.

2. In linguistics, scientific paradigms are determined in relation to the subject and object of research of the chosen directions. The transformation of scientific paradigms occurs on the basis of linguistic analysis and principles. The change in principle and analysis will depend on the focus of the research. The focus of research is determined by the scientific paradigm. The essence of the scientific paradigm is transformed in relation to the subject and object of research. Although the subject and object of any research consists of a holistic structure, it is complemented by other scientific paradigms within a single scientific paradigm.

3. Texts with detailed components or texts with detailed content are also described in the literary text through the method of verbal depiction, therefore they are analyzed based on semiological principles. Such texts have a full-fledged sign value, since they are associated through the visual and auditory senses of a person. The sign expresses messages based on the content of certain events, which are verbalized in the literary text.

4. After the views and approaches to the text as a semiotic concept, which is considered the main unit of text linguistics, the field of analysis principles began to expand. This opened the way to the definition of categorical concepts related to theories of text linguistics. Viewing the text from a semiological point of view served to correctly determine its cognitive basis. As a result, categorical paradigms related to the study of the text began to differ from each other. It was recognized that both internal and external paradigmatic-syntagmatic relations, interconnected in the formal and semantic structure of the text, form the theoretical basis of the field.

5. The picture of the world is generalized with human experience, saturated with knowledge acquired in the process of practical study and observation, on this basis it acquires the status of a special terminological apparatus of the field, which in human thinking is divided into certain groups with common features. And with their specific features, they become an element of a paradigm that differs from each other in the system belonging to the group.

6. The phenomenon of cohesion inherent in the text and the concepts it expresses are the interconnection of elements in the text. The phenomenon of cohesion, which organizes the interconnection of text components, is a unique scientific paradigm in the system of text linguistics. Therefore, cohesion can be recognized as one of the leading categorical concepts. This feature is the systematic connection between the elements of the text. Cohesion is the formation of a holistic semantic whole as a result of the interaction of elements in the text. The semantic, syntactic and pragmatic connection of the elements of the text, forming a holistic semantic structure, can be scientifically substantiated by the author's perception of reality in thinking and its linguistic realization.

7. The antithetical interconnection of words expressing two opposite concepts in language is called adhesion in literature on text linguistics. Thus, the phenomenon of adhesion is the combination of means belonging to different language systems. The phenomenon of adhesion serves to fulfill the author's artistic desire in a literary text.

8. Text is a unit with a complex and multifaceted structure, consisting of verbal, nonverbal and non-linguistics means. These means involved in expressing the content of the text are perceived in human thinking, promoting understanding the content of the text. Since the components of the text form a holistic semantic structure, each element or each form of expression that serves to express this semantic structure manifests itself in human thinking as a sign. Linguistic means are considered the main means of expressing the conceptual picture of the world formed in human thinking and they also perform the function of verbalizing other means of expression in the text. In addition to verbal means, nonverbal means also participate in the expression of the conceptual picture of the world. They also serve to express in one way or another the ideas and thoughts formed in the human mind.

9. Ideas and thoughts expressed with the help of non-linguistic means of expression are messages that the author of a literary text cannot fit into a verbal image, they are verbalized to express the author's communicative intention in the text, they serve to form the plot of the work as a semantic structure in harmony with the thoughts expressed through linguistic means. Such means include details that express the ideas and information intended by the author. It takes on the task of expressing content related to minor details.

10. The details used in a literary text also serve to express the author's communicative purpose. Artistic detail is also one of the main components of a literary text, revealing the author's communicative intention and purpose. Each detail used by the author to express a certain purpose in a literary text is considered an important part of the content structure. The author of a work of art encodes certain messages belonging to a hidden content structure through details. As a result, the content of the message encoded by the image of the detail acquires the property of implicitness. The detail, like a linguistic means, takes on the burden of informativeness as soon as it becomes a sign. Therefore, the detail that serves to express information belongs to a special type of coding system.

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ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

КОМИЛОВА ДИЛНОЗАХОН МУХАММАД КИЗИ

**ИССЛЕДОВАНИЕ ВЫРАЖЕНИЙ АКТУАЛИЗИРУЮЩИХ
ИМПЛИЦИТНОЕ СОДЕРЖАНИЕ ХУДОЖЕСТВЕННОГО ТЕКСТА
(на примере текстов с детальными компонентами)**

10.00.01 – Узбекский язык

**АВТОРЕФЕРАТ
диссертации доктора ФИЛОСОФИИ (PhD) по филологическим наукам**

Фергана – 2025

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в раскрытии когнитивно-прагматических и ассоциативных особенностей текстов с детальными компонентами, актуализирующими имплицитное содержание художественного произведения.

Объектом исследования являются тексты с детальными компонентами.

Предметом исследования является вербализация и имплицитные особенности детализированных форм выражения, используемых в художественном тексте.

Научная новизна исследования:

установлена научная сущность феноменов когезии и адгезии, рассматриваемых в качестве логики имплицитного содержательного уровня через обобщение работы о категориальных свойствах художественного текста;

семиологически-ассоциативные свойства деталей, актуализирующихся на содержательном уровне художественного текста, и их словесное изображение доказываются анализом лингвистических данных;

определяя когнитивно-прагматические свойства текстов с художественными компонентами детали, выделяются типы речевых типов, связанных с языковой системой языка, такие как пейзаж, действие-состояние, вещь-объект, речь героя, и определяется их место на содержательном уровне текста;

доказано, что языковые и неязыковые выражения становятся образами только в контексте, обладающем эстетической ценностью, и что содержательная структура, состоящая из образного выражения действительности и насыщенная критериями художественности, становится словесным образом, основанным на принципах логической трансформации.

Внедрение результатов исследования. На основе научных результатов, полученных в ходе исследования выражений, актуализирующих имплицитное содержание в художественном тексте:

результаты и выводы по выявлению научных основ явлений когезии и адгезии, рассматриваемых в качестве логики имплицитного уровня содержания путем обобщения работы по категориальным характеристикам художественного текста, были использованы при выполнении практического проекта по теме «Проектирование национального корпуса узбекского языка и разработка программного комплекса», выполненного в 2021-2023 учебном году (справка № 363/01-01 Самаркандского филиала Ташкентского университета информационных технологий имени Мухаммада ал-Хоразмий от 20 июня 2025 года). В результате проектные данные были усовершенствованы на основе научно-теоретических представлений о том, что уровень совершенства критериев художественности, присущих творческой мысли в художественном тексте, определяется не только выражением, основанным на общем фонде языковых знаний, но и такими формами выражения, как художественный вкус и эстетическое мышление;

результаты и выводы о семиологически-ассоциативных свойствах деталей, актуализирующихся на содержательном уровне художественного текста, и их вербальном отображении, подтвержденные анализом лингвистических данных, были использованы при реализации фундаментального проекта № ФЗ-2019081663 по теме «Создание коллекции веб-сайтов и мультимедийных продуктов (электронных словарей), посвященных популяризации узбекского национального танцевального искусства» на 2020-2021 годы, в частности, при создании «Краткого узбекско-русско-англо-французского толкового словаря терминов узбекского народного искусства» (справка № 1/04-255 Министерства культуры Республики Узбекистан, Узбекской государственной академии хореографии от 12 июня 2025 года). В результате различные средства выражения простого сообщения способствовали совершенствованию лексики, созданной в рамках проекта по выполнению лингвоэстетической функции в художественном тексте;

научные результаты и выводы о преобразовании языковых и неязыковых выражений в образы только в контексте, имеющем эстетическую ценность, о преобразовании содержательной структуры, состоящей из образного выражения действительности и насыщенной критериями художественности, в словесный образ на основе принципов логического преобразования были использованы при написании сценариев передач телерадиоканала Национальной телерадиокомпании Узбекистана «Узбекистан» «Бодрствование», «Радость творчества», «Образование и развитие», «Нация и духовность» (справка № 26-36-1003 телерадиоканала Национальной телерадиокомпании Узбекистана «Узбекистан» от 12 июня 2025 года). В результате усовершенствовано содержание радиопередач, подготовленных на основе научных и практических взглядов по вопросам детальной компонентности текстов.

Структура и объем диссертации. Диссертация состоит из введения, 3 основных глав, заключения и списка использованной литературы. Общий объем работы составляет 125 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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