

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

FARG‘ONA DAVLAT UNIVERSITETI

SHARIPOVA MAXLIYOXON G‘AYRATOVNA

RUHIY HOLAT IFODALOVCHI VERBAL VA NOVERBAL
VOSITALAR TADQIQI
(“Ikki eshik orasi” romani misolida)

10.00.01 – O‘zbek tili

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

Farg‘ona – 2025

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**Contents of dissertation abstract of Doctor of Philosophy (PhD) on
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**Оглавление автореферата диссертации доктора философии (PhD) по
филологическим наукам**

Sharipova Maxliyoхon G‘ayratovna

Ruhiy holat ifodalovchi verbal va noverbal vositalar tadqiqi (“Ikki eshik orasi” romani misolida).....3

Sharipova Maxliyoхon Gayratovna

Investigation of verbal and non-verbal means of expressing mental state (based on the novel “Between Two Doors”.....27

Шарипова Махлиёхон Гайратовна

Исследование вербальных и невербальных средств выражения психического состояния (на примере романа “Между двух дверей”).....51

E‘lon qilingan ishlar ro‘yxati

List of published works

Список опубликованных работ56

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida global miqyosda sodir bo'layotgan integratsiyalashuv natijasida turli soha fanlarining jadallik bilan rivojlanishi, yangi kashfiyotlar natijasida ilm-fan yo'nalishlarining yanada chuqurlashib, kengayib borishi kuzatilmoqda. Ilm-fan taraqqiyotida yangicha qarashlar, yangicha yondashuvlar talab qilinmoqda. Buning natijasida o'tgan asrning oxirida tilni shaxs omili bilan bog'liq holda o'rganish metodologiyasiga asoslangan antropotsentrik tilshunoslikning turli yo'nalishlari shakllandi. Xususan, pragmalingvistika, psixolingvistika, sotsiolingvistika, lingvokulturologiya, kognitiv tilshunoslik, ontolingvistika kabilar o'z tadqiq obyekti, predmeti, maqsadi, vazifalari, tahlil usullariga ega bo'lib, tilning inson nutqiy faoliyati jarayonida kuzatiluvchi funksional imkoniyatlarini bugungi kun nuqtayi nazaridan o'rganish soha taraqqiyotini ta'minlaydigan muhim omillardan hisoblanadi. XXI asr tilshunosligi inson ichki kechinmalari, his-tuyg'ularining tilda aks etish masalasini ham o'rganish zarurligini kun tartibiga qo'yimoqda.

Dunyo tilshunosligida inson ruhiy holatini ifodalovchi turli verbal va noverbal birliklar tadqiqi doimo markaziy o'rinda turgan. Nutqni tinglovchiga to'laqonli va jonli yetkazish uchun tilda mavjud bo'lgan his-hayajon ifodalovchi so'zlardan foydalaniladi, natijada, voqea-hodisalarni tinglovchi ongiga yanada aniq va tushunarli tarzda yetkazib berishga erishiladi. Keyingi yillarda emotsional-ekspressiv leksika, his-hayajon ifodalovchi lisoniy birliklar, so'zning konnotativ ma'nosi kabi masalalarni lingvistik nuqtayi nazardan tadqiq qilish bo'yicha qator ilmiy izlanishlar olib borilmoqda. Zotan, muloqotning jonli, ta'sirli va jozibador bo'lishida o'ziga xos o'ringa ega bo'lgan ruhiy holat ifodalovchi turli verbal va noverbal birliklar va ularning uslubiy, psixolingvistik hamda gender xususiyatlarini tilshunoslikning zamonaviy aspektlarida tadqiq etish zaruriy vazifalardan biriga aylandi.

Mamlakatimizda so'nggi yillarda taraqqiyotning asosi sifatida ilm-fan va ta'lim sohalarini yangi bosqichga olib chiqishga alohida e'tibor qaratilmoqda. Darhaqiqat, "ta'lim va tarbiyani rivojlantirish, sog'lom turmush tarzini qaror toptirish, ilm-fan va innovatsiyalarni taraqqiy ettirish milliy g'oyamizning asosiy ustunlari bo'lib xizmat qilishi lozim"¹. Shunday ekan, bugungi kunda har qaysi jabhada mavjud dolzarb muammolarni ilm-fan yutuqlari asosida hal etish katta ahamiyatga ega. Ayniqsa, o'zbek tilida ruhiy holat ifodalovchi lingvistik hamda ekstralingvistik vositalarning uslubiy, psixolingvistik va gender xususiyatlari ma'lum bir asarlar misolida yetarlicha tadqiq etilmaganligi mazkur masalani monografik tarzda o'rganish zaruratini yuzaga keltiradi.

O'zbekiston Respublikasi Prezidentining 2019-yil 21-oktabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida", 2020-yil 20-oktabrdagi PF-6084-son "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida", 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi farmonlari; 2019-yil 4-oktabrdagi PQ-4479-son "O'zbekiston Respublikasining "Davlat tili haqida"gi

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy majlisga Murojaatnomasi. <https://uzlidep.uz/uz/news-of-uzbekistan/7998> – 7.04.2022-y. (murojaat sanasi: 10.01.2024).

Qonuni qabul qilinganligining o'ttiz yilligini keng nishonlash to'g'risida'gi qarorlari va mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsion ish muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Mazkur tadqiqot 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 ruhiy holatlarning nutq ekspressivligi, konnotatsiya bilan bog'liq xususiyatlari jahon tilshunosligida keng tadqiq qilingan bo'lib, Y.Galkina-Fedoruk, V.Vinogradov, V.Edmonson, P.Ekman, S.Ionova, Y.Volf, Y.Arnold, V.Teliya, V.Shaxovskiy, A.Verzbika, A.Bell, R.Solomon, L.Stoun kabi tilshunoslar ushbu masalalar yuzasidan tadqiqotlar olib borganlar².

O'zbek tilshunosligida ham bu borada salmoqli ishlar amalga oshirilgan bo'lib, M.Mirzayev, S.Usmonov, I.Rasulov, Sh.Shoabdurahmonov, M.Asqarova, X.Doniyorov, A.Hojiyev, U.Tursunov, J.Muxtorov, Sh.Rahmatullayev, Sh.Iskandarova, S.Mo'minov, G.Kabuljonova, H.Jamolxonov, G'.Qambarov, M.Mirtojiyev³ kabi olimlar o'z ilmiy tadqiqotlarida mazkur masalaga ma'lum darajada e'tibor qaratgan bo'lsalar, I.Qo'chqortoyev so'zlarning bog'lanishi asosida emotsional-ekspressivlik hosil bo'lishi⁴, A.Abdullayev emotsional-ekspressivlik ifodalanish usullari⁵, R.Qo'ng'urov, R.Hadyatullayev, Sh.G'oziyeva, G'.Qambarov⁶ subyektiv baho masalasi, M.Mirtojiyev⁷ fonetik vositalar

²Галкина-Федорук Е.М. Об экспрессивности и эмоциональности в языке // Сб. статей по языкознанию. – М., 1958; Виноградов В.В. О языке художественной литературы. – М., 1959; Edmondson W. Spoken Discourse: a Model for Analysis. London. – К.у., 1981; Ekman P. Emotion in the human face. Second edition. – Cambridge University Press, 1982; Ионова С. Эмотивный компонент значения и методы его описания. – Волгоград: Волгоград. гос. пед. институт, 1983; Вольф Е.М. Функциональная семантика оценки. – М.: Наука, 1985; Арнольд В.И. Лексикология современного английского языка. – М.: Высшая школа, 1986; Телия В.Н. Коннотативный аспект семантики номинативных единиц. – М.: Наука, 1986; Шаховский В.И. Категоризация эмоций в лексико-семантической системе языка. – Воронеж: Воронежского университета, 1987; Телия В.Н. Механизмы экспрессивной окраски // Человеческий фактор в языке: Языковые механизмы экспрессивности. – М.: Наука, 1991; Wierthbicka A. Defining emotion concepts. Article in Cognitive science. A multidisciplinary journal, 1992; Beall A. Gender and the Perception and expression of emotion: PhD thesis. – Yale University, 1994; Solomon R., Stone L. On Positive and Negative Emotions: Journal for the Theory of Social Behaviour, 2002.

³Мирзаев М., Усмонов С., Расулов И. Ўзбек тили. – Тошкент: Ўқитувчи, 1978; Шоабдурахмонов Ш., Асқарова М., Ҳожиев А., Расулов И., Дониёров Ҳ. Ҳозирги ўзбек адабий тили. 1 қисм. – Тошкент: Ўқитувчи, 1980; Ҳожиев А. Лингвистик терминларнинг изоҳли луғати. – Тошкент: Ўқитувчи, 1985; Турсунов У., Мухторов Ж., Раҳматуллаев Ш. Ҳозирги ўзбек адабий тили. – Тошкент: Ўзбекистон, 1992; Искандарова Ш. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз. ... дисс. автореф. – Самарқанд, 1993; Мўминов С.М. Ўзбек мулоқот хулқининг ижтимоий-лисоний хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2000; Кабулжонова Г. Метафоранинг системавий лингвистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Jamolxonov H. Hozirgi o'zbek adabiy tili. – Toshkent: Talqin, 2005; Қамбаров Ф. Баҳо муносабати ва унинг ўзбек тилида ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008; Миртожиев М. Ўзбек тили семасиологияси. – Тошкент: Mumtoz so'z, 2010.

⁴Кўчқортоев И. Сўз маъноси ва унинг валентлиги. – Тошкент: Фан, 1977.

⁵ Абдуллаев А. Ўзбек тилида экспрессивлиқнинг ифодаланиши. – Тошкент: Фан, 1983; Абдуллаев А. Ўзбек тилида экспрессивлик ифодаланишининг синтактик усули. – Тошкент: Фан, 1987.

⁶ Қўнғуров Р. Субъектив баҳо формаларининг семантик ва стилистик хусусиятлари. – Тошкент, 1980; Ҳадятуллаев Р. Ўзбек тилида баҳо семаларининг маънолари ҳақида // Ўзбек тили ва адабиёти. – Тошкент, 1969. – № 2. – Б.60-65; Ҳозиева Ш. Ўзбек тилида субъектив баҳо ифодаловчи форма ясовчи аффиксларнинг баъзи семантик хусусиятлари ҳақида // Илмий ишлар тўплами. – Тошкент, 1975. – №475. – Б.96-100; Қамбаров Ф. Баҳо муносабати ва унинг ўзбек тилида ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008.

yordamida ekspressivlik ifodalanishi, S.G‘oyibov, Y.Isaqova ⁸ ekspressivlik ifodalovchi leksik birliklarga oid tadqiqotlar olib borganlar. Bu borada M.Mamadaliyeva, Z.Mamarajabova, N.Ahmedova, A.Haydarov, S.Maqsudova, Y.Isaqovalarning tadqiqotlari⁹ ham diqqatga sazovor. Lekin shu kunga qadar ruhiy holat ifodalovchi verbal va noverbal vositalar ma‘lum muallif asari asosida tadqiq qilinmagan. Bu esa ushbu mavzuni monografik planda o‘rganishni taqozo etadi.

Tadqiqotning dissertatsiya bajarilayotgan ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Farg‘ona davlat universiteti ilmiy-tadqiqot ishlari rejasining “Antropotsentrik tilshunoslikning dolzarb muammolari” yo‘nalishi doirasida bajarilgan.

Tadqiqotning maqsadi O‘tkir Hoshimovning “Ikki eshik orasi” romanida qo‘llangan ruhiy holat ifodalovchi verbal va noverbal birliklarni tadqiq etishdan iborat.

Tadqiqotning vazifalari:

jahon tilshunosligida psixolingvistika, emotsional-ekspressiv qatlam va ruhiy holat ifodalovchi verbal va noverbal vositalar yuzasidan olib borilgan tadqiqotlarni tahlil qilish;

ruhiy holat ifodalovchi fonetik, leksik, frazeologik va sintaktik lisoniy birliklarni aniqlash hamda ularning uslubiy xususiyatlarini yoritish;

shaxs ruhiy holatini lisoniy vositalar yordamida ifoda etishda ayollar va erkaklar nutqiga xos lingvogenderologik farqlarni aniqlash;

ruhiy holatni ifoda qilishda assotsiativ birliklarning o‘rni va ahamiyatini yoritish;

ruhiy holatni ifoda qiluvchi prosodik va kinetik vositalarni misollar yordamida dalillash.

Tadqiqotning obyekti sifatida O‘tkir Hoshimovning “Ikki eshik orasi” romanida qo‘llangan ruhiy holat ifodalovchi verbal va noverbal birliklar tanlangan.

Tadqiqotning predmetini “Ikki eshik orasi” romanidagi ruhiy holat ifodalovchi verbal va noverbal birliklarning uslubiy, psixolingvistik va gender xususiyatlari tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tasniflash, tavsiflash, statistik, kontekstual tahlil usullaridan foydalanilgan.

Tadqiqotning yangiligi quyidagilardan iborat:

tilning ekspressiv (emotiv, emotsional yoki affektiv) funksiyasi muloqotda alohida ahamiyat kasb etishi, ekspressivlik yordamida kommunikatsiyaning jonli, qiziqarli va ishonarli chiqishi hamda tinglovchiga psixologik ta’sir ko‘rsatilishi, “Ikki eshik orasi” romanida asar personajlarining ruhiy holati, asosan, ularning

⁷ Миртожиев М. Товушлардаги маънолар. – Тошкент, 1982.

⁸ Гойибов С. Эмоционал-эксpressив лексик қатлам ҳақида // Ўзбек тили ва адабиёти. – Тошкент, 1976. – №5. – 198-207; Исақова Ю. Ўзбек тилининг эмоционал сўзлари ва унинг бадиий эстетик функциялари: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2021.

⁹ Мамадалиева М. Ўзбек тилида номинатив birlikларнинг коннотатив аспекти: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1997; Мамаражабова З. Ўзбек тилида сифатларнинг коннотатив маънолари: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2004; Аҳмедова Н. Ўзбек тилида мурожаат birlikларининг семантик-коннотатив тадқиқи: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2008; Ҳайдаров А. Коннотатив маънонинг фонетик воситаларда ифодаланиши: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2009; Мақсудова С. Эркин Воҳидов асарларида коннотативликнинг ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012; Исақова Ю. Ўзбек тилининг эмоционал сўзлари ва унинг бадиий-эстетик функциялари: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2021.

nutqidan anglashilishi, ichki kechinmaga parallel berilgan peyzaj tasviri personajning ruhiy holatiga ishora qilishi aniqlangan;

badiiy matnda *jirkanish*, *g'azab*, *qo'rquv*, *xursandchilik*, *qayg'u* va *hayrat* kabi hissiyotlarning fonetik, leksik, morfologik va sintaktik uslubiy vositalar orqali ifodalanishi; ruhiy holatni ifoda qilishda lingvogenderologik farqlar ham kuzatilishi, xususan erkaklarning o'z hissiyotini qisqa, lo'nda, aniq, neytral lisoniy vositalar orqali ifodalashi, g'azab, jahl holatlarida vulgar so'zlarni qo'llashlari; ayollarning ijobiy va salbiy ruhiy holatlarni tovushlarni cho'zib talaffuz qilish, undov so'zlar, bo'yoqdor leksik birliklardan foydalangan holda aks ettirishi asoslangan;

badiiy matnda assotsiativ birliklar psixologik jihatdan o'zaro bir-biriga bog'langan holda asar qahramonlarining ruhiy holatini o'quvchiga yaqqolroq namoyon qilish vazifasini bajarishi, o'quvchi ongida vujudga kelgan assotsiativ obraz qahramonning ma'lum vaziyatda o'zini qanday tutgani, o'z ruhiy holatini verbal va noverbal vositalar orqali qanday ifoda qilgani haqida tasavvur paydo qilishi, bu orqali kitobxonga ruhiy ta'sir o'tkazilishi dalillangan;

ruhiy holatni ifoda qiluvchi noverbal vositalar beixtiyor yuzaga chiqadigan va ixtiyoriy amalga oshiriladigan fiziologik holatlar guruhlariga bo'linib, badiiy matnda qahramonning ruhiy holatiga mos intonatsiya *shivirlamoq*, *baqirmoq*, *qichqirmoq*, *chinqirmoq*, *shang'illamoq* *vishillamoq*, *to'ng'illamoq*, *yalinmoq*, *jerkmok*, *xo'rsinmoq*, *uf tortmoq* kabi lisoniy vositalar hamda temp va pauza yordamida aks ettirilishi; tana, qo'l, bosh, ko'z harakatlari yordamida qahramonning ruhiy holati hamda tinglovchiga ijobiy va salbiy munosabati ifodalanishi, badiiy asarda kinetik vositalar o'quvchi tasavvurida vaziyatni yanada aniqroq namoyon qilish uchun qo'llanilishi, ayrim hollarda ma'lum personajlarga xosligi bilan farqlanishi asoslangan.

Tadqiqotning amaliy natijalari:

ruhiy holatlarni ifoda qiluvchi verbal va noverbal vositalarning uslubiy, psixolingvistik va lingvogenderologik xususiyatlarini o'rganish natijasida olingan xulosalar o'zbek tiliga xos badiiy matnlar imkoniyatini yanada chuqurroq o'rganishga yordam berishi ilmiy-nazariy jihatdan asoslangan;

tadqiqot natijalari psixolingvistika, badiiy matn tadqiqi va lingvogenderologiya ta'limida o'quvchilarning bilimlarini, shuningdek, ruhiy holat ifodalovchi verbal va noverbal vositalarning uslubiy xususiyatlarini o'rganishga xizmat qilishi ko'rsatilgan;

tadqiqotda keltirilgan badiiy matnda ruhiy holatlarni ifodalovchi verbal va noverbal vositalar haqidagi ilmiy-nazariy xulosalar boshqa matn turlariga xos ekspressiv vositalarning o'rganilishida manba bo'lishi asoslangan;

tadqiqot natijalari asosida olingan natija va xulosalardan psixolingvistika, badiiy matnning lingvopoetik tahlili, uslubiyat, matn tilshunosligi, lingvogenderologiya fanlari bo'yicha darslik va o'quv qo'llanmalarining yangi avlodini yaratish, tashkil etiladigan ilmiy ma'ruzalar, maxsus kurs va seminarlarda foydalanish mumkinligi dalillangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi, qo'llanilgan yondashuv, usullar va ma'lumotlarning ilmiy va badiiy manbalardan olinganligi, chiqarilgan xulosalarning tasniflash, tavsiflash, statistik, kontekstual kabi usullar bilan asoslanganligi, xulosa, tavsiyalarning amaliyotda joriy

etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, chiqarilgan nazariy xulosalar psixolingvistika, matn tilshunosligi, badiiy matn lingvopoetikasi hamda verbal va noverbal birliklarning badiiy matnda qo‘llanishi masalalari yuzasidan mavjud ma’lumotlarni kengaytiradi va to‘ldiradi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, olingan xulosalar o‘zbek tilining badiiy imkoniyatlarini yanada chuqurroq o‘rganish uchun muhim nazariy ma’lumotlar beradi, shuningdek, tadqiqot badiiy matnning lingvopoetik tahlili, uslubiyat, matn tilshunosligi, psixolingvistika, lingvogenderologiya kabi fanlardan yaratiladigan darslik va qo‘llanmalarining mukammallashuviga xizmat qiladi.

Tadqiqot natijalarining joriy qilinishi. O‘tkir Hoshimovning “Ikki eshik orasi” romanida qo‘llangan ruhiy holat ifodalovchi verbal va noverbal birliklarni tadqiq etish natijasida olingan xulosalardan:

tilning ekspressiv (emotiv, emotsional yoki affektiv) funksiyasi muloqotda alohida ahamiyat kasb etishi, ekspressivlik yordamida kommunikatsiyaning jonli, qiziqarli va ishonarli chiqishi hamda tinglovchiga psixologik ta’sir ko‘rsatilishi, “Ikki eshik orasi” romanida asar personajlarining ruhiy holati, asosan, ularning nutqidan anglashilishi, ichki kechinmaga parallel berilgan peyzaj tasviri personajning ruhiy holatiga ishora qilishi aniqlanganligiga doir xulosalardan Muhammad al-Xorazmiy nomidagi Toshkent axborot texnologiyalari universiteti Samarqand filialida bajarilgan “O‘zbek tilining milliy korpusini loyihalash va dasturiy majmua ishlab chiqish” mavzusidagi amaliy loyihani amalga oshirishda foydalanilgan (Muhammad al-Xorazmiy nomidagi Toshkent axborot texnologiyalari universiteti Samarqand filialining 2025-yil 6-maydagi 256/01-01-son ma’lumotnomasi). Natijada dissertatsiya materiallari amaliy loyiha doirasida tayyorlangan ilmiy maqolalar va to‘plamlar hamda til korpusi haqida olib borilgan tadqiqotlar uchun ilmiy-amaliy manba sifatida xizmat qilgan;

badiiy matnda assotsiativ birliklar psixologik jihatdan o‘zaro bir-biriga bog‘langan holda asar qahramonlarining ruhiy holatini o‘quvchiga yaqqolroq namoyon qilish vazifasini bajarishi, o‘quvchi ongida vujudga kelgan assotsiativ obraz qahramonning ma’lum vaziyatda o‘zini qanday tutgani, o‘z ruhiy holatini verbal va noverbal vositalar orqali qanday ifoda qilgani haqida tasavvur paydo qilishi, bu orqali kitobxonga ruhiy ta’sir o‘tkazilishi dalillanganligiga doir xulosalardan Davlat ilmiy-texnik dasturi doirasida amalga oshirilgan ПФ-201912258-raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025 - yil 12-maydagi 01/4-1894-son ma’lumotnomasi). Natijada tadqiqot materiallari loyiha doirasida yaratilgan ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformaning mukammallashuviga xizmat qilgan;

ruhiy holatni ifoda qiluvchi noverbal vositalar beixtiyor yuzaga chiqadigan va ixtiyoriy amalga oshiriladigan fiziologik holatlar guruhlariga bo‘linib, badiiy matnda qahramonning ruhiy holatiga mos intonatsiya *shivirlamoq, baqirmoq, qichqirmoq, chinqirmoq, shang‘illamoq vishillamoq, to‘ng‘illamoq, yalinmoq,*

jerkmog, xo'rsinmog, uf tortmog kabi lisoniy vositalar hamda temp va pauza yordamida aks ettirilishi; tana, qo'l, bosh, ko'z harakatlari yordamida qahramonning ruhiy holati hamda tinglovchiga ijobiy va salbiy munosabati ifodalanishi, badiiy asarda kinetik vositalar o'quvchi tasavvurida vaziyatni yanada aniqroq namoyon qilish uchun qo'llanilishi, ayrim hollarda ma'lum personajlarga xosligi bilan farqlanishi asoslanganligiga oid xulosa va tavsiyalardan 2023-2024-yillarda O'zbekiston Respublikasi Milliy teleradiokompaniyasi Farg'ona viloyat teleradiokanalining "Xayrli kun", "O'zbekim", "Durдона" ko'rsatuvlari ssenariylarini yozishda foydalanilgan (O'zbekiston respublikasi milliy teleradiokompaniyasi "Farg'ona viloyati teleradiokanali" davlat muassasasining 2025-yil 1-maydagi 01-12/88-son ma'lumotnomasi). Dasturlarda berilgan mazkur ilmiy natijalar ruhiy holat ifodalovchi vositalar haqida tushunchaga ega bo'lish, muloqotning psixolingvistik xususiyatlari hamda nutqiy faoliyatning inson omili, uning ruhiy va psixik holati bilan bog'liq tomonlarini yoritish imkonini berishi bilan alohida ahamiyat kasb etgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 3 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 11 ta ilmiy ish, jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, jumladan, 4 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan tashkil topgan bo'lib, umumiy hajmi 147 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi, mavzuning o'rganilganlik darajasi yoritilgan, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, ilmiy yangiligi, amaliy natijasi va ularning ishonchliligi, natijalarning ilmiy va amaliy ahamiyati va ularning joriy qilinishi, aprobatsiyasi, natijalarning e'lon qilinishi hamda dissertatsiyaning tuzilishi haqida ma'lumot berilgan.

Ishning birinchi bobi "**Ruhiy holat ifodalovchi birliklarga oid nazariy qarashlar**" deb nomlangan bo'lib, uning dastlabki fasli "*Antropotsentrik tilshunoslik paradigmasida psixolingvistik tadqiqotlarning o'rni*" deb nomlangan.

Til insonga xos muloqotning asosi bo'lib, fikrlar, g'oyalar va his-tuyg'ularni ifodalash uchun muhim vosita bo'lib xizmat qiladi. Til belgilar va qoidalarning murakkab tizimi bo'lib, insonlarga muloqot qilish va o'zaro ijtimoiy aloqaga kirishish imkonini beradi. XX asrning birinchi choragi oxiri va uning keyingi choraklarida tilshunoslik jahon miqyosida mustaqil fan sifatida rivojlandi... Endilikda, ayni mana shu zamonda tilshunoslik fani "ichdan bolaladi". Uning ko'z ko'rib, quloq eshitmagan yangidan-yangi tarmoqlari ("go'daklari") paydo bo'la boshladi. Tilshunoslik ixtiyorida intralingvistika, psixolingvistika, mentalingvistika, etnolingvistika, paralingvistika, energolingvistika, lingvosinergetika va yana boshqa-boshqa nomlar bilan ataluvchi o'zicha mustaqil

oraliq tarmoqlar paydo bo‘ldi¹⁰. Tilni tadqiq qilishga pragmatik va kognitiv jihatdan yondashish, tilni foydalanuvchi subyekt bilan birgalikda o‘rganish ehtiyoji asnosida vujudga kelgan yangi yo‘nalish va tarmoqlar antropotsentrik paradigmani vujudga keltirdi.

F.Usmanov zamonaviy tilshunoslikka xos xususiyatlar antropotsentriklik va poliparadigmallik ekanini ta’kidlaydi va bunda lisoniy shaxs xususiyatlariga tayanilishini qayd etadi¹¹. Antropotsentrik paradigma bu tadqiqotchilar qiziqishlarining obyektidan subyektga o‘zgarishi, yo‘naltirilishi, ya’ni insonning tilda, tilning esa insonda tahlil qilinishidir. Antropotsentrik tilshunoslik tilni tadqiq etishda markazga insonni qo‘yishi uning asosiy g‘oyasi bo‘lib, bunda inson – til egasi yoki lisoniy shaxsdir. Til egasi – undan foydalanuvchi, uni amalda qo‘llovchi shaxsdir. U yaratgan nutqida o‘zining jismoniy, ijtimoiy, intellektual, hissiy va individual jihatlarini namoyon etadi, aynan shu jihatlar antropotsentrik tadqiqotlar uchun material bo‘lib xizmat qiladi. Antropotsentrik paradigmaning shakllanishi bilan lingvistik tahlilning diqqat markazi inson va uning madaniyatdagi mavjudligi, ya’ni barcha xilma-xilligi bilan til shaxsiga qaratiladi: men – jismoniy, men – ijtimoiy, men – intellektual, men – hissiy, men – nutq yaratuvchi. Matn inson faoliyatining mahsuli sifatida inson tafakkuri dinamikasining natijasi bo‘lib, til resurslaridan foydalangan holda turli usullarda uning ichki dunyosini ifodalaydi¹². “Lisoniy shaxs” o‘zida nutqiy, kommunikativ, madaniy xususiyatlarni jamlaydi. Shaxs, avvalo, jismoniy nutqiy qobiliyatlarga ega, biror tildan ona tili sifatida foydalanuvchi til tashuvchisidir. Insonlar nutqiy qobiliyatga ega bo‘lsalargina tildan foydalana oladilar, bu insonning jismoniy imkoniyatlari – eshita olish, gapira olish, nutq apparati organlarining to‘liq va sog‘lom shakllanganligi kabi omillar bilan belgilanadi. Ayni paytda, ijtimoiy jihatdan har qanday nutq egasi biror tildan ona tili sifatida foydalanadi, uning kelgusi avlodlarga yetkazilishini ta’minlaydi. Bu orqali lisoniy shaxs til tashuvchisi vazifasini bajaradi. Bu xususiyatlarning barchasi, S.Vorkachyov ta’biricha, “nutqiy shaxs”¹³ni anglatadi. “Nutqiy shaxs” esa “lisoniy shaxs”ning birinchi jihatidir, ya’ni lisoniy shaxs jismoniy va ijtimoiy nutqiy qobiliyatlarga ega bo‘lishi zarur. Ikkinchidan, insonlar muloqotsiz mavjud bo‘lolmaydi, o‘zaro muloqot insoniy mavjudlikning belgisidir. Muloqotda esa inson tildan foydalanadi va bu orqali unda “kommunikativ shaxs” belgilari namoyon bo‘ladi. Tilning asosiy vazifasi muloqotni ta’minlash ekanini inobatga olsak, tildan o‘z o‘rnida – muloqotda foydalana olgan “kommunikativ shaxs” – “lisoniy shaxs”ning bir bo‘lagidir. Uchinchidan, har qanday so‘zlovchi o‘z nutqida milliy-madaniy xususiyatlarni aks ettiradi, chunki inson o‘zi mansub madaniyatdan, o‘zi mansub muhitdan ayro holda mavjud bo‘lolmaydi. Til esa inson mansub madaniyatni, shaxsga xos qadriyatlar tizimini, individual jihatlarini aks ettiradi. Bu bilan “lisoniy shaxs”ning “madaniy shaxs” bo‘lagi namoyon bo‘ladi. Lisoniy shaxs antropotsentrik

¹⁰ Бердиалиев А. Ўзбек синхрон социолингвистикаси. – Тошкент, 2019. – Б.6.

¹¹ Usmanov F. O‘zbek milliy qadriyatlarining lingvomadaniy aspekti: Filol. fan. d-ri (DSc) diss. – Andijon, 2024. – B.15.

¹² Баранникова Г. Антропоцентрическая парадигма гуманитарного знания и её лингводидактическая интерпретация // Гуманитарный вестник, 2013, вып. 2 (4). URL: <http://hmbul.bmstu.ru/catalog/lang/ling/35.html> (murojaat sanasi: 15.05.2024).

¹³ Воркачев С.Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании // Филологические науки, 2001. – №1. – С.64-72.

tadqiqotlarning asosiy subyekti uchun qo‘llaniladigan, o‘zida nutqiy, kommunikativ, madaniy xususiyatlarni jam etadigan termidir.

Psixolingvistika ma‘lum bir sharoitda ma‘lum bir axborotni nutq birliklari vositasida tinglovchiga yetkazishni, bu nutq parchasida so‘zlovchi ruhiyatidagi o‘zgarishlarning aks etishini, uning tinglovchiga ta‘siri masalalarini o‘rganadi. Nutqda axloq-odob, so‘zlashish rasm-rusumlari, nutqning muayyan ehtiyojlari, so‘zlovchi va tinglovchining yoshi, saviyasi, madaniylik darajasi kabilar o‘z aksini topadi va bularning barchasi psixolingvistikaning tadqiq manbayi hisoblanadi.

Bobning ikkinchi fasli “*Badiiy matn va tilning ekspressiv funksiyasi*” deb nomlanadi. Tilshunoslar tomonidan tilning ekspressiv funksiyasiga berilgan ta‘riflar bir-biriga juda yaqin. Rus tilshunosi O.Aleksandrovaning ta‘rificha, “tilning ekspressiv funksiyasi so‘zlovchining hissiy holatini, uning belgilangan narsa va hodisalarga subyektiv munosabatini ifodalash qobiliyatidir”¹⁴. Ekspressiv funksiya so‘zlovchining ichki holatini ifodalash vositasidir, ushbu funksiya yordamida nafaqat ba‘zi ma‘lumotlarni yetkazish, balki so‘zlovchining xabar mazmuniga, suhbatdoshga, muloqot vaziyatiga munosabat bildirish imkoniyati vujudga keladi¹⁵. Inson muloqotini hissiyotlarsiz tasavvur qilib bo‘lmaydi. Hissiyotlarsiz muloqot quruq, notabiiy muloqotga aylanadi. Ekspressiv funksiyaning birlamchi vazifasi tinglovchiga ma‘lumotni yetkazish emas, balki so‘zlovchining ichki holatini, ruhiyatini ifoda qilishdir. Psixologlarning qayd etishicha, barcha tillar uchun xos bo‘lgan olti xil hissiyot mavjud. Bular jirkanish, g‘azab, qo‘rquv, xursandchilik, qayg‘u va hayrat hislari sanaladi. Bu hissiyotlar universal bo‘lish bilan birga, bir-biridan tubdan farq qiladi, keltirilgan hissiyotlar bir-biriga yaqin emas¹⁶. Qayd etish lozimki, hissiy nutq insonlarga xos ruhiy holatning ifodasi sanaladi. Chunki inson o‘z ruhiy holatidan kelib chiqib hissiy markerlangan leksikani tanlaydi, ma‘lum ohang bilan nutq so‘zlaydi. Insonga xos hissiy nutq, jismoniy harakat va holatlar aksariyat hollarda ruhiy holat ifodasi sifatida xizmat qiladi.

Hissiyot ifodasi berilgan mikromatnlar badiiy asarlarda turli usullar vositasida yuzaga keltiriladi. D.Xudoyberganovanning fikricha, ulardan asosiylari quyidagilardan iborat: 1. Asar personajining kechinmalari uning nutqidan anglashiladi. 2. Personajning ruhiy holati asar muallifi nutqi vositasida beriladi. Bunda muallif quyidagi usullardan foydalanadi: a) personajning ruhiy holatini bevosita bayon qiladi; b) personajning jismoniy xatti-harakatlarini ifodalash orqali uning ruhiy holatiga ishora qiladi; v) tabiat tasviri orqali personajning ruhiy holatiga ishora qiladi¹⁷.

Badiiy matnda yozuvchi tabiat tasvirini shunchaki keltirmaydi, tabiat tasviri orqali sodir bo‘ladigan voqeaning yaxshi yoki yomonligi, qahramonning ruhiy holati taxmin qilinishi mumkin: *Butun vujudimda shirin bir titroq turdi. Beixtiyor oyimning qo‘lidan yulqinib chiqib berigi uyga kirdim. Derazaning bug‘lanib qolgan oynasini artib hovliga qaradim. Vaqt yarim kechadan oshgan bo‘lsa ham, tashqari yorug‘ edi. Boyagina yetimchalardek diydirab turgan gultojixo‘rozlar ham, molxonaning qor bosgan tomi ham ko‘zimga olamjahon bo‘lib ko‘rinar, qor*

¹⁴ Александрова О. Проблемы экспрессивного синтаксиса. На материале английского языка: учебное пособие. – М., 1984.

¹⁵ Черницына С. Русский язык с основами языкознания. – Курган, 2010. – С.5.

¹⁶ Ekman P. An argument for basic emotions//Cognition and Emotion, 1992, 6 (3-4). – P.169-200.

¹⁷Худойберганова Д. Матнинг антропоцентрик тадқиқи. – Тошкент, 2013. – Б.65-66.

degan narsa shunaqa pokiza bo'lishini, qish degan narsa shunaqa issiq bo'lishini birinchi marta ko'rib turganimga o'zim hayron edim. Oyog'imga suykalgan mushukning yelkasini siladim. Muncha yumshoq! Qor muncha tiniq! Ana, hammayoq yop-yorug'! Shunaqangi yorug'ki, kashta tiksa bo'ladi! (169-bet)

Keltirilgan mikromatnda qo'llangan tasvirlar barchasi uyg'unlikda oqlik, poklik, tiniqlik, yorug'likni aks ettirgan bo'lib, bu sifatlarning barchasi ijobiy his-tuyg'ularni ifoda qiladi. Matnda sifatlashlar (*shirin bir titroq, pokiza qor*), oksyumoron (*issiq qish*), *muncha, shunaqa, shunaqangi* kabi ma'no kuchaytiruvchi so'zlar (*muncha yumshoq, muncha tiniq; shunaqa pokiza, shunaqa issiq; shunaqangi yorug'ki*), shuningdek, *oppoq, yorug'* sifatlari qahramonning xursandchiligini tasvirlashga xizmat qilgan. Qish kechasini tasvirlashda *qorong'u, sovuq, zax* kabi sifatlar qo'llanilishi mumkin edi, aslida ham qish kechalari, odatda, shunday tasvirlanadi. Biroq bu sifatlar Robiyaning ijobiy hissiyotlarini aks ettirmas edi, shu sababdan ham yozuvchi qish kechasini yorug' va tiniq tasvirlash orqali tabiat tasviri va qahramon ruhiy holatini uyg'unlashtira olgan.

Xuddi shu qahramon tilidan hikoya qilingan quyidagi matn parchasida esa tevaraf-atrof xunuk, dahshatli ko'rinadi, chunki bu paytda Robiya sevimli Kimsan akasini urushga jo'nab ketayotganidan xavotirda, qayg'uda: *Tong qorong'isida yo'lga tushdik. Bobom Umar zakunchining ulov jo'natishini kutmasdan o'zining eshak aravasini taxt qildi. Aravada Kimsan akamning qopi, qopning bog'ichidan ushlab oyim o'tiribdi. Aravaning bir tomonida Oqsoqol, ikkinchi tomonida bobom tuproq kechib ketyapti. Kimsan akam ikkalamiz orqaroqda boryapmiz. Bobom xalacho'p bilan eshakning biqiniga nuqib "xix-xix"laydi. Eshak dik-dik qadam bosadi. Sahar salqinida sovugan tuproq hidi yoqadi shekilli, "xirq-xirq" qilib qo'yadi. G'ildiraklar ovozsiz shirillaydi. Chang ko'tariladi. Shom yegan oy g'arib mo'ltiraydi. Goh Kimsan akamga, goh oyimga qarayman. G'ira-shirada Kimsan akamning yuzini aniq ko'rmayman. Lekin atrofni tomosha qilib borayotganini payqayman. Nazarimda u negadir jilmayayotganga o'xshaydi. Oyim ikki bukilib olgan. Xuddi qop-qora toshdan yasalgan haykaldek... Alvasti ko'prikdan o'tayotganimizda qorong'i o'pqonda ilondek vishillayotgan suvga qarab, vahmim keldi. Nazarimda butun dunyoning falokati shu yerga to'planib "bazm" qurayotgandek, atigi bir hafta oldin o'ynab-kulib yurgan odamlar bugun ma'yus tortib qolganidan shodlanib mazax qilayotgandek bo'lib ketdi. Oqsoqolning yuragi siqildi shekilli, Alvasti ko'prik shovqinini bosib shang'illadi...* (107-bet).

Qahramonning salbiy hissiyotlarini, tushkun ruhiy holatini, qo'rquv, xavotir kabi ichki kechinmalarini ifodalashda yozuvchi *qorong'i, qop-qora, qorong'ulik* kabi birliklardan foydalangan. Salbiy bo'yoqdor so'zlar (*vishillamoq, vahm, falokat, ma'yus, mazax qilmoq, shang'illamoq*), iboralar (*yuragi siqilmoq*), o'xshatishlar, metaforalar (*xuddi qop-qora toshdan yasalgan haykaldek, qorong'i o'pqonda ilondek vishillayotgan suv, shom yegan oy g'arib mo'ltiraydi*) kabi vositalar salbiy ruhiy holatni ifodalashga xizmat qilgan. Ko'rinadiki, ijobiy ruhiy holat oqlik, yorug'lik; salbiy ruhiy holat qoralik, qorong'ulik bilan bog'liq holda tasvirlangan.

Dissertatsiyaning ikkinchi bobi "**Ruhiy holatlarning verbal vositalar orqali ifodalanishi**" deb nomlanib, bobning birinchi fasli "*Uslubiy vositalarning ruhiy holat ifodalashdagi o'rni*" deb nomlangan.

Badiiy matnda personajlarning ruhiy-hissiy holati turli uslubiy vositalar yordamida namoyon bo'ladi. O'xshatishlar, garchi muayyan shaxs yoki ijodkor tomonidan qo'llangan bo'lsa-da, vaqt o'tishi bilan til jamoasida urfga kirib, doimiy ifodalar sifatida turg'unlashgan, umumxalq tili leksikonidan joy olib ulgurgan bo'ladi. Bunday o'xshatishlar xuddi tildagi tayyor birliklar kabi nutqqa olib kiriladi¹⁸.

– *Shomurodga...*

– *Nima?! – U chayon chaqqandek sakrab o'rnidan turdi. Etagining shamoli tegib lampa o'chib qoldi (46-bet).*

Chayon chaqqan (odam)day ifodasi “O'zbek tili o'xshatishlarining izohli lug'ati”da quyidagicha izohlanadi: “Sapchimoq, sakrab ketmoq, keskin harakat qilmoq. Birdaniga, tezlik bilan biron harakat qilmoq”¹⁹.

Ironik mazmun ifodalash usuli subyektiv munosabatning bir ko'rinishi bo'lib, ko'proq suhbatdoshga nisbatan tanqidiy qarash va shu asosda yashirin salbiy munosabat bildirishdan iborat bo'ladi. Masalan: *Kechqurun ovqatdan keyin bobom Kimsan akamni so'roqqa tutib qoldi: – Uchuvchi bo'laman, deng, boyvachcha? Kimsan akam iyagidagi husnbuzarni tirnog'i bilan sitib, o'shshayib o'tiraverdi. Bu uning: “Ha, qo'lingizdan kelganini qiling”, degani edi. – Menga qarang, boyvachcha! – bobom tajanglik bilan bo'ynini cho'zdi. – Ketmoningiz yengillik qilib qolganga o'xshaydi. Molxonaga kiring, yarim pudli ketmon turibdi! Ana o'shani mining-da, dalaga chiqib ayriplon qilib uching, xo'pmi? (72-bet)*

Badiiy matnda ironiya yordamida norozilik, jahl, g'azab kabi salbiy ruhiy-hissiy holatlar ifoda qilinadi. Ayrim hollarda ilinj va aksincha, umidsizlik, ishonchsizlik ham ironiya yordamida ifodalanishi mumkin. shuningdek, badiiy uslubda ironiya qahramon shaxsiy xarakterini ham namoyon qiladi.

Fonetik vositalar. Unli va undoshlarning talaffuz jarayoni orqali turli xil fonostilistik vositalarni yuzaga chiqarish mumkin. Birgina unli tovushning cho'zib talaffuz qilinishi yoki undosh tovushning geminatsiya hodisasiga uchrashi asarlarda muallif tomonidan qahramon xarakterini to'laqonli ochib berishga xizmat qilishi mumkin. Fonetik sathdagi normadan og'ish muayyan badiiy-estetik maqsadni ko'zlagan holda so'zlardagi nutq tovushlarining odatdagidan cho'zib, orttirib yoki tushirib talaffuz etilishi, bir tovush o'rnida boshqasining talaffuz qilinishi kuzatiladi. So'zdagi tovushning cho'zib talaffuz qilinishi ma'noni kuchaytirishga, belgini orttirib ifodalash, ruhiy holat yoki muayyan munosabatni aniqroq ifodalashga xizmat qiladi²⁰. “Ikki eshik orasi” asarida fonetik stilistik vositalar, xususan, tovush cho'zilishi, asosan, ayol qahramonlar nutqida qo'llangan. Bu orqali ayollarning hissiyotlarga beriluvchanligi, ruhiy holatini tovushlar bilan ham ifoda qilishi namoyon bo'ladi:

– *Obketi-ing! – Ra'no kelinoyim yalinib iltijo qildi (152-bet).*

Bu misolda i unilisining cho'zib talaffuz qilinishi iltijo, yalinish ma'nosini kuchaytirish bilan bir qatorda Ra'noning eri urushga ketayotgan paytdagi ruhiy holatini, bezovtaligi, xavotirini ifodalashga xizmat qilgan.

¹⁸ Махмудов Н. Ўхшатишлар – образли миллий тафаккур маҳсули // Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент, 2013. – Б.6.

¹⁹ Махмудов Н. Худойбергана Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент, 2013. – Б.244.

²⁰ Dusmatov X., Mahmudova Z. Uslubshunoslik asoslari [qayta ishlangan va to'ldirilgan nashr]. – Farg'ona: Classic, 2022. – B.70.

– *Bolajon! Sho‘rginam qursin, bolajo-o-on!* (129-bet)

Robiya nutqidan keltirilgan ushbu parchada ham o‘tovushining cho‘zib talaffuz qilinishi uning urushga nisbatan nafratini, qalbidagi g‘alayonlarni, to‘fonday otilib chiqayotgan hayqiriqlarni ifoda qiladi, yig‘lab holdan toygan ayolning ruhiy holati aynan shu tovush cho‘zilishi bilan yanada yaqqolroq namoyon bo‘ladi.

Leksik vositalar. Ruhiy holat ifodalanishida duo va qarg‘ish ifodalovchi so‘zlar, vulgarizmlar, jargonlar leksik vositalar sifatida ahamiyatli sanaladi.

Duo va qarg‘ish ifodalovchi lisoniy birliklar so‘zlovchining ruhiy holatini ifoda qiladi. Duo ko‘p hollarda suhbatdoshning xursandligi, tinglovchidan mamnunligini anglatasa, qarg‘ish o‘ta yuqori darajadagi salbiy hissiy holatni ifodalaydi.

– *Kalamush! – dedim yig‘lab. – Xumda kalamush bor ekan. Mosh bilan urishtirmoqchi edim. – O‘lsin! – Ammam nafasi g‘ijillab boshidan ro‘molini yulqib oldi. Sochlari yoyilib popuk tangalari jiringlab ketdi. – Kalamush o‘la qolsin! Xumni yiqitsangu, o‘z joyiga ketardi. Otangga nima deyman? Erka bola bo‘lsang...* (30-bet)

Ushbu matn parchasidagi *O‘lsin!*, *Kalamush o‘la qolsin!* qarg‘ishi qattiq qo‘rquv, hayajon natijasida qo‘llangan.

Tilshunoslikda vulgarizmlar deb ataluvchi haqorat so‘zlarida o‘ta salbiy munosabat, kamsitish, mensimaslik, haqorat kabi bir qator ifoda semalari ochiq ko‘rinib turgan bo‘ladi. Bunday so‘zlar ko‘proq nominativ ma‘nolariga ko‘ra emas, ayni shu konnotativ ma‘nolariga ko‘ra nutqda yashaydi. Haqorat so‘zlari badiiy asarlarda, asosan, qahramonlar nutqida ishlatiladi²¹.

– *Raisman, deb ja o‘zingdan ketma! Husan Dumani endi ko‘ryapsanmi, ahmoq!* (52-bet)

Ahmoq, tentak, kallavaram kabi vulgarizmlar so‘zlovchining suhbatdoshga nisbatan salbiy munosabati – g‘azabi, jahli, noroziligini ifoda qilib keladi.

Frazeologizmlar voqea-hodisa, belgilarning inson ongiga kuchli ta‘sir qilishi, shu kuchli ta‘sir natijasini nutqda to‘laligicha ifodalash, umuman, fikrning ta‘sirchanligiga erishish maqsadi zaminida yaratilgan til hodisasidir²². Ular hayotdagi voqea-hodisalarni kuzatish, jamiyatdagi maqbul va nomaqbul harakatlarni baholash, turmush tajribalarini umumlashtirish asosida xalq chiqargan xulosalarning o‘ziga xos obrazli ifodalariidir.

Ko‘ngil leksemasi “O‘zbek tilining izohli lug‘ati”da quyidagicha ta‘riflanadi: Kishining his-tuyg‘u va kechinmalari manbayi; yurak, qalb, dil²³. So‘zning lug‘aviy ma‘nosidanoq anglash mumkinki, *ko‘ngil* aynan his-tuyg‘ular, kechinmalar manbayi sifatida so‘zlovchining ruhiy holatini namoyon qiladi. Shu sababdan ham muallif qahramonlar ruhiy-hissiy holatini tasvirlashda *ko‘ngil* leksemali iboralardan keng foydalangan. Masalan, asarda qahramonning ijobiy ruhiy holatini ifodalash uchun *ko‘ngli yorishmoq* iborasi qo‘llangan:

Oqsoqol buvaning gapi “ertaga dadangni obkeb beraman” degandek tuyulib, o‘zimning ham ko‘nglim yorishdi (63-bet).

²¹ Yo‘ldoshev M. Badiiy matnning lisoniy tahlili. – Toshkent, 2008. – B.63-64.

²² Абдуллаев А. Ўзбек тилида экспрессивлик ифодалашнинг синтактик усули. – Тошкент, 1987. – Б.4.

²³ O‘zbek tilining izohli lug‘ati. 6 jildli. II jild. – Toshkent, 2023. – B.1030.

Bu yerda *ko'ngli yorishmoq* iborasi o'rniga *xursand bo'lmoq* ifodasi qo'llanganida qahramonning ichki kechinmalari to'laligicha yoritilmay qolardi. Robiya xafa, g'am-anduhga botib o'tirganda oqsoqoldan eshitgan gapi uning "qora" ko'nglini "yoritadi". *Xursand bo'lmoq* ifodasida esa Robiyaning ko'ngli asli "qora"ligi, xafa bo'lib o'tirgani ko'rinmay qolardi. Shu sababli ham ibora qahramonning ruhiy-hissiy holatini aniq va to'laligicha namoyon qilish uchun xizmat qilgan.

Asarda *ko'ngli alg'ov-dalg'ov bo'lmoq*, *ko'ngliga g'ulg'ula tushmoq*, *ko'ngli g'ash tortmoq*, *ko'ngli xufton bo'lmoq* kabi frazeologizmlar salbiy ruhiy holatni aks ettirish uchun qo'llangan.

Asarda *yurak* leksemasi asosida shakllangan iboralar ham qo'llangan bo'lib, *yuragi qalqib ketmoq*, *yuragi uvushib ketmoq*, *yuragi ezilmoq*, *yuragi g'ash tortmoq* kabilar shular jumlasidandir:

– *Shomurod akamnikiga ketyapsizmi? – dedi salom berib. – Tezroq bora qoling. Yuragim bir qalqib tushdi. – Tinchlikmi? – Tinchlik. Xavotir olmang... – dedi-yu ketaverdi* (42-bet).

Morfologik vositalar. Qahramonlarining ruhiy-hissiy holatini yaqqol namoyon etadigan vositalardan biri undov so'zlar hisoblanadi. Undov so'zlar aslida his-hayajon, haydash, chaqirish kabi ma'nolarni ifodalovchi so'zlar bo'lib, bu lisoniy vositalarning lug'aviy ma'nosidanoq ularning his-hayajon, ruhiyat ifoda etishi anglashiladi. Undov so'zlar turlicha va ular ijobiy, salbiy hissiyotlarni, ruhiy holatni ifoda etishga yordam beradi.

Shavkat Qudratovichning rangi gezarib ketdi.

– *O'h-ho'! Ja osmondasiz-ku, yigit!.. Gap bunday: uch kunda to'rtinchi qavatni montaj qilib, tomni yopasiz* (7-bet).

O'hho' yoki *o'ho'* undov so'zi taajjub, hayrat kabi hissiy kechinmalarni ifodalaydi va ko'proq ijobiy kontekstda qo'llanadi. Lekin keltirilgan misolda *o'hho'* undov so'zi kinoya, mensimaslik, jahl va g'azabni ifodalab, so'zlovchining salbiy ruhiy holatiga ishora qiladi.

Vuy undov so'zi mubolag'ani, hayratni ifodalaydi va, asosan, ayollar nutqida qo'llanishi bilan farqlanadi: *Mo'rcha burchagidagi liqildoq kursida shamshod taroq bilan sochimni tarab o'tirsam, Zuhra kelin boshimga egildi. – Vuy, – dedi yerga tegib turgan ho'l sochimni kaftiga olib, – yarmisini bering, Robiyaxon* (84-bet).

Sintaktik vositalar. Takror – asosan, badiiy nutqqa xos sintaktik-stilistik ifoda usullaridan biri. Til yoki nutq birliklarini ataylab, aynan takrorlash orqali muallif o'z fikrining ta'sir kuchini oshirishga, his-tuyg'ularini bo'rttirib ifodalashga erishadi. Takrorning funksiyasi muallif nutqini ta'sirchan etish, fikrni aniqlashtirish va, eng muhimi, unga tinglovchi yoki o'quvchini ishontirish kabi xususiyatlarni ifodalashdan iborat²⁴. Takrordan yozuvchilar qahramonning ruhiy holatini ifodalashda vosita sifatida foydalanadilar. Quyidagi matnda *Obketing!* gapi yetti marta takrorlangan:

– *Obketing! – Ra'no kelinoyimning bo'g'zidan bo'g'iq nido otilib chiqdi. – Obketing! Askarlarning kir-chirini yuvaman. Ovqat pishiraman! Yarasini bog'layman! Obketing. Jon Shomurod aka! Obketing! – Ra'no! – Asabiylashganidan tog'amning ovozi baland, keskin chiqdi. – Qo'ysang-chi endi. – Obketi-ing! –*

²⁴ Mamajonov A., Rozikova G. Sintaktik stilistikaning nazariy masalalari. – Farg'ona, 2024. – B.22.

Ra'no kelinoyim yalinib iltijo qildi. – Ra'no, jinnimisan? Tursang-chi! Ana, hammayog'ing shallabo bo'ldi. – Bo'la qolsin! – Ra'no kelinoyimning ovozi tahdidli yangradi. – Obketing! Obketing. Yo obketasiz, yo o'ldirib ketasiz! (152-bet)

Bobning ikkinchi fasli “*So'zlovchining ruhiy-hissiy holatiga bog'liq nutqning lingvogenderologik xususiyatlari*” deb nomlanadi. So'nggi yillarda tilning inson bilan bog'liq xususiyatlari o'rganila boshlagach, erkaklar va ayollar nutqining farqli jihatlarini ham tilshunoslarning e'tiborini o'ziga jalb qila boshladi. O'zbek tilshunosligida nutqning jins jihatidan xoslanishiga oid bir qator tadqiqotlar yaratilgan²⁵.

Oyim teskari qarab, kafti bilan yuzini to'sganча hiqillab yig'lab yubordi. – Urush boshlanibdi! – dedi bobom siniq ohangda. Yurtimizga nemis bostirib kiribdi. Hiqillab yig'layotgan oyim to'satdan ovozini baralla qo'yib yubordi. – Voy sho're-em! Bu balo qayoqda turgan ekan. Sho'rginam qursin! – Sannama-ye! – bobom o'shqirib berdi. – O'chir! (100-bet)

Asardan keltirilgan parchada erkak va ayol nutqi yordamida ularning ruhiy holati yaqqol namoyon bo'ladi. Bir xil vaziyatga ikki jins vakilining ikki xil reaksiyasi lingvistik va paralingvistik vositalar yordamida ko'rsatib berilgan. Erkaklarning vaziyatga bosiqlik bilan yondashishi, aniq, lo'nda va neytral leksik birliklardan foydalanib so'zlashi *Urush boshlanibdi! – dedi bobom siniq ohangda. Yurtimizga nemis bostirib kiribdi* deb vaziyat haqida xabar berishida aks etgan bo'lsa, qisqa, lekin keskin ohang bilan gapirishi – *Sannama-ye! – bobom o'shqirib berdi. – O'chir!* gaplari orqali yuzaga chiqqan. O'shqirish ham erkaklarga xos sanaladi va erkak kishining ovozini balandlatib gapirishini bildiradi. Bunda erkak kishi tomonidan vaziyatning nazorat qilinishi, ayollarning hissiyotlarini bostirishga urinishi ham ko'zga tashlanadi.

Ayollarning his-hayajonga beriluvchanligi, tez va tas'irchan reaksiya bildirishi ham yuqoridagi misolda aks etgan: *Hiqillab yig'layotgan oyim to'satdan ovozini baralla qo'yib yubordi. – Voy sho're-em! Bu balo qayoqda turgan ekan. Sho'rginam qursin!* Sovuq xabarni eshitgach, ovozini barilla qo'yib yig'lab yuborish, undov so'zlardan (*Voy sho're-em!*) foydalanish, tovushlarni cho'zib talaffuz qilish (*sho're-em*), bo'yoqqa ega leksik birliklardan foydalanish (*Sho'rginam qursin!*) ayollarga xos nutqning emotsional jihatlarini namoyon qiladi. Shuningdek, paralingvistik vositalar (*teskari qarab, kafti bilan yuzini to'sganча hiqillab yig'lab yubordi*) ham ayollarga xos emotsional holatni aks ettiradi. Shunga ko'ra, erkaklarning qisqa, lo'nda, aniq, neytral lisoniy vositalar bilan so'zlashini, ayollarda tovushlarning cho'zib talaffuz qilinishi, undov so'zlar,

²⁵ Iskandarova Ш. Ўзбек нутк одатининг мулоқот шакллари: Филол. фан. номз. ...дисс. – Самарқанд, 1993; Мўминов С. Ўзбек мулоқот хулқининг жинс жиҳатидан хосланиши // Ўзбек тили ва адабиёти, 1999. – №5. – Б.64-66; Тўхтасинов М.И. Лингвокультурологические и гендерные особенности сложных слов в художественном тексте (на материале английского и узбекского языков): Автореф. дисс. ...канд. филол. наук. –Ташкент, 2011; Эргашева Г. Инглиз ва ўзбек тиллари фразеологизм ва паремияларида гендер аспектининг қиёсий типологик тадқиқи: Филол. фан. номз. ...дисс. – Тошкент, 2011; Насруллаева Н. Инглиз ва ўзбек тилларида оламнинг фразеологик манзарасида гендер концептларининг шаклланиши: Филол.фан. д-ри (DSc) ...дисс. автореф. – Тошкент, 2018; Мусаева Ф.Т. Ўзбек тилида жинс тушунчасининг ифодаланиши: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Тошкент, 2019; Абдевахобова М. Инглиз, италян ва ўзбек фольклор матнларида гендернинг тил воситаларида ифодаланиши: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Тошкент, 2019; Гулямова Ш. Ўзбек тили эвфемизмларининг гендер хусусиятлари: Филол. фан. б. фалс. док. (PhD) ... дисс. – Бухоро, 2020; Ниязова Г. Детектив романлар тилининг социопрагматик аспекти ва гендер хусусиятлари: Филол. фан. б. фалс. док. (PhD) ... дисс. – Тошкент, 2022; Ismoilova D. Lingvogenderologiya. – Farg'ona, 2024.

bo‘yoqdor leksikadan foydalanish lingvogenderologik farqlar sifatida ko‘rsatilishi mumkin.

Ayollar tabiatan nafosat sohibalari bo‘lganligi sababli, suhbat jarayonida ham jozibador va bo‘yoqdor leksemalarni, shaxsiy munosabat ifodalovchi so‘zlarni, ijobiy bo‘yoqdor so‘zlarni ko‘proq qo‘llaydilar. Suhbat predmeti biroz bo‘rttirilgan holda bo‘ladi. Emotsional holatlar: hayratlanish, sevinish, qo‘rqish, nafratlanish, xafa bo‘lish kabi ruhiy-fiziologik jarayonlarni ularda kuzatishimiz mumkin²⁶. Ayollar nutqida fikrni bo‘rttirib ifodalash quyidagi misol yordamida tahlil qilinishi mumkin:

To‘y tashvishi chiqqanidan buyon Ko‘tarmaga – Shomurod tog‘amnikiga kuniga uch martadan qatnayotgan oyim ahvolimni ko‘rib qo‘rqib ketdi. – Voy, mengina o‘lay, bu tashvish ham bor ekanmi,– deb boshimda parvona bo‘lib qoldi (89-bet).

Vaziyatga baho berishda ayollarning sodir bo‘layotgan voqea-hodisani vahima bilan bo‘rttirib ifodalashi so‘zlovchining voy undov so‘zini qo‘llashi, salbiy bo‘yoqdor leksika (*mengina o‘lay*)dan foydalanishi, shuningdek, ritorik so‘roq gap (*bu tashvish ham bor ekanmi*) yordamida ko‘rsatib berilgan. Ayol kishining fikrni bo‘rttirib ifoda qilishi esa uning hissiyotga beriluvchanligi, o‘zining ruhiy-hissiy holatini ochiq-oydin namoyon qilishga moyilligi, tez hissiy reaksiya bildirishi natijasida sodir bo‘ladigan jarayon sanaladi.

O‘zbek ayollari nutqida “voy” undov so‘zi keng qo‘llanadi. Sh.Iskandarova bu so‘zning o‘ndan ortiq ma’no ottenkalari borligini keltirib o‘tgan²⁷.

Voy o‘lay, voy o‘lmasam, voy mengina o‘lay, voy sho‘rim qursin kabilar so‘zlovchining xavotiri, qo‘rquvi, vaziyatga salbiy munosabatini bildiradi. *Voy o‘lsin* shaklida qo‘llanilishi esa jahl chiqishi, yengil norozilik ma’nolarini bildiradi: – *Voy o‘lsin! – Fotima kelin qiqirlab kuldi. – Abzi yana ichib oldi shekilli, zahariga (84-bet).*

Erkaklarning tabiatan og‘ir-bosiq, vazmin, uncha-munchaga parvoyini buzmaydigan xislatlari bilan birga, ularda agressiyaning kuchliligi erkaklar nitqida salbiy bo‘yoqdor so‘zlar va vulgarizmlarning qo‘llanilishiga olib keladi:

Oltita bolam yeyman, ichaman deb turibdi. To‘rttasi maktabga boradi. Onangni emgurni bolalariga bittadan papka oberishgayam yetmaydi-ku, bu qizitaloq! – U jahl bilan kissasiga shapatiladi (9-bet).

Onangni emgur, qizitaloq kabi vulgar so‘zlar aynan erkaklar nutqiga xos bo‘lib, ayollar nutqida qo‘llanilmaydi. Erkak kishiga xos kuchli alam, nafrat, jahlni ifodalash uchun qo‘llanilgan ushbu leksik birliklar va paralingvistik vosita (*jahl bilan kissasiga shapatiladi*) yordamida qahramonning salbiy ruhiy-hissiy holati ifoda qilingan. Jahl bilan kissasiga shapatilash, o‘ziga yoki yonida turgan biror jismga jismoniy kuch ishlatish aynan erkaklarga xos paralingvistik vositalar sanalib, ulardagi o‘ta kuchli hissiy bosimni, agressiyani ko‘rsatadi. Badiiy asarlarda qo‘llanilganda esa bu nolisoniy harakatlar yordamida erkaklar tabiatiga xos ayrim jihatlar va qahramonning ichki tuyg‘ulari o‘z ifodasini topadi.

²⁶ Ko‘chimova P. Erkak va ayollar nutqida murojaat so‘zlar semantikasi // International scientific-practical conference on the topic of “Problems and perspectives of modern technology in teaching foreign languages”. Volume 2 | Special issue 20. – P.684.

²⁷ Iskandarova Ш. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз. ...дисс. – Самарқанд, 1993.

Bobning uchinchi fasli “*Ruhiy holatlarning lisoniy assotsiatsiyalar yordamida verballashuvi*” deb nomlanadi. So‘nggi yillarda tilshunoslikda til va tafakkur munosabatlarini o‘rganishga qiziqish kuchaydi. Shu jumladan, ma’lum so‘z yoki boshqa lisoniy birlikning inson ongida boshqa lisoniy vositalar bilan o‘zaro uyg‘unlikda mavjudligi masalasi ham keng tadqiq qilina boshlandi. Natijada tilshunoslikda assotsiativ tilshunoslik yangi yo‘nalish sifatida vujudga keldi, o‘zbek tilshunosligida lisoniy yoxud verbal assotsiatsiyalar A.Nurmonov, Sh.Iskandarova, N.Hoshimova, D.Xudoyberganova, D.Lutfullayeva²⁸ lar tomonidan tadqiq qilindi.

Inson ongida hosil bo‘lgan bir-birini eslatuvchi psixik tasavvur, g‘oyalar psixologik assotsiatsiyalar sanaladi. Lingvistik assotsiatsiyalar (verbal assotsiatsiyalar) ham til egasining voqelik haqidagi psixologik tasavvuri asosida yuzaga keladi, ammo bu tasavvur tilda bir-biri bilan muayyan belgisiga ko‘ra aloqada bo‘lgan aniq lisoniy birliklar orqali reallashadi²⁹. Ko‘rinadiki, har qanday verbal assotsiatsiyaning vujudga kelishi uchun psixologik tasavvur mavjudligi va psixologik assotsiatsiyalarning xususiyatlari muhim sanaladi. Demak, assotsiatsiyalar inson ongidan o‘zaro bog‘liq shaklda o‘rin olgan. Aynan ruhiy-hissiy holatni ifoda qiluvchi assotsiatsiyalar esa badiiy asarlarda alohida o‘rin tutadi. Chunki “matnda psixologik holatlarni ifodalashda assotsiativ so‘zlar muhim o‘rin egallaydi. Bunday so‘zlar matnda o‘ziga xos assotsiativ maydon hosil qilib, matn o‘quvchisining ruhiyatida ham muayyan holatni yuzaga keltiradi. Bunday holatning yuzaga kelishiga matnda qo‘llangan, psixologik jihatdan o‘zaro aloqador bo‘lgan so‘zlar haqidagi obrazlarning qayta tiklanishi sabab bo‘ladi”³⁰.

– *Obbo! Ja, olasan-da, senam. Xotin kishi erga tekkanidan keyin tug‘adi-da. Sendan so‘rab o‘tirarmidi, – Ikrom aka do‘stining yelkasiga shapatiladi. – Qo‘y endi, tudovoy-sudovoy gaplarni...*

– *E, bor-e! – u shiddat bilan burildi. – Har kuni o‘n martadan qulog‘ingni qoqib qo‘lingga beradigan xotining bo‘lmasa, yo‘lingga termulib turgan bolalaring bo‘lmasa, gapni kim qo‘yibdi senga!* (10-bet)

Keltirilgan parchada Safar aka nutqida alamzadalik hissi aks etgan bo‘lib, bu alamzadalikning sababi sifatida ayol kishi, ya’ni xotini keltirilgan. Matnda qo‘llangan *xotin kishi, erga tegmoq, tug‘moq, quloqni qoqib qo‘lga beradigan xotin, yo‘lga termulib turgan bolalar* leksik va frazeologik assotsiativ birliklari esa yuqoridagi fikrni, ya’ni alamzadalik ortida Safar akaning xotini turganini o‘quvchi ongiga singdirish vazifasini bajargan.

Sintaktik vositalar assotsiativ tarzda qahramon ruhiy holatining chuqur va keng yoritilishiga xizmat qiladi, chunki tayyor birliklar inson ongida qolip sifatida joylangan bo‘ladi. Ular oson tushuniladi, tez qabul qilinadi. Bunday tez va oson qabul qilinuvchi sintaktik birliklar yordamida esa ichki kechinma va hissiyotlar aniq ifoda qilinadi: *Robi opam qiyiqchani tizzasiga yoyib uzoq qarab qoldi. Qiyiqchani sekin-sekin siladi. Avval rangi o‘chdi. Keyin lablari pirpiray boshladi. Qiyiqchani yuziga bosdi-yu, yelkari titrab-titrab, birdan o‘zini namat to‘shalgan*

²⁸ Нурмонов А. Парадигма ва унинг оламнинг лисоний манзараси (ОЛМ)га муносабати. Танланган асарлар. III жилдли. III жилд. – Тошкент: Akademnashr, 2012; Искандарова Ш., Хошимова Н. Нутқ жараёнида ассоциацияларнинг воқеланиши //АнДУ. Илмий хабарлар. – Андижон, 2010. – №2. – Б.85-88; Худойберганова Д. Матннинг антропоцентриқ тадқиқи. – Тошкент, 2013; Лутфуллаева Д. Ассоциатив тилшунослик назарияси. Монография. – Тошкент, 2017.

²⁹ Лутфуллаева Д. Ассоциатив тилшунослик назарияси. Монография. – Тошкент, 2017. – Б.24.

³⁰ Худойберганова Д. Матннинг антропоцентриқ тадқиқи. – Тошкент, 2013. – Б.121.

yerga otdi. – Nochorman! – dedi o‘krab. – Sho‘rim qursin! Qaddini rostlab, qiyiqchani bag‘riga bosgancha yana muk tushdi. – Kechiring meni! – dedi qiyiqchani yuziga bosib. – Rozi bo‘ling! Surma aralash ko‘z yoshidan qiyiqcha bir zumda qop-qora bo‘lib ketdi. U qiyiqchani labiga bosgancha bo‘g‘iq ovozda ayanchli chinqirdi. – Boshimni qayoqqa olib ketay! – Ikki qo‘lini qiyiqcha aralash baland ko‘tarib sochini changalladi. – Urush qilmay, uying kuygurlar! Bolang o‘lgurlar! – U ilon chaqqan odamdek butun gavdasi bilan betoqat to‘lg‘onar, sochi to‘zg‘ib, ko‘zlari olayib ketgan edi. Qo‘rqib ketdim. Dadamning: “Yaxshi bola bo‘lmasang, Robi opang ketib qoladi”, degani esimga tushdi. – Yig‘lamang! – dedim quchoqlab. – Robi opa, yiglamang, oyi... Mayli, dadamminan yotmayman, sizminan yotaman... U o‘tirgan joyida meni bag‘riga bosdi. Ko‘z yoshidan jiqqa ho‘l bo‘lib ketgan yuzini yuzimga bosib, ingradi: – Bolajon! Sho‘rginam qursin, bolajo-o-on! (129-bet)

Matnda Robiya nutqida qo‘llangan sintaktik assotsiatsiyalar o‘zaro bir-birini to‘ldirgan holda uning ruhiy holati, ichki kechinmalarini aks ettirishga, bu holatni o‘quvchiga ta’sirli qilib yetkazishga xizmat qilgan. Robiyaning nochorligi, ilojsizligi *Nochorman! Sho‘rim qursin! Boshimni qayoqqa olib ketay! Bolajon! Sho‘rginam qursin, bolajo-o-on!* sintaktik birliklari yordamida, o‘zini aybdor his qilayotganligi *Kechiring meni! Rozi bo‘ling!* gaplari yordamida, hozirgi vaziyati, o‘zining ilojsiz, nochor ahvoldaligi uchun urushni ayblayotgani *Urush qilmay, uying kuygurlar! Bolang o‘lgurlar!* birliklari yordamida ifodalangan bo‘lib, ularning barchasi o‘zaro bog‘liq holda Robiyaning umumiy ahvolini yorqin namoyon qiladi, uning iztiroblarini aks ettiradi. Ko‘rinadiki, sintaktik vositalar shaklida keltirilgan assotsiativ birliklar yordamida badiiy asar qahramonining ruhiy-hissiy holati tas’irli shaklda kitobxonga yetkaziladi.

Ishning uchinchi bobi **“Ruhiy holat ifodalashda noverbal vositalarning o‘rni”** deb nomlangan bo‘lib, uning birinchi fasli *“Noverbal vositalar va ularning kommunikatsiyadagi ishtiroki”* deb ataladi. Paralingvistika yo‘nalishining rivoji va taraqqiy topishida dunyo tilshunosligida G.V.Kolshanskiy, T.M.Nikolayeva, BA.Uspenskiy, I.N.Gorelov, G.E.Kreydlin, M.L.Butovskaya³¹ kabi olimlarning xizmatlarini e’tirof etish zarur. O‘zbek tilshunosligida A.Nurmonov, M.Saidxonov, N.Yuldashev, B.Ahmedov, M.Kurbanov, M.Burxanova, M.Baratova, G.Xasanova³² larning tadqiqotlarida noverbal vositalarning xususiyatlari o‘rganilgan.

Imo-ishora, mimika, badan harakatlari kommunikatsiyada ishtirok etuvchi qo‘shimcha vositalar sanaladi. Ular axborot uzatishga, uning mazmunini to‘ldirishga xizmat qiladi. Bu ko‘proq jonli nutqda namoyon bo‘ladi va

³¹ Колшанский Г.В. Паралингвистика. – М.: Наука, 1974; Крейдлин Г.Е. Невербальная семиотика в ее соотношении с вербальной: Дисс. док. ...филол. наук. – М., 2000; Бутовская М.Л. Язык тела: природа и культура (эволюционные и кросс-культурные основы невербальной коммуникация человека). – М.: Научный мир, 2004.

³² Нурмонов А. Ўзбек тилининг паралингвистик воситалари хакида. – Андижон, 1980; Саидхонов М. Нoverbal воситалар ва уларнинг ўзбек тилида ифодаланиши: Филол. фан. номз. ...дисс. автореф. – Тошкент, 1993; Юлдашев Н. Паралингвистика. – Нукус, 2011; Ахмедов Б.Р. Паралингвистик воситаларнинг гендерологик ва прагматик тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Андижон, 2021; Курбанов М. Ўзбек, усмонли турк, инглиз ва рус тилларида нoverbal мулоқотни ифодаловчи воситалар тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Андижон, 2021; Бурханова М. Креолизатив матнларнинг паралингвопозитик тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2022; Baratova M. O‘zbekona paralingvistik vositalarning tizimiy tadqiqi: Filol. fan. b. fals. dok. (PhD) ...diss. avtoref. – Vuhogo, 2023; Xasanova G. Dialogik nutqda noverbal vositalarнинг ўрни va уларнинг прагматик хусусиятлари: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2022.

soʻzlovchining fikrini qisqa, loʻnda, taʻsirchan ifodalash maqsadi bilan izohlanadi. Maʼlum axborotni tinglovchiga yetkazish jarayonida qoʻl, bosh, yelka, gavda, yuz harakatlari, ovozning baland-pastligi, choʻziq yoki qisqaligi ham maʼno ifodalaydi va aksincha, tinglovchining olayotgan informatsiyaga munosabati ham uning yuz ifodasidan sezilib turadiki, soʻzlovchi shunga qarab keyingi jummalarni tuzishda tinglovchi bilan moslashishga harakat qiladi. Psixolingvistik tahlillarda paralingvistik vositalarga nutqning taʻsirchanligini oshiruvchi omil sifatida qaraladi³³. Hissiyotlar, ularning nutqda aks etishi psixolingvistikaga oid masalalardan sanaladi. Shaxs ruhiy holati, hissiyotlarining aks etishida esa verbal vositalar bilan bir qatorda noverbal vositalar ham ishtirok etadi. Shu jihatdan olib qaralganda, noverbal vositalarning ruhiy holatlarni aks ettirish vazifasini tadqiq qilish zaruriy masalalardandir.

Verbal muloqot shaxslar oʻrtasida asosiy axborot almashinuv vositasi hisoblanadi va u soʻzlovchi nutqidagi maʼlumotni tinglovchiga osonlik bilan yetkazib berish, qabul qilish imkoniyatlarini yaratadi. Noverbal muloqot esa u haqdagi qoʻshimcha maʼlumotlarni ilgʻab olish, berilayotgan axborotni tez, qulay, ravshan va aniq ifodalash uchun xizmat qiladi. Nutqni yuzaga chiqaruvchi markaziy organ sanalgan tilga qoʻshimcha ravishda noverbal muloqot jarayonida inson yuzidagi tabassum, imo-ishora, ovoz ohangi, gavda qismlari, qoʻl harakatlari va boshqa usullar orqali muloqotdan koʻzlangan maqsadga batamom erishiladi³⁴. Noverbal vositalar xabarni verbal vositalarsiz lisoniy vositalarning bevosita vizual-ishoraviy koʻrinishlari orqali yetkaza oladi, ammo yozma matnlarda noverbal harakatni bevosita koʻrishning imkoni yoʻqligi uchun lisoniy birliklar yordamida noverballik haqida maʼlumotga ega boʻlamiz³⁵. Asarda qahramonning xafaligi, xursandligi, jahli chiqqani yoki hayratlangani ishora feʼllari yordamida ifoda qilinadi.

Bobning ikkinchi fasli “*Ruhiy holat ifodalovchi intonatsion vositalar*” deb nomlanadi. Intonatsion vositalar nutqning eng muhim komponentlaridan sanaladi. “Intonatsiya yordamida soʻzlovchining emotsional holatini, his-tuygʻularini, nutq yaratishdan maqsad-muddaosini, masalan, nutq orqali ifodalanmoqchi boʻlgan hamdardlik yoki gʻazab, mazaxlash yoki kesatish kabi maʼnolarni anglatish, tinglovchiga yetkazish mumkin”³⁶. Ogʻzaki muloqotda biror verbal xabarning ijobiy yoki salbiy maʼnoga egaligi aynan intonatsiya yordamida oydinlashadi.

Intonatsiya ohang, urgʻu, temp, pauza, tembr kabi tarkibiy qismlardan iborat. Ogʻzaki soʻzlashuvda bu vositalarni ilgʻash, barchasining ahamiyatini anglash mumkin, lekin yozma nutqda buning iloji yoʻq. Shu sababli yozuvchilar badiiy asarlarda qahramonlarning soʻzlashuv ohangi, tempi yoki pauzasini lisoniy vositalar yordamida ifoda qiladilar. Soʻzlovchi ovozining baland yoki pastligi badiiy matnda *shivirlash*, *pichirlash*, *baqirish*, *qichqirish* kabi lisoniy vositalar yordamida anglashiladi. Ovozning baland-pastligi koʻp hollarda ixtiyoriy ravishda tanlanadi.

³³ Алпанова Ш. Нутқий фаолият жараёнидаги рухий ҳолатларнинг ўзбек тилининг турли сатҳ birlikлари воситасида акс этиши: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2018. – Б.39.

³⁴ Курбанов М. Ўзбек, усмонли турк, инглиз ва рус тилларида новербал мулоқотни ифодаловчи воситалар тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Андижон, 2021. – Б.12.

³⁵ Хасанова Г. Диалогик нутқда новербал воситаларнинг ўрни ва уларнинг прагматик хусусиятлари: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2022. – Б.12.

³⁶ Юсупова Ш. Диний матнларнинг лингвопрагматик тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. – Фарғона, 2021. – Б.121.

Shivirlamoq “juda past ovoz bilan, shivir-shivir qilib gapirmoq” ma’nosini anglatadi. Odatda, shivirlash atrofdegilar so‘zlashuvchilar suhbatini eshitmasliklari uchun yoki boshqa ko‘plab hissiy holatlar ifodasi sifatida amalga oshirilishi mumkin:

– *Qalaysan? – dedi shivirlab. Iljaydim. – Yaxshi!* (120-bet)

So‘zlovchi ovozi baliqligi badiiy matnda *baqirmoq, qichqirmoq, chinqirmoq, shang‘illamoq* kabi leksemalar yordamida verballashadi.

Baqirish salbiy hissiyotlarning yuzaga chiqishi natijasi bo‘lib, so‘zlovchiga jahl qilish, g‘azabini sochish maqsadida ovoz balandlatiladi: *Hozir ham arava tomonga yugurgan edim, dadam jahli chiqib baqirib berdi: – Borma u yoqqa!* (24-bet)

Qichqirmoq leksemasining bir necha ma’nolari mavjud bo‘lib, ulardan birinchisi “juda kuchli, jarangli ovoz chiqarmoq, baqirmoq” sanaladi.

– *Oldik! – dedi qiz bolanikiga o‘xshagan ingichka ovoza. Lekin o‘sha zahoti quvonch bilan qichqirib yubordi: – Aka!* (141-bet)

Chinqirmoq psixolingvistik jihatdan so‘zlovchining g‘azabini, nafratini yoki kuchli adovatini ifodalab, uning salbiy hissiyotlarini ifodalaydi: *Pakana kishi yana birpas xezlanib turdi-da, nari ketdi. Pastak eshikni oyog‘i bilan tepib, hovli ichkarisiga qarab g‘azabnok chinqirdi: – Chaqqon bo‘l. Hoy! Katta uyni bo‘shat!* (52-bet)

Shang‘illamoq leksemasi “baland ovoz bilan, baqirib gapirish” ma’nosiga qo‘shimcha ravishda “suhbatdoshga norozilik bildirish” konnotatsiyasiga ham ega:

– *Tekshiramiz, dedi. – Gunohi nima ekan, demaysanmi, ovsar! – Bobom hammasiga Oqsoqol buva aybdordek, shang‘illadi* (62-bet).

Vishillamoq “vish-vish” tovush chiqarmoq, “vish-vish” qilmoq³⁷ ma’nolarini anglatadi va asosan, narsa-buyumlar yoki ilon kabi hayvonlar ovozigga taqlidni bildiradi. “Ikki eshik orasi” romanida esa bu leksema intonatsion vositani verballashtirish maqsadida salbiy ma’noda, so‘zlovchining ovozi va gapirish ohangini ilonga o‘xshatish orqali salbiy bo‘yoq berish uchun qo‘llangan:

– *Siz... – dedi vishillab. – Ilg‘or boshqarmamizning umum maqsadiga ataylab bolta uryapsiz* (8-bet).

Chiyillamoq “ingichka, o‘tkir yoqimsiz ovoz chiqarmoq”³⁸ ma’nosini anglatadi, salbiy konnotatsiyaga ega. *Chiyillamoq* so‘zlovchining salbiy hissiyotlarini ifoda qiladi, norozilik, jahl natijasida yuzaga keladi:

– *Turgan-bitganing vahima-ya, Oqsoqol! – dedi chiyillab. – Shuni oldinroq aysang o‘lasanmi? Bitta uyni bo‘shatib qo‘yardim* (52-bet).

Yalinmoq leksemasi “o‘tinib, iltimos bilan so‘ramoq, yolvormoq” ma’nosini anglatadi: *Mazaxo‘rak bo‘lib goldim. – Qarang, yana qarang! – dedim yalinib.*

To‘ng‘illamoq, xo‘rsinmoq, uf tortmoq, ovozi titramoq, ovozi qaltiramoq, achinmoq, zardali ohang kabi ifodalarning ruhiy holat ifodalashdagi o‘rni asardan olingan misollar asosida dalillangan.

Nutq tempi og‘zaki so‘zlashuvda so‘zlovchining tez yoki sekin gapirishi bilan belgilanadi, badiiy matnda esa *gapirmoq, demoq* fe‘llari bilan birga keluvchi *tez, sekin, shoshib* kabi ravishlar bilan ifodalanadi: *Zor qaqshab yig‘lashidan eridi*

³⁷ O‘zbek tilining izohli lug‘ati. 6 jildli. V jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B.705.

³⁸ O‘zbek tilining izohli lug‘ati. 6 jildli. VI jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B.803

shekilli, bobom Kimsan akamning oyog'idan quchoqlab muk tushib o'tirgan oyimning boshiga egildi. – Onasi, – dedi sekin. – Yurtga kelgan to'y... Hamma urushga borsa-yu, Kimsan toshbaqadek boshini ichiga tortib o'tirsa yarashadimi? (100-101-betlar).

Keltirilgan matn parchasida so'zlovchi xotiniga sekin, nutq tempini pasaytirgan holda so'zlashi orqali unga ta'sir qilishni ko'zda tutgan. Sekin, shoshilmasdan, bosiqlik bilan gapirish orqali Duma xotinini tinchlantirishga urinadi, chunki bunday vaziyatda so'zlovchi o'zi xotirjam va bosiqlik bilan, nutq tempini pasaytirib so'zlamasa, tinglovchiga ta'sir ko'rsatib, uni tinchlantira olmaydi. Demak, verbal vositalarga qo'shimcha ravishda nutq tempining sekinlashuvi ham muloqotda maxsus psixolingvistik ta'sir vazifasini bajaradi.

Bobning uchinchi fasli "*Kinetik vositalarning ruhiy holat ifodalash imkoniyatlari*" deb nomlanadi. Kinetik vositalar noverbal vositalar ichida eng ko'p qo'llaniladigan vositalardan sanaladi. Kinetik vositalar tana a'zolari: gavda, bosh, qo'l, oyoq kabilarning harakatlari, yuz ifodalari, qosh, ko'z, lab kabilarning holati bilan bog'liqdir. Kinetik vositalardan har kuni, har qanday muloqotda foydalanish mumkin. Biroq madaniyatlararo muloqotda kinetik vositalarni qo'llashda ehtiyotkorlik talab etiladi. Chunki kinetik vositalar madaniyatlarga ko'ra farqlanadi. Bir madaniyatda ijobiy sanalgan kinetik vosita boshqasida salbiy ma'no anglatishi mumkin. Shuningdek, kinetik vositalarni vaziyatga mos ravishda qo'llash talab etiladi.

– Yaxshimas, o'rtoqlar... – dedi yupatuvchi ohangda... – Bunaqa dod-faryod qilish yaxshimas. – U bir zum jimib qoldi-da, boshidan chaqmoq telpagini oldi. – Nachora, bu – hayot-mamot jangi. Undan ko'ra Shokirjon bilan Zokirjonning xotirasini...

Birdan Oqsoqolning ko'zida o't chaqnadi. Nazarimda mo'ylovi ham dikkayib ketgandek bo'ldi. Tokchadagi telefon tutqichini yulqib Zakunchiga o'qtaldi. – Yo'qol, xotira-potirang bilan! – dedi xirillab. – Yo'qol! (186-187-betlar)

Oqsoqolning Shokir va Zokir ismli o'g'illariga qoraxat kelganini bilgach, Umar zakunchi ularning oila a'zolarini yupatish va ta'ziya izhor qilish maqsadida boshidan telpagini oladi. Bu o'zbek madaniyatiga xos harakat emas, g'arb madaniyatiga xos kinetik vosita sanaladi. O'z dardi o'ziga yetib turgan, o'g'illarining o'lmaganiga ishonchi komil oqsoqolga Umar zakunchining so'zlari yoqmaydi. Telpagini boshidan olib harakat qilishi esa oqsoqolning battar jahlini chiqaradi va uni haydab yuboradi. Demak, kinetik vositalardan o'z o'rnida foydalana bilish ham muhim sanaladi. Shuningdek, kinetik vositalar gender jihatidan ham farqlanadi.

– Voy, bole-em! Qo'shmozor bo'lgan bolam!

Fotima kelin tog'orani qorga uloqtirib ichkariga otildi. Ketidan Zuhra kelin, undan keyin men hovliga chopib kirdim. Ayvon tokchasida fonus xira yonib turardi. Xolposh xola sochlarini yoygancha, ayvonda oyog'ini uzatib o'tirar, tizzasiga mushtlab dodlar edi. – Qo'shmozor bo'lgan bol-e-em! (184-bet)

Tizzasiga urib, mushtlab faryod qilish ayollarga xos harakat hisoblanadi, erkaklar bunday harakat qilmaydilar.

– Gap zakunchiliqdamas! – Oqsoqol ijirg'anib yuzini o'girdi. – "Qoraxat" kelgan kuni so'kkanimning alamini olyapti. – Voy ablah-ey! – Cholim do'stining yelkasiga qoqdi. – Qo'yaver, it akilladi qo'ydi-da... (214-bet)

Do'stining yelkasiga qoqish esa erkaklar qo'llaydigan harakat sanaladi. Ayollar ham ba'zan ko'rishish, maqtash niyatida o'zlaridan kichik erkaklarning yelkalarini qoqishlari mumkin, biroq dugonalarining, boshqa ayollarning yelkalariga qoqmaydilar. Shunga ko'ra, aytish mumkinki, kinetik vositalar gender jihatidan ham farqlanadi.

Tadqiqotchilar tomonidan aniqlanishicha, o'zbek muloqotida tana a'zolarining muloqot jarayonidagi ishtirokida qo'l harakatlarning nisbati 20%, barmoqlar harakati esa 13% ni ko'rsatib, o'zbekona nutqda eng faol noverbal birlik ekanligi aniqlandi. Bosh harakatlari 10%, yelka harakati 7%, ko'z ifodasi 7%, tizza harakati 5%, lab harakati 5%ni tashkil etadi³⁹. Ayrim paralingvistik vositalar ma'lum bir xalqning muomala qoidalari bilan bog'liqdir. Jumladan, ta'zim qilish, qo'lini ko'ksiga qo'yish, qo'l qovushtirish o'zbek, tojik xalqlari o'rtasida tarqalgan⁴⁰.

“Ikki eshik orasi” romanida qo'l harakatlari bilan bog'liq *bag'riga bosmoq, qo'lini paxsa qilmoq, qo'l siltamoq, uloqtirmoq, g'ijimlamoq*; bosh harakatlari bilan bog'liq *boshini chayqamoq, boshini ko'tarmoq*; yuz harakatlari bilan bog'liq *xijolatdan yuzlari lovullamoq, sholg'omdek qizarmoq, yuzini o'girmoq, chehrasi ochiq*; ko'z harakatlari bilan bog'liq *chaqchaymoq, ko'zi yonmoq, olaymoq, xo'mraymoq, qovoq uymoq, qovog'i uchmoq, ko'zi uchmoq*; lab harakatlari bilan bog'liq *labini burmoq, labi titramoq*; qosh harakatlari bilan bog'liq *qoshi chimirilmoq, shuningdek, soqoli titramoq, mo'ylabi titramoq* kabi kinetik harakatlar qahramonlarning ruhiy-hissiy holatini ifodalash uchun qo'llanilgan. Asarda *tizzasiga shapatilab xaholamoq, qornini ushlab xaholamoq, maza qilib kulmoq, jilmayib qo'ymoq, kulgi portlaydi, xandon otib kulmoq, iljaymoq, qiyqirib kulgi, qahqaha otmoq, kulimsiramoq, xixilab kulmoq, boshini changallab xaholamoq, tizzasiga urib kulmoq, qiyqirib kulmoq* kabi lisoniy vositalardan kulishning turli daraja va shakllarini ifodalash uchun foydalanilgan. Shuningdek, asarda Parcha xola obrazini tasvirlash, uning erkakshoda xarakteriga urg'u berish maqsadida *xo'-xo'lab kulmoq, do'rillab kulmoq, he-helab kulmoq* kabi birikmalar qo'llangan.

XULOSA

1. Tilshunoslikda so'nggi yillarda qiyosiy-tarixiy va sistem-struktur paradigmalar negizida vujudga kelgan antropotsentrik paradigma markazida tildan foydalanuvchi subyekt asosiy o'rindaligi bilan xarakterlanadi. Tildan foydalanuvchi subyekt sifatida nutqiy, kommunikativ va madaniy xususiyatlarni mujassamlashtirgan lisoniy shaxs tushuniladi. Kognitiv tilshunoslik, psixolingvistika, sotsiolingvistika, lingvokulturologiya kabi yo'nalishlar antropotsentrik paradigmaning asosiy tarmoqlari sanaladi.

2. Til noyob hodisa sifatida nafaqat tilshunoslar, balki psixologlarning ham tadqiq obyektini sanaladi. Shu sababdan tilning inson ruhiyati va ongi bilan bog'liq jihatlarini o'rganish psixolingvistikaning tilshunoslik tarmog'i sifatida vujudga kelishi uchun asos bo'ldi. Psixolingvistikaga oid masalalar tadqiqi qadim zamonlardanoq tilshunoslarning diqqat markazida bo'lgan bo'lsa-da, u XX asrga kelib fan sifatida shakllandi.

³⁹ Baratova M. O'zbekona paralingvistik vositalarning tizimiy tadqiqi: Filol. fan. b. fals. dok. (PhD) ...diss. avtoref. – Buxoro, 2023. – B.22-23.

⁴⁰ Нурмонов А. Танланган асарлар. 3 жилдли. 1 жилд. – Тошкент: Akademnashr, 2012. – B.222.

3. Ekspressiv funksiya lisoniy vositalar yordamida insonning ichki kechinmalari, hissiyotlarini aks ettiruvchi til funksiyasi sifatida badiiy matnda o'z o'rniga ega. Yozuvchi badiiy matnda ekspressiv funksiya yordamida asar qahramonlarining ruhiy holatini ifoda qiladi, ruhiy holatning ifodasi esa voqealarni ishonchli va jonli tasvirlashga xizmat qiladi, kitobxonga psixologik ta'sir ko'rsatish imkoni yuzaga keladi.

4. Ruhiy holatni ifoda qilishda fonetik, leksik, frazeologik, sintaktik birliklar o'z funksiyalariga ko'ra xizmat qiladi. O'xshatish, takror, ironiya kabi uslubiy vositalar esa qahramonlar ruhiy holatini ifodalash bilan birga, ular o'rtasidagi munosabatni ham ko'rsatish vazifasini bajaradi.

5. Ayollar va erkaklar nutqi ruhiy holatni ifoda qilishiga ko'ra farqlanadi. Ayollar nutqida ijobiy va salbiy ruhiy holatlar kuchli hissiy til bilan verballashadi. Erkaklar nutqi esa nisbatan bosiqligi bilan farqlanadi. Erkaklarning, asosan, g'azab, nafrat ruhiy hislarini boshdan kechirganlarida hissiy bo'yoqdor leksikadan foydalanishida lingvogenderologik farqlar namoyon bo'ladi.

6. Assotsiativ lisoniy birliklar badiiy matnni o'quvchi ongida assotsiativ obraz paydo qiladi. Bu esa ruhiy holatlar tasvirining ta'sir kuchini oshiradi, voqealarni aniq, ishonchli, jonli tasavvur qilishga yordam beradi.

7. Ruhiy holat verbal va noverbal vositalar yordamida yuzaga chiqadi. Badiiy matnda noverbal vositalar turli lisoniy vositalar, jumladan, ishora fe'llari yordamida verballashtiriladi. Ruhiy holatni akslantiruvchi noverbal vositalar beixtiyor va ixtiyoriy ravishga yuzaga chiqadigan holatlar sifatida tasnif qilinishi zarur.

8. Badiiy matnda so'zlovchini tinglash imkoniyati cheklanganligi sababli intonatsion jihatlar maxsus lisoniy vositalar yordamida ifodalanadi. Qahramonlarning so'zlash toni, tempi, ohangi, tembri kabi xususiyatlarning leksik va sintaktik vositalar yordamida ifoda qilinishi ularning ruhiy holatini ko'rsatib beradi.

9. Ovoz toni ixtoriy tanlanishi ma'lum, biroq ruhiy holat ta'sirida ovoz toni, tempi, ohangi o'zgarishi mumkin, bu so'zlovchi ixtiyoriga zid ravishda amalga oshadi. Ruhiy holat ta'sirida so'zlovchi verbal vositalarni tanlashi mumkin, biroq ovoz titrashi, qaltirashi kabi fiziologik holatlarni boshqara olmaydi.

10. Ruhiy holat, ichki kechinmalar, hissiyotlar kinetik vositalar yordamida ham aks etadi. Ijobiy va salbiy ruhiy holatlar ta'sirida tana, bosh, ko'z, lab, qosh, qo'l, oyoq, hatto soqol va mo'ylov kabi tana a'zolari harakati va holatining badiiy matnda verballashuvi badiiy matnning ta'sir darajasini oshirishga xizmat qiladi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC
DEGREES DSc.03/30.12.2019.Fil.05.02 AT
FERGANA STATE UNIVERSITY
FERGANA STATE UNIVERSITY**

SHARIPOVA MAXLIYOXON GAYRATOVNA

**INVESTIGATION OF VERBAL AND NONVERBAL MEANS OF
EXPRESSING MENTAL STATE
(based on the novel “Between Two Doors”)**

10.00.01 – Uzbek language

**ABSTRACT
of the dissertation for the degree of Doctor of Philosophy (PhD) in Philological Sciences**

Fergana – 2025

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The dissertation is available for review at the Information Resource Center of Fergana State University (registration number _____). Address: 19, Murabbiylar Street, Fergana, 100151. Tel.: (99873) 244-44-94.

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INTRODUCTION (abstract of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the research topic. In world linguistics, as a result of the integration processes taking place on a global scale, the rapid development of various fields of science and the emergence of discoveries are leading to the deepening and expansion of scientific directions. In the progress of science, new perspectives and new approaches are being required. As a result, at the end of the last century, various branches of anthropocentric linguistics, which are based on the methodology of studying language in connection with the human factor have evolved. In particular, pragmalinguistics, psycholinguistics, sociolinguistics, linguoculturology, cognitive linguistics, and ontolinguistics, acquired their own object, subject, goals, tasks, and methods of analysis and the study of the functional possibilities of language observed in the process of human speech activity from the standpoint of modern linguistic science is considered one of the important factors ensuring the development of this field. Linguistics of the 21st century is also putting on the agenda the necessity of studying the reflection of human inner experiences and emotions in language.

In world linguistics, the study of various linguistic and non-linguistic units expressing the human mental state has always occupied a central position. In order to convey speech to the listener in a complete and vivid way, words that express emotions existing in the language are used; as a result, it becomes possible to communicate events and phenomena to the listener's consciousness more clearly and intelligibly. In recent years, a number of scientific studies have been conducted on issues such as emotional-expressive vocabulary, linguistic units expressing feelings and emotions, and the connotative meaning of words from a linguistic point of view. Indeed, the investigation of various linguistic and non-linguistic units expressing mental states, which play a special role in making communication lively, impressive, and attractive, as well as their stylistic, psycholinguistic, and gender characteristics within the modern aspects of linguistics, has become one of the essential tasks of the field.

In recent years, special attention has been paid in our country to bringing the fields of science and education to a new stage as the foundation of development. Indeed, as our President has emphasized, "the development of education and upbringing, the establishment of a healthy lifestyle, and the advancement of science and innovations should serve as the main pillars of our national idea."¹ Therefore, today it is of great importance to solve the existing urgent problems in every sphere based on the achievements of science. In particular, the fact that the stylistic, psycholinguistic, and gender features of linguistic and extralinguistic means expressing mental states in the Uzbek language have not been sufficiently studied on the basis of specific literary works gives rise to the necessity of researching this issue in a monographic form.

This dissertation, to a certain extent, serves the implementation of the tasks set forth in the Decrees of the President of the Republic of Uzbekistan No. PF-5850 "On Measures for the Radical Improvement of the Prestige and Status of the Uzbek Language as the State Language", dated October 21, 2019, No. PF-6084

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy majlisga Murojaatnomasi. <https://uzlidep.uz/uz/news-of-uzbekistan/7998> – 7.04.2022-y. (murojaat sanasi: 10.01.2024).

“On Measures to Further Develop the Uzbek Language and Improve Language Policy in Our Country”, dated October 20, 2020, No. PF-60 “On the Development Strategy of New Uzbekistan for 2022-2026” dated January 28, 2022; as well as in the Resolution of the President of the Republic of Uzbekistan No. PQ-4479 “On the Wide Celebration of the Thirtieth Anniversary of the Adoption of the Law of the Republic of Uzbekistan ‘On the State Language’” dated October 4, 2019, and other regulatory and legal documents related to this activity.

The appropriateness of the research to the prior directions of the development of science and technologies. This study was carried out within the framework of the priority direction of the development of science and technology of the Republic I. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and democratic state”.

The scope of the study of the problem. In world linguistics, the expressive features of speech and the characteristics of mental states related to connotation have been widely studied. Linguists such as Y.Galkina-Fedoruk, V.Vinogradov, V.Edmondson, P.Ekman, S.Ionova, Y.Wolf, Y.Arnold, V.Teliya, V.Shakhovsky, A.Verzbika, A.Bell, R.Solomon, and L. Stone² have conducted research on these issues.

In Uzbek linguistics as well, significant studies have been carried out in this field. Scholars such as M.Mirzayev, S.Usmonov, I.Rasulov, Sh.Shoabdurahmonov, M.Asqarova, Kh.Doniyorov, A.Hojiyev, U.Tursunov, J.Mukhtorov, Sh.Rahmatullayev, Sh.Iskandarova, S.Mominov, G.Kabuljonova, H.Jamolxonov, G.Kambarov, and M.Mirtojiyev³ have devoted attention to this issue in their scientific research. I.Kuchkortoyev⁴ studied the emergence of emotional-expressive features based on word combinations; A.Abdullayev⁵ investigated the methods of expressing emotional-expressiveness; R.Kongurov, R.Hadyatullayev,

²Галкина-Федорук Е.М. Об экспрессивности и эмоциональности в языке // Сб. статей по языкознанию. – М., 1958; Виноградов В.В. О языке художественной литературы. – М., 1959; Edmondson W. Spoken Discourse: a Model for Analysis. London. – К.у., 1981; Ekman P. Emotion in the human face. Second edition. – Cambridge University Press, 1982; Ионова С. Эмотивный компонент значения и методы его описания. – Волгоград: Волгоград. гос. пед. институт, 1983; Вольф Е.М. Функциональная семантика оценки. – М.: Наука, 1985; Арнольд В.И. Лексикология современного английского языка. – М.: Высшая школа, 1986; Телия В.Н. Коннотативный аспект семантики номинативных единиц. – М.: Наука, 1986; Шаховский В.И. Категоризация эмоций в лексико-семантической системе языка. – Воронеж: Воронежского университета, 1987; Телия В.Н. Механизмы экспрессивной окраски // Человеческий фактор в языке: Языковые механизмы экспрессивности. – М.: Наука, 1991; Wierthbicka A. Defining emotion concepts. Article in Cognitive science. A multidisciplinary journal, 1992; Beall A. Gender and the Perception and expression of emotion: PhD thesis. – Yale University, 1994; Solomon R., Stone L. On Positive and Negative Emotions: Journal for the Theory of Social Behaviour, 2002.

³Мирзаев М., Усмонов С., Расулов И. Ўзбек тили. – Тошкент: Ўқитувчи, 1978; Шоабдурахмонов Ш., Асқарова М., Ҳожиёв А., Расулов И., Дониёров Ҳ. Ҳозирги ўзбек адабий тили. 1 қисм. – Тошкент: Ўқитувчи, 1980; Ҳожиёв А. Лингвистик терминларнинг изоҳли луғати. – Тошкент: Ўқитувчи, 1985; Турсунов У., Мухторов Ж., Раҳматуллаев Ш. Ҳозирги ўзбек адабий тили. – Тошкент: Ўзбекистон, 1992; Искандарова Ш. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз. ... дисс. автореф. – Самарканд, 1993; Мўминов С.М. Ўзбек мулоқот ҳулқининг ижтимоий-лисоний хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2000; Кабулжонова Г. Метафоранинг системавий лингвистик тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000; Jamolxonov H. Hozirgi o‘zbek adabiy tili. – Toshkent: Talqin, 2005; Қамбаров Ф. Баҳо муносабати ва унинг ўзбек тилида ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008; Миртожиёв М. Ўзбек тили семасиологияси. – Тошкент: Mumtoz so‘z, 2010.

⁴Қўчқортоев И. Сўз маъноси ва унинг валентлиги. – Тошкент: Фан, 1977.

⁵ Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983; Абдуллаев А. Ўзбек тилида экспрессивлик ифодаланиши синтактик усули. – Тошкент: Фан, 1987.

Sh.Goziyeva, and G.Kambarov⁶ explored the issue of subjective evaluation; M.Mirtojiev⁷ analyzed the expression of expressiveness through phonetic means; S.Goyibov and Y.Isaqova⁸ conducted research on lexical units expressing expressiveness. In this regard, the studies of M.Mamadaliyeva, Z.Mamarajabova, N.Ahmedova, A.Haydarov, S.Maksudova, and Y.Isakova⁹ are also noteworthy. However, up to the present time, the linguistic and non-linguistic means of expressing mental states have not been studied on the basis of a specific author's work. This, in turn, necessitates a monographic study of the given topic.

Relevance of the research to the research plans of the scientific institution where the dissertation is being carried out. This dissertation has been completed within the framework of the research plan of Fergana State University under the topic "Topical Issues of Anthropocentric Linguistics".

The aim of the research is to study the linguistic and non-linguistic means expressing mental states used in O'tkir Hoshimov's novel "Between Two Doors".

The objectives of the research:

– to analyze studies conducted in world linguistics in the fields of psycholinguistics, emotional-expressive layers of language, and linguistic and non-linguistic means of expressing mental states;

– to identify phonetic, lexical, phraseological, and syntactic linguistic units that express mental states and to describe their stylistic features;

– to determine the linguo-genderological differences characteristic of male and female speech in expressing individual mental states through linguistic means;

– to describe the role and significance of associative units in expressing mental states;

– to substantiate, with examples, prosodic and kinetic means expressing mental states.

The object of the research consists of the linguistic and non-linguistic units expressing mental states used in O'tkir Hoshimov's novel "Between Two Doors".

The subject of the research consists of the stylistic, psycholinguistic, and gender characteristics of linguistic and non-linguistic means expressing mental states in O'tkir Hoshimov's novel "*Between Two Doors*".

The methods of the research. In covering the topic of the research, classification, description, statistical, and contextual analysis methods have been used.

⁶ Қўнғуров Р. Субъектив баҳо формаларининг семантик ва стилистик хусусиятлари. – Тошкент, 1980; Ҳадятуллаев Р. Ўзбек тилида баҳо семаларининг маънолари ҳақида // Ўзбек тили ва адабиёти. – Тошкент, 1969. – № 2. – Б.60-65; Ғозиева Ш. Ўзбек тилида субъектив баҳо ифодаловчи форма ясовчи аффиксларнинг баъзи семантик хусусиятлари ҳақида // Илмий ишлар тўплами. – Тошкент, 1975. – №475. – Б.96-100; Қамбаров Ғ. Баҳо муносабати ва унинг ўзбек тилида ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008.

⁷ Миртожиев М. Товушлардаги маънолар. – Тошкент, 1982.

⁸ Гойибов С. Эмоционал-экспрессив лексик қатлам ҳақида // Ўзбек тили ва адабиёти. – Тошкент, 1976. – №5. – Б.198-207; Исақова Ю. Ўзбек тилининг эмоционал сўзлари ва унинг бадиий эстетик функциялари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2021.

⁹ Мамадалиева М. Ўзбек тилида номинатив бирликларнинг коннотатив аспекти: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1997; Мамаражабова З. Ўзбек тилида сифатларнинг коннотатив маънолари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Аҳмедова Н. Ўзбек тилида мурожаат бирликларининг семантик-коннотатив тадқиқи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008; Ҳайдаров А. Коннотатив маънонинг фонетик воситаларда ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009; Мақсудова С. Эркин Воҳидов асарларида коннотативликнинг ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012; Исақова Ю. Ўзбек тилининг эмоционал сўзлари ва унинг бадиий-эстетик функциялари: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2021.

The novelty of the research lies in the following:

it has been determined that the expressive (emotive, emotional, or affective) function of language plays a special role in communication; through expressiveness, communication becomes more vivid, engaging, and convincing, exerting a psychological impact on the listener. In the novel “*Between Two Doors*”, the mental states of the characters are primarily revealed through their speech, while descriptions of nature given in parallel with inner experiences serve as indications of the characters’ psychological condition;

the study substantiates that in the literary text, emotions such as *jirkanish* (disgust), *g‘azab* (anger), *qo‘rquv* (fear), *xursandchilik* (joy), *qayg‘u* (sorrow), and *hayrat* (surprise) are expressed through phonetic, lexical, morphological, and syntactic stylistic means. It has also been revealed that linguo-genderological differences appear in expressing mental states: men tend to express their feelings briefly, clearly, and neutrally, often using vulgar words in states of anger or irritation, whereas women tend to convey both positive and negative emotions through elongated pronunciation, interjections, and emotionally colored lexical units;

the research proves that associative units in literary texts are psychologically interconnected and serve to make the characters’ mental states more vividly perceptible to the reader. The associative image that arises in the reader’s mind provides an understanding of how the character behaves in a particular situation and how he or she expresses mental states through verbal and nonverbal means, thereby creating a psychological effect on the reader;

nonverbal means expressing mental states are divided into groups of involuntary and voluntary physiological manifestations. In the literary text, the character’s mental condition is reflected through appropriate intonation and linguistic means such as *shivirlamoq* (to whisper), *baqirmoq* (to shout), *qichqirmoq* (to cry out), *chinqirmoq* (to scream), *shang‘illamoq* (to yell), *vishillamoq* (to hiss), *to‘ng‘illamoq* (to grumble), *yalinmoq* (to plead), *jerkmoq* (to snap), *xo‘rsinmoq* (to sigh), *uf tortmoq* (to exhale), as well as through tempo and pauses. The movements of the body, hands, head, and eyes are also used to express the character’s psychological state and his or her positive or negative attitude toward the interlocutor. Kinetic means in literary works are employed to depict the situation more vividly in the reader’s imagination and, in some cases, are distinctive of specific characters.

Practical results of the research:

the conclusions obtained from the study of the stylistic, psycholinguistic, and linguo-genderological characteristics of linguistic and non-linguistic means expressing mental states are scientifically and theoretically substantiated to contribute to a deeper exploration of the expressive potential of artistic texts in the Uzbek language;

the research results are shown to serve the enrichment of students’ knowledge in the fields of psycholinguistics, literary text analysis, and linguo-genderology, as well as in the study of the stylistic features of linguistic and non-linguistic means used to express mental states;

the scientific and theoretical conclusions regarding the linguistic and non-linguistic means of expressing mental states in artistic texts presented in this

research are substantiated as a potential source for the study of expressive means specific to other types of texts;

the findings and conclusions obtained based on this research can be used in the creation of a new generation of textbooks and study guides in the disciplines of psycholinguistics, linguopoetic analysis of literary texts, stylistics, text linguistics, and linguo-genderology, as well as in the organization of scientific lectures, special courses, and seminars.

Reliability of the research results is determined by the clear formulation of the problem, the appropriateness of the applied approaches, methods, and data, which are derived from scientific and literary sources, the substantiation of conclusions through classification, descriptive, statistical, and contextual methods, as well as the practical implementation of conclusions and recommendations, and the approval of the obtained results by authorized institutions.

Scientific and practical significance of the research.

The scientific significance of the research lies in the fact that the theoretical conclusions drawn in the study expand and complement the existing information in the fields of psycholinguistics, text linguistics, the linguistic poetics of literary works, and the application of linguistic and non-linguistic units in artistic texts.

The practical significance of the research is that the conclusions obtained provide important theoretical insights for a deeper study of the expressive potential of the Uzbek language. Furthermore, the research contributes to the improvement of textbooks and teaching materials in such fields as linguopoetic analysis of literary texts, stylistics, text linguistics, psycholinguistics, and linguo-genderology.

Implementation of the research results. The conclusions drawn from the study of verbal and nonverbal means expressing mental states in O'tkir Hoshimov's novel "*Between Two Doors*" were utilized in several practical projects and applications:

the findings based on the conclusion that the expressive (emotive, emotional, or affective) function of language plays a special role in communication, that expressiveness ensures liveliness, interest, and persuasiveness of communication while exerting psychological influence on the listener, and that in "*Between Two Doors*" the mental states of the characters are mainly understood through their speech and through descriptions of nature parallel to their inner experiences, which indicate their psychological condition were used in the implementation of the practical project titled "*Designing the National Corpus of the Uzbek Language and Developing its Software Complex*" carried out at the Samarkand branch of the Tashkent University of Information Technologies named after Muhammad al-Khwarizmi (Reference No. 256/01-01, dated May 6, 2025 by Samarkand branch of the Tashkent University of Information Technologies named after Muhammad al-Khwarizmi). As a result, the dissertation materials served as a scientific and practical source for the research, articles, and collections prepared within the framework of this applied project and for research on the Uzbek language corpus;

conclusions concerning the function of associative units in literary texts that associative images, being psychologically interconnected, help reveal the characters' mental states more vividly to the reader and evoke in the reader's mind an image of how a character behaves and expresses his or her psychological condition verbally and nonverbally, thus producing an emotional effect were used

in the practical project “*Development of a Multilingual (Uzbek, Russian, English) Electronic Platform of Uzbek Literature*” implemented under the State Scientific and Technical Program No. PF-201912258 (Reference No. 01/4-1894, dated May 12, 2025 by the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoiy). The research materials contributed to improving the multilingual electronic platform developed within the project framework;

conclusions and recommendations regarding nonverbal means expressing mental states that they can be divided into groups of involuntary and voluntary physiological manifestations; that in literary texts, the character’s psychological condition is reflected through corresponding intonation and linguistic means such as *to whisper, to shout, to cry out, to scream, to yell, to hiss, to grumble, to plead, to snap, to sigh, and to exhale*, as well as through tempo and pauses; that bodily, hand, head, and eye movements convey the character’s mental state and attitude toward the interlocutor; and that kinetic means in literary works help visualize the situation more clearly in the reader’s imagination and may be specific to individual characters were used in writing scripts for the programs “Xayrli kun”, “O‘zbegin”, and “Durдона” of the Fergana Regional Television and Radio Channel of the National Television and Radio Company of Uzbekistan in 2023–2024 (Reference No. 01-12/88, dated May 1, 2025). The application of these scientific results in the programs was of special importance as it contributed to the understanding of the means of expressing mental states, the psycholinguistic features of communication, and the interrelation between speech activity, human factors, and psychological conditions.

Approbation of the research results. The results of this research were discussed at 3 international and 2 national scientific-practical conferences.

Publication of the research results. A total of 11 scientific works have been published on the topic of the dissertation, including 6 articles in scientific journals recommended by the Supreme Attestation Commission of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations, of which 4 were published in national and 2 in international journals.

Structure and scope of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion, and a list of references. The total volume of the dissertation is 147 pages.

MAIN CONTENT OF THE DISSERTATION

In the **Introduction**, the relevance and necessity of the dissertation topic are substantiated; the correspondence of the research to the priority directions of the development of science and technology in the Republic is defined; the degree of study of the topic is described; and information is provided on the aim, objectives, object, subject, scientific novelty, practical results, and their reliability, as well as on the scientific and practical significance, implementation, approbation, publication of the results, and the structure of the dissertation.

The first chapter of the work, entitled “*Theoretical views on means expressing mental state*”, begins with the section “*The role of psycholinguistic research within the paradigm of anthropocentric linguistics*”.

Language, being inherent to human communication, serves as a means of expressing thoughts, ideas, and emotions. It is a complex system of signs and rules that enables people to communicate and engage in social interaction. By the end of

the first quarter of the 20th century and in the following decades, linguistics developed as an independent field of science worldwide. At present, linguistics has “given birth from within”, producing numerous new subfields that had never been seen or heard of before. Independent interdisciplinary branches emerged within linguistics under various names such as intralinguistics, psycholinguistics, mental linguistics, ethnolinguistics, paralinguistics, energolinguistics, linguosynergetics, and others¹⁰. The pragmatic and cognitive approaches to studying language, as well as the need to analyze it together with the subject who uses it, gave rise to new directions and branches that ultimately formed the anthropocentric paradigm in linguistics.

F.Usmanov emphasizes that the features characteristic of modern linguistics are anthropocentricity and polyparadigmaticity, noting that this approach relies on the characteristics of the linguistic personality: “The anthropocentric paradigm represents the shift of researchers’ interest from the object to the subject, that is, the analysis of the human being in language and of language in the human being. The core idea of anthropocentric linguistics is that, in studying language, it places the human at the center, where the human is regarded as the possessor of language or as a linguistic personality”¹¹. The possessor of language is the individual who uses it and applies it in practice. In the speech that this person produces, they manifest their physical, social, intellectual, emotional, and individual characteristics, and it is precisely these features that serve as material for anthropocentric research. With the formation of the anthropocentric paradigm, the focal point of linguistic analysis shifts toward the human being and their existence within culture, that is, toward the linguistic personality in all its diversity: the physical self, the social self, the intellectual self, the emotional self, and the self as a creator of speech. The text, as a product of human activity, is the result of the dynamics of human thought and expresses the inner world of the individual in various ways through the resources of language¹². The “linguistic personality” embodies speech-related, communicative, and cultural characteristics. A person, first of all, possesses physical speech abilities and functions as a bearer of a particular language used as their mother tongue. Only individuals who possess speech ability can use language; this depends on physical capacities such as the ability to hear, the ability to speak, and the full and healthy formation of the organs of the speech apparatus. At the same time, socially, every speaker uses some language as their mother tongue and ensures its transmission to future generations. In this way, the linguistic personality fulfills the function of a language bearer. All these characteristics, according to S. Vorkachyov, denote the “speech personality”¹³. The “speech personality” constitutes the first aspect of the “linguistic personality”; that is, a linguistic personality must possess physical and social speech capacities. Second, humans cannot exist without communication; interpersonal communication is a hallmark of human existence. In communication,

¹⁰ Бердиалиев А. Ўзбек синхрон социолингвистикаси. – Тошкент, 2019. – Б.6

¹¹ Usmanov F. O‘zbek milliy qadriyatlarining lingvomadaniy aspekti: Filol. fan. d-ri (DSc) diss. – Andijon, 2024. – В.15.

¹² Баранникова Г. Антропоцентрическая парадигма гуманитарного знания и её лингводидактическая интерпретация // Гуманитарный вестник, 2013, вып. 2 (4). URL: <http://hmbul.bmstu.ru/catalog/lang/ling/35.html> (murojaat sanasi: 15.05.2024).

¹³ Воркачев С.Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании // Филологические науки, 2001. – №1. – С.64-72.

individuals use language, and through this, the features of the “communicative personality” are manifested. Considering that the primary function of language is to ensure communication, the individual who uses language appropriately, within communicative interaction, is the “communicative personality”, which is one component of the “linguistic personality”. Third, every speaker reflects national-cultural characteristics in their speech because a human being cannot exist apart from the culture and environment to which they belong. Language, in turn, reflects the culture to which the person belongs, the system of values characteristic of the individual, and their personal traits. This reveals the “cultural personality” component of the “linguistic personality”. Thus, the linguistic personality is the term used for the main subject of anthropocentric research, encompassing speech-related, communicative, and cultural characteristics.

Psycholinguistics studies how, under certain conditions, specific information is conveyed to the listener through speech units; how changes in the speaker’s psychological state are reflected in the speech fragment; and how this affects the listener. In speech, elements such as morality, etiquette, norms of communication, the situational needs of speech, as well as the age, intellectual level, and cultural background of both the speaker and the listener are manifested — all of which serve as the research sources of psycholinguistics.

The second section of the chapter is entitled “*Literary text and the expressive function of language*”. Definitions of the expressive function of language offered by linguists are very similar to one another. According to the Russian linguist O.Aleksandrova, “the expressive function of language is its capacity to convey the emotional state of the speaker and his or her subjective attitude toward the designated objects and phenomena”¹⁴. The expressive function serves as a means of expressing the speaker’s inner state; through this function, language not only conveys information but also enables the speaker to express attitudes toward the content of the message, the interlocutor, and the communicative situation¹⁵. Human communication is inconceivable without emotion. Without emotional involvement, communication becomes dry and unnatural. The primary role of the expressive function is not merely to transmit information but to convey the speaker’s inner emotional and psychological state. Psychologists note that there are six basic emotions universal to all languages: disgust, anger, fear, joy, sadness, and surprise. These emotions, though universal, differ fundamentally from one another and are not closely related¹⁶. It should be emphasized that emotional speech represents an expression of the human mental state. A person selects emotionally marked vocabulary and speaks with certain intonation depending on their psychological condition. Human emotional speech, physical actions, and behaviors most often function as manifestations of the speaker’s mental state.

In literary texts, microtexts expressing emotion are created through various techniques. According to D. Khudoyberganova, the main methods are as follows: 1. The character’s emotional experiences are revealed through his or her own speech. 2. The character’s psychological state is conveyed through the speech of

¹⁴ Александрова О. Проблемы экспрессивного синтаксиса. На материале английского языка: учебное пособие. – М., 1984.

¹⁵ Черницына С. Русский язык с основами языкознания. – Курган, 2010. – С.5.

¹⁶ Ekman P. An argument for basic emotions//Cognition and Emotion, 1992, 6 (3-4). – P.169-200.

the author, who uses several techniques: a) directly describing the character's emotional state;
b) indicating it through the character's physical actions and behavior;
c) suggesting it through the depiction of nature or the surrounding landscape¹⁷.

In the literary text, the writer does not depict nature merely for its own sake. Through the description of nature, the reader may anticipate whether an event will unfold favorably or tragically, as well as infer the emotional state of the character: *Butun vujudimda shirin bir titroq turdi. Beixtiyor oyimning qo'ldan yulqinib chiqib berigi uyga kirdim. Derazaning bug'lanib qolgan oynasini artib hovliga qaradim. Vaqt yarim kechadan oshgan bo'lsa ham, tashqari yorug' edi. Boyagina yetimchalardek diydirab turgan gultojixo'rozlar ham, molxonaning qor bosgan lomi ham ko'zimga olamjahon bo'lib ko'rinar, qor degan narsa shunaqa pokiza bo'lishini, qish degan narsa shunaqa issiq bo'lishini birinchi marta ko'rib turganimga o'zim hayron edim. Oyog'imga suykalgan mushukning yelkasini siladim. Muncha yumshoq! Qor muncha tiniq! Ana, hammayoq yop-yorug'! Shunaqangi yorug'ki, kashta tiksa bo'ladi!* (p. 169)

In this microtext, the imagery collectively conveys that whiteness, purity, clarity, and light are the qualities that express positive emotions. The author employs epithets such as *shirin bir titroq, pokiza qor* (*sweet shiver, pure snow*), the oxymoron *issiq qish* (*warm winter*), and intensifiers such as *muncha yumshoq, muncha tiniq; shunaqa pokiza, shunaqa issiq; shunaqangi yorug'ki* (*so soft, so clear, so pure, so bright*), which all serve to portray the heroine's joy and inner warmth. In depicting a winter night, adjectives such as *qorong'u* (*dark*), *sovuq* (*cold*), and *zax* (*damp*) could have been used, as winter nights are typically described in this manner. However, these qualities would not have reflected Robiya's positive emotions; therefore, the author conveys the winter night as bright and clear, successfully harmonizing the depiction of nature with the character's psychological state.

In another passage narrated by the same character, however, the surroundings appear ugly and terrifying, reflecting Robiya's anxiety and grief as her beloved brother Kimsan departs for war: *Tong qorong'isida yo'lga tushdik. Bobom Umar zakunchining ulov jo'natishini kutmasdan o'zining eshak aravasini taxt qildi. Aravada Kimsan akamning qopi, qopning bog'ichidan ushlab oyim o'tiribdi. Aravaning bir tomonida Oqsoqol, ikkinchi tomonida bobom tuproq kechib ketyapti. Kimsan akam ikkalamiz orqaroqda boryapmiz. Bobom xalacho'p bilan eshakning biqiniga nuqib "xix-xix"laydi. Eshak dik-dik qadam bosadi. Sahar salqinida sovugan tuproq hidi yoqadi shekilli, "xirq-xirq" qilib qo'yadi. G'ildiraklar ovozsiz shirillaydi. Chang ko'tariladi. Shom yegan oy g'arib mo'ltiraydi. Goh Kimsan akamga, goh oyimga qarayman. G'ira-shirada Kimsan akamning yuzini aniq ko'rmayman. Lekin atrofni tomosha qilib borayotganini payqayman. Nazarimda u negadir jilmayayotganga o'xshaydi. Oyim ikki bukilib olgan. Xuddi qop-qora toshdan yasalgan haykaldek... Alvasti ko'prikdan o'tayotganimizda qorong'i o'pqonda ilondek vishillayotgan suvga qarab, vahmim keldi. Nazarimda butun dunyoning falokati shu yerga to'planib "bazzm" qurayotgandek, atigi bir hafta oldin o'ynab-kulib yurgan odamlar bugun ma'yus*

¹⁷Худойберганава Д. Матнинг антропоцентрик тадқиқи. – Тошкент, 2013. – Б.65-66.

tortib qolganidan shodlanib mazax qilayotgandek bo'lib ketdi. Oqsoqolning yuragi siqildi shekilli, Alvasti ko'prik shovqinini bosib shang'illadi... (p. 107).

In this scene, the author uses words and expressions such as *qorong'i, qop-qora, qorong'ulik, vishillamoq, vahm, falokat, ma'yus, mazax qilmoq, shang'illamoq* (dark, black, darkness, hissing, fear, calamity, sorrow, mock, roar) to depict the heroine's negative emotions and mental anguish. Idioms (*yuragi siqilmoq – his heart tightened*) and similes (*xuddi qop-qora toshdan yasalgan haykaldek – like a statue carved from black stone, qorong'i o'pqonda ilondek vishillayotgan suv – water hissing like a snake in the dark abyss*) emphasize her anxiety and despair. Thus, positive emotional states are associated with imagery of *whiteness and light*, while negative states correspond to *blackness and darkness*.

The second chapter of the dissertation is titled “**The expression of mental state through verbal means**”, and its first section is entitled “*The role of stylistic devices in expressing mental state*”.

In a literary text, the emotional and psychological condition of characters is revealed through various stylistic means. Similes, although originally introduced by a particular individual or creator, over time become conventionalized within the speech community and eventually settle as fixed expressions that enter the lexicon of the common language. Such similes are incorporated into speech in the same way as ready-made linguistic units¹⁸.

– *Shomurodga...*

– *Nima?! – U chayon chaqqandek sakrab o'rnidan turdi. Etaging shamoli tegib lampa o'chib qoldi* (46-bet).

The expression *chayon chaqqan (odam)day* (“like a person stung by a scorpion”) is explained in the “Explanatory Dictionary of Uzbek Similes” as follows: “To leap up, to jump, to make a sudden movement; to act abruptly and quickly”¹⁹.

The method of expressing ironic meaning is a form of subjective attitude and mainly consists in showing a critical view toward the interlocutor and, on this basis, expressing a hidden negative attitude. For example: *Kechqurun ovqatdan keyin bobom Kimsan akamni so'roqqa tutib qoldi: – Uchuvchi bo'laman, deng, boyvachcha? Kimsan akam iyagidagi husnbuzarni tirnog'i bilan sitib, o'shshayib o'tiraverdi. Bu uning: “Ha, qo'lingizdan kelganini qiling”, degani edi. – Menga qarang, boyvachcha! – bobom tajanglik bilan bo'ynini cho'zdi. – Ketmoningiz yengillik qilib qolganga o'xshaydi. Molxonaga kiring, yarim pudli ketmon turibdi! Ana o'shani mining-da, dalaga chiqib ayriplon qilib uching, xo'pmi?* (p.72)

In a literary text, irony is used to express negative emotional-psychological states such as dissatisfaction, irritation, and anger. In some cases, longing as well as, conversely, hopelessness and disbelief may also be conveyed through irony. Moreover, in literary style, irony can serve to reveal the personal character of the protagonist.

Phonetic means. Through the articulatory process of vowels and consonants, various phonostylistic devices may be produced. Even the prolonged articulation of a single vowel sound or the occurrence of consonant gemination can serve, in

¹⁸ Махмудов Н. Ўхшатишлар – образли миллий тафаккур маҳсули // Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент, 2013. – Б.6.

¹⁹ Махмудов Н. Худойберганава Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент, 2013. – Б.244.

literary works, to enable the author to fully reveal a character's personality. Deviation from phonetic norms, pursued with a particular artistic-aesthetic purpose, manifests itself in the lengthened, intensified, or reduced pronunciation of speech sounds in words, as well as in the substitution of one sound for another. The prolonged articulation of a sound in a word functions to intensify meaning, to express a feature in an augmented manner, and to convey a psychological state or a specific attitude with greater clarity²⁰. In the work "Between two doors", phonetic stylistic devices, particularly sound lengthening, are primarily employed in the speech of female characters. This reflects the emotional receptiveness of women and demonstrates how their psychological states are expressed even through sound:

– *Obketi-ing! – Ra'no kelinoyim yalinib iltijo qildi* (p.152).

In this example, the prolonged articulation of the vowel *i* not only intensifies the meaning of supplication and pleading, but also serves to convey Ra'no's psychological state at the moment her husband is leaving for the war, expressing her anxiety and emotional disturbance.

Bolajon! Sho'rginam qursin, bolajo-o-on! (p.129)

In this excerpt from Robiya's speech, the prolonged articulation of the vowel *o* conveys her hatred toward the war, the turmoil within her heart, and the cries surging like a storm. The emotional state of a woman exhausted from weeping becomes even more vividly apparent precisely through this lengthening of the sound.

Lexical means. Linguistic units expressing blessing and curse convey the speaker's emotional state. A blessing generally reflects the speaker's joy or satisfaction with the interlocutor, whereas a curse expresses an extremely intense negative emotional condition.

– *Kalamush! – dedim yig'lab. – Xumda kalamush bor ekan. Mosh bilan urishtirmoqchi edim. – O'lsin! – Ammam nafasi g'ijillab boshidan ro'molini yulqib oldi. Sochlari yoyilib popuk tangalari jiringlab ketdi. – Kalamush o'la qolsin! Xumni yiqitsangku, o'z joyiga ketardi. Otangga nima deyman? Erka bola bo'lsang...* (p.30)

In this passage, the curses *O'lsin!* and *Kalamush o'la qolsin!* are used as an expression of intense fear and emotional excitement.

In linguistics, vulgarisms that is, offensive or abusive words are characterized by clearly expressed semantic features such as strongly negative attitude, insult, contempt, and degradation. Such words function in speech not so much by virtue of their nominative meaning, but rather through their connotative meaning, which conveys emotional and evaluative force. In literary works, vulgarisms are generally employed in the speech of characters²¹.

– *Raisman, deb ja o'zingdan ketma! Husan Dumani endi ko'ryapsanmi, ahmoq!*

Vulgarisms such as *ahmoq* (fool), *tentak* (idiot), *kallavaram* (blockhead) express the speaker's negative attitude toward the interlocutor — his anger, irritation, or dissatisfaction.

²⁰ Dusmatov X., Mahmudova Z. *Uslubshunoslik asoslari* [qayta ishlangan va to'ldirilgan nashr]. – Farg'ona: Classic, 2022. – B.70.

²¹ Yo'ldoshev M. *Badiiy matnning lisoniy tahlili*. – Toshkent, 2008. – B.63-64.

Phraseological units are linguistic phenomena created on the basis of the aim to fully express in speech the strong impression made on human consciousness by certain events or characteristics, and, in general, to achieve expressiveness of thought²². They are the figurative expressions of conclusions drawn by the people through observing life events, evaluating acceptable and unacceptable actions in society, and generalizing life experiences.

The lexeme *ko'ngil* is defined in the “Explanatory Dictionary of the Uzbek Language” as follows: “The source of a person’s emotions and feelings; heart, soul, inner self”²³. From the lexical meaning of the word itself, it can be understood that *ko'ngil*, as a source of emotions and feelings, reveals the speaker’s psychological state. For this reason, the author widely uses idioms containing the lexeme *ko'ngil* in describing the emotional-psychological state of the characters. For example, in the work, the idiom *ko'ngli yorishmoq* (“to feel bright at heart,” “to feel uplifted”) is used to express the character’s positive emotional state:

Oqsoqol buvaning gapi “ertaga dadangni obkeb beraman” degandek tuyulib, o'zinning ham ko'nglim yorishdi (p.63).

In this case, if the expression *ko'ngli yorishmoq* (“to feel bright at heart”) were replaced with *xursand bo'lmoq* (“to be happy”), the character’s inner emotional experiences would not be fully revealed. When Robiya is sad and immersed in sorrow, the words she hears from the elder brighten her “dark” heart. In the expression *xursand bo'lmoq*, however, the fact that Robiya’s heart was originally “dark,” that she was sitting in grief, would not be visible. Therefore, the idiom serves to convey the character’s psychological and emotional state more precisely and completely.

In the work, phraseological units such as *ko'ngli alg'ov-dalg'ov bo'lmoq* (“to feel agitated at heart”), *ko'ngliga g'ulg'ula tushmoq* (“to feel turmoil in one’s heart”), *ko'ngli g'ash tortmoq* (“to feel disturbed”), and *ko'ngli xufton bo'lmoq* (“to feel depressed at heart”) are used to express negative emotional states.

The work also contains idioms formed on the basis of the lexeme *yurak* (“heart”), such as *yuragi qalqib ketmoq* (“to feel anxious at heart”), *yuragi uvushib ketmoq* (“to feel one’s heart go numb”), *yuragi ezilmoq* (“to feel one’s heart ache”), and *yuragi g'ash tortmoq* (“to feel one’s heart disturbed”).

– *Shomurod akamnikiga ketyapsizmi? – dedi salom berib. – Tezroq bora qoling. Yuragim bir qalqib tushdi. – Tinchlikmi? – Tinchlik. Xavotir olmang... – dedi-yu ketaverdi* (p.42).

Morphological means. One of the most vivid devices that conveys a character’s emotional state is the interjection. An interjection is a linguistic unit expressing meanings such as emotion, command, or exclamation, e.g., *tiss*, *chu*, *oh*, *voy* (hush, oh, hey, alas)²⁴. From their lexical nature, it is evident that interjections inherently express emotion and psychological state. They vary in form and serve to express both positive and negative emotions in a nuanced manner:

Shavkat Qudratovichning rangi gezarib ketdi.

²² Абдуллаев А. Ўзбек тилида экспрессивлик ифодалашнинг синтактик усули. – Тошкент, 1987. – Б.4.

²³ О‘zbek tilining izohli lug‘ati. 6 jildli. II jild. – Toshkent, 2023. – B.1030.

²⁴ О‘zbek tilining izohli lug‘ati. 6 jildli. V jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B.179.

– *O‘h-ho‘! Ja osmondasiz-ku, yigit!.. Gap bunday: uch kunda to‘rtinchi qavatni montaj qilib, tomni yopasiz* (p.7).

The interjection *O‘hho‘* or *O‘ho‘* typically expresses emotional reactions such as astonishment or surprise and is most often used in a positive context. However, in the cited example, the interjection *O‘hho‘* conveys irony, disdain, irritation, or anger, thereby signaling the speaker’s negative emotional state.

The interjection *Vuy* expresses exaggeration or astonishment and is distinguished by the fact that it is predominantly used in female speech: *Mo‘rcha burchagidagi liqildoq kursida shamshod taroq bilan sochimni tarab o‘tirsam, Zuhra kelin boshimga egildi. – Vuy, – dedi yerga tegib turgan ho‘l sochimni kaftiga olib, – yarmisini bering, Robiyaxon.*

Syntactical means. Repetition is mainly one of the syntactic-stylistic expressive devices characteristic of literary speech. By deliberately repeating the same linguistic or speech units, the author increases the expressive power of his idea and achieves an intensified expression of emotions and feelings. The function of repetition consists in making the author’s speech more expressive, in clarifying the idea, and, most importantly, in creating persuasion in the listener or reader²⁵. Writers make use of repetition as a means of expressing the psychological state of a character. In the following text, the sentence *Obketing! (Take me with yourself!)* is repeated seven times:

– *Obketing! – Ra‘no kelinoyimning bo‘g‘zidan bo‘g‘iq nido otilib chiqdi. – Obketing! Askarlarning kir-chirini yuvaman. Ovqat pishiraman! Yarasini bog‘layman! Obketing. Jon Shomurod aka! Obketing! – Ra‘no! – Asabiylashganidan tog‘amning ovozi baland, keskin chiqdi. – Qo‘ysang-chi endi. – Obketi-ing! – Ra‘no kelinoyim yalinib iltijo qildi. – Ra‘no, jinnimisan? Tursang-chi! Ana, hammayog‘ing shallabo bo‘ldi. – Bo‘la qolsin! – Ra‘no kelinoyimning ovozi tahdidli yangradi. – Obketing! Obketing. Yo obketasiz, yo o‘ldirib ketasiz!* (p.152)

The second section of the chapter is entitled “*Linguogenderological features of speech related to the speaker’s emotional and psychological state*”. In recent years, as research on the human-related aspects of language has begun to develop, the differences between men’s and women’s speech have also attracted the attention of linguists. In Uzbek linguistics, a number of studies have been conducted on the gender-related characteristics of speech²⁶.

Oyim teskari qarab, kafti bilan yuzini to‘sgancha hiqillab yig‘lab yubordi. – Urush boshlanibdi! – dedi bobom siniq ohangda. Yurtimizga nemis bostirib kiribdi. Hiqillab yig‘iyotgan oyim to‘satdan ovozi baralla qo‘yib yubordi. – Voy

²⁵ Mamajonov A., Rozikova G. Sintaktik stilistikaning nazariy masalalari. – Farg‘ona, 2024. – B.22.

²⁶ Искандарова Ш. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз. ... дисс. – Самарқанд, 1993; Мўминов С. Ўзбек мулоқот хулқининг жинс жиҳатидан хосланиши // Ўзбек тили ва адабиёти, 1999. – №5. – Б.64-66; Тўхтасинов М.И. Лингвокультурологические и гендерные особенности сложных слов в художественном тексте (на материале английского и узбекского языков): Автореф. дисс. ... канд. филол. наук. – Ташкент, 2011; Эргашева Г. Инглиз ва ўзбек тиллари фразеологизм ва паремияларида гендер аспектининг қиёсий типологик тадқиқи: Филол. фан. номз. ... дисс. – Тошкент, 2011; Насруллаева Н. Инглиз ва ўзбек тилларида оламнинг фразеологик манзарасида гендер концептларининг шаклланиши: Филол. фан. д-ри (DSc) ... дисс. автореф. – Тошкент, 2018; Мусаева Ф.Т. Ўзбек тилида жинс тушунчасининг ифодаланиши: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2019; Абдевахובה М. Инглиз, италян ва ўзбек фольклор матнларида гендернинг тил воситаларида ифодаланиши: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2019; Гулямова Ш. Ўзбек тили эвфемизмларининг гендер хусусиятлари: Филол. фан. б. фалс. док. (PhD) ... дисс. – Бухоро, 2020; Ниязова Г. Детектив романлар тилининг социопрагматик аспекти ва гендер хусусиятлари: Филол. фан. б. фалс. док. (PhD) ... дисс. – Тошкент, 2022; Ismoilova D. Lingvogenderologiya. – Farg‘ona, 2024.

sho're-em! Bu balo qayoqda turgan ekan. Sho'rginam qursin! – Sannama-ye! – bobom o'shqirib berdi. – O'chir! (p.100)

In the passage taken from the work, the psychological state of the male and female characters is clearly revealed through their speech. The different reactions of representatives of the two genders to the same situation are demonstrated by means of linguistic and paralinguistic devices. The men's calm and restrained attitude toward the situation, as well as their use of concise, precise, and neutral lexical units, is reflected in the utterance: *Urush boshlanibdi! – dedi bobom siniq ohangda. Yurtimizga nemis bostirib kiribdi.* His short but sharp utterance – *Sannama-ye! – bobom o'shqirib berdi. – O'chir!* also illustrates this feature. The act of *barking* (raising one's voice) is considered a lexical unit characteristic of male speech and indicates a man's tendency to raise his voice. In this case, the man's attempt to control the situation and suppress the women's emotional reactions is also evident.

Women's emotional responsiveness and tendency to react quickly and sensitively are also reflected in the example: *Hiqillab yigiyotgan oyim to'satdan ovozini baralla qo'yib yubordi. – Voy sho're-em! Bu balo qayoqda turgan ekan. Sho'rginam qursin!* Upon hearing the terrible news, she bursts into loud crying, uses interjections (*Voy sho're-em!*), prolongs certain sounds (*sho're-em*), and employs emotionally colored lexical units (*Sho'rginam qursin!*), all of which reveal the emotional features typical of women's speech. Likewise, paralinguistic means (*she turned away, covered her face with her palm, and began sobbing*) also reflect the emotional state characteristic of women. Accordingly, men's speech is characterized by short, concise, precise, and neutral linguistic means, while women's speech is marked by the prolongation of sounds, the use of interjections, and emotionally colored vocabulary may be identified as linguo-genderological differences.

Since women are by nature bearers of aesthetic sensitivity, in the process of conversation they tend to use more attractive and emotionally colored lexemes, words expressing personal attitude, and positively connoted vocabulary. The subject of conversation is often somewhat exaggerated. Emotional states such as amazement, joy, fear, disgust, and sadness, that is, psychological and physiological processes, can be observed in them²⁷. The tendency of women's speech to express thoughts in an exaggerated manner can be analyzed through the following example:

To'y tashvishi chiqqanidan buyon Ko'tarmaga – Shomurod tog'amnikiga kuniga uch martadan qatnayotgan oyim ahvolimni ko'rib qo'rqib ketdi. – Voy, mengina o'lay, bu tashvish ham bor ekanmi, – deb boshimda parvona bo'lib qoldi (p.89).

In evaluating a situation, women tend to exaggerate the events taking place, often expressing them with a sense of panic. This is reflected through the speaker's use of the interjection *voy*, the use of negatively connoted vocabulary (*mengina o'lay*), as well as a rhetorical question (*bu tashvish ham bor ekanmi*). A woman's tendency to exaggerate while expressing her thoughts results from her emotional

²⁷ Ko'chimova P. Erkak va ayollar nutqida murojaat so'zlar semantikasi // International scientific-practical conference on the topic of "Problems and perspectives of modern technology in teaching foreign languages". Volume 2 | Special issue 20. – P.684.

susceptibility, openness in expressing her psychological and emotional state, and inclination to react quickly on an emotional level.

In the speech of Uzbek women, the interjection *voy* is widely used. Sh. Iskandarova²⁸ notes that this word has more than ten shades of meaning.

Expressions such as *voy o'lay*, *voy o'lmasam*, *voy mengina o'lay*, and *voy sho'rim qursin* convey the speaker's anxiety, fear, and negative attitude toward the situation. When used in the form *voy o'lsin*, however, it expresses anger or mild dissatisfaction:

– *Voy o'lsin!* – *Fotima kelin qiqirlab kuldi. – Abzi yana ichib oldi shekilli, zahariga* (p.84).

Along with men's natural traits of being calm, composed, and generally indifferent to trivial matters, their higher level of aggression often leads to the use of negatively colored words and vulgarisms in their speech:

Oltita bolam yeyman, ichaman deb turibdi. To'rttasi maktabga boradi. Onangni emgurni bolalariga bittadan papka oberishgayam yetmaydi-ku, bu qizitaloq! – *U jahl bilan kissasiga shapatiladi* (p.9).

Vulgar expressions such as *onangni emgur* and *qizitaloq* are specific to men's speech and are not used by women. These lexical units, together with the paralinguistic means (*he slaps his pocket in anger*), serve to express the hero's negative emotional-psychological state, revealing strong feelings of pain, hatred, and anger typical of male characters. Gestures such as slapping one's pocket in anger or applying physical force to oneself or an object nearby are paralinguistic features characteristic of men's behavior, reflecting intense emotional pressure and aggression. When used in literary works, such nonverbal actions help to reveal traits inherent to male nature and convey the hero's inner emotions.

The third section of the chapter is entitled “*Verbalization of emotional states through linguistic associations*”. In recent years, there has been a growing interest in linguistics in studying the relationship between language and thought. In particular, the issue of how a certain word or other linguistic unit exists in the human mind in harmony with other linguistic means has become a focus of extensive research. As a result, associative linguistics has emerged as a new branch of linguistic science. In Uzbek linguistics, linguistic or verbal associations have been studied by A. Nurmonov, Sh. Iskandarova, N. Hoshimova, D. Khudoyberganova, and D. Lutfullayeva²⁹.

Psychological associations refer to the mental images and ideas formed in a person's mind that remind one another. Linguistic (verbal) associations likewise arise from the speaker's psychological perception of reality; however, this perception is realized in the language through specific linguistic units interconnected by certain semantic features³⁰. Thus, the existence of psychological imagery and the characteristics of psychological associations are crucial for the emergence of verbal associations. In essence, associations occupy a mutually

²⁸ Искандарова Ш. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз. ...дисс. – Самарканд, 1993.

²⁹ Нурмонов А. Парадигма ва унинг оламнинг лисоний манзараси (ОЛМ)га муносабати. Танланган асарлар. III жилд. – Тошкент: Akademnashr, 2012; Искандарова Ш., Хошимова Н. Нутқ жараёнида ассоциацияларнинг воқеланиши // АнДУ. Илмий хабарлар. – Андижон, 2010. – №2. – Б.85-88; Худойберганова Д. Матннинг антропоцентрик тадқиқи. – Тошкент, 2013; Лутфуллаева Д. Ассоциатив тилшунослик назарияси. Монография. – Тошкент, 2017.

³⁰ Лутфуллаева Д. Ассоциатив тилшунослик назарияси. Монография. – Тошкент, 2017. – Б.24.

connected place in human consciousness. Associations expressing emotional and psychological states hold a special place in literary works. Because “in a text, associative words play a key role in expressing psychological states. Such words form a specific associative field within the text and evoke a corresponding emotional state in the reader’s mind. This effect arises through the restoration of images connected to psychologically related words used in the text”³¹.

– *Obbo! Ja, olasan-da, senam. Xotin kishi erga tekkanidan keyin tug’adi-da. Sendan so’rab o’tirarmidi, – Ikrom aka do’stining yelkasiga shapatiladi. – Qo’y endi, tudovoy-sudovoy gaplarni...*

– *E, bor-e! – u shiddat bilan burildi. – Har kuni o’n martadan qulog’ingni qoqib qo’lingga beradigan xotining bo’lmasa, yo’lingga termulib turgan bolalaring bo’lmasa, gapni kim qo’yibdi senga!* (p.10)

In the given passage, Safar aka’s speech reflects a feeling of resentment, with the source of this bitterness identified as a woman, his wife. The lexical and phraseological associative units used in the text, such as *xotin kishi* (“a woman”), *erga tegmoq* (“to get married”), *tug’moq* (“to give birth”), *quloqni qoqib qo’lga beradigan xotin* (“a woman who is easily given away in marriage”), and *yo’lga termulib turgan bolalar* (“children gazing down the road”) serve to reinforce this idea in the reader’s mind, conveying that the cause of Safar aka’s resentment lies with his wife.

Syntactic devices, when used associatively, contribute to a deep and comprehensive portrayal of the character’s emotional state, since such fixed structures are mentally stored in the speaker’s consciousness as ready-made patterns. They are easily understood and quickly perceived. Through these readily recognizable syntactic constructions, inner feelings and emotional experiences are expressed with precision and clarity: *Robi opam qiyiqchani tizzasiga yoyib uzoq qarab qoldi. Qiyiqchani sekin-sekin siladi. Avval rangi o’chdi. Kcyin lablari pirpiray boshladi. Qiyiqchani yuziga bosdi-yu, yelkalari titrab-titrab, birdan o’zini namat to’shalgan yerga otdi. – Nochorman! – dedi o’krab. – Sho’rim qursin! Qaddini rostlab, qiyiqchani bag’riga bosgancha yana muk tushdi. – Kechiring meni! – dedi qiyiqchani yuziga bosib. –Rozi bo’ling! Surma aralash ko’z yoshidan qiyiqcha bir zumda qop-qora bo’lib ketdi. U qiyiqchani labiga bosgancha bo’g’iq ovozdada ayanchli chinqirdi. – Boshimni qayoqqa olib ketay! – Ikki qo’lini qiyiqcha aralash baland ko’tarib sochini changalladi. – Urush qilmay, uying kuygurlar! Bolang o’lgurlar! – U ilon chaqqan odamdek butun gavdasi bilan betoqat to’lg’onar, sochi to’zg’ib, ko’zlari olayib ketgan edi. Qo’rqib ketdim. Dadamning: “Yaxshi bola bo’lmasang, Robi opang ketib qoladi”, degani esimga tushdi. – Yig’lamang! – dedim quchoqlab. – Robi opa, yiglamang, oyi... Mayli, dadamminan yotmayman, sizminan yotaman... U o’tirgan joyida meni bag’riga bosdi. Ko’z yoshidan jiqqa ho’l bo’lib ketgan yuzini yuzimga bosib, ingradi: – Bolajon! Sho’rginam qursin, bolajo-o-on!* (p.129)

In the text, the syntactic associations used in Robiya’s speech complement one another, serving to reflect her emotional state and inner experiences, and to convey this state to the reader in an emotionally charged manner. Robiya’s helplessness and despair are expressed through the syntactic units *Nochorman!* (“I am helpless!”), *Sho’rim qursin!* (“Woe is me!”), *Boshimni qayoqqa olib ketay!*

³¹ Худойберганава Д. Матнинг антропоцентрик таъқиқи. – Тошкент, 2013. – Б.121.

(“Where shall I go?”), *Bolajon!* (“My dear child!”), and *Sho ‘rginam qursin, bolajo-on!* (“My poor dear child, woe is me!”). Her feeling of guilt is reflected in the phrases *Kechiring meni!* (“Forgive me!”) and *Rozi bo ‘ling!* (“Be content with me!”), while her blaming of the war for her current miserable state is expressed in *Urush qilmay, uying kuygurlar!* (“May your homes burn, you who wage wars!”) and *Bolang o ‘lgurlar!* (“May your children die!”). All these syntactic units are interrelated, vividly portraying Robiya’s general condition and emotional suffering. Thus, it becomes evident that associative units expressed in syntactic forms enable the author to convey the character’s psychological and emotional state to the reader in a highly impactful manner.

The third chapter of the dissertation is entitled “**The role of nonverbal means in expressing mental state**”. The first section, “*Nonverbal means and their role in communication*”, addresses the significance of paralinguistic features. In the development and advancement of paralinguistic studies worldwide, the contributions of scholars such as G.V.Kolshanskiy, T.M.Nikolayeva, B.A.Uspenskiy, I.N.Gorelov, G.E.Kreydlin, and M.L.Butovskaya³² should be recognized. In Uzbek linguistics, the characteristics of nonverbal means have been studied in the works of A.Nurmonov, M.Saidxonov, N.Yuldashev, B.Ahmedov, M.Kurbanov, M.Burxanova, M. Baratova and G.Hasanova³³.

Gestures, facial expressions, and body movements are regarded as supplementary means of communication. They serve to transmit information and to enhance the meaning of verbal messages. These features are more apparent in spoken communication, where they help the speaker express thoughts briefly, concisely, and effectively. During the transmission of information to the listener, hand, head, shoulder, body, and facial movements, as well as the pitch, intensity, and duration of the voice, carry semantic value. Conversely, the listener’s reaction to the received message can be discerned from facial expressions, prompting the speaker to adapt subsequent utterances accordingly. In psycholinguistic analysis, paralinguistic means are considered factors that enhance the expressiveness of speech³⁴. Emotions and their reflection in speech are among the key issues studied in psycholinguistics. In the expression of an individual’s mental state and emotions, nonverbal means operate alongside verbal means. From this perspective, examining the role of nonverbal means in conveying emotional and psychological states represents one of the essential research tasks.

³² Колшанский Г.В. Паралингвистика. – М.: Наука, 1974; Крейдлин Г.Е. Невербальная семиотика в ее соотношении с вербальной: Дисс. док. ...филол. наук. – М., 2000; Бутовская М.Л. Язык тела: природа и культура (эволюционные и кросс-культурные основы невербальной коммуникация человека). – М.: Научный мир, 2004.

³³ Нурмонов А. Ўзбек тилининг паралингвистик воситалари ҳақида. – Андижон, 1980; Саидхонов М. Новербал воситалар ва уларнинг ўзбек тилида ифодаланиши: Филол. фан. номз. ...дисс. автореф. – Тошкент, 1993; Юлдашев Н. Паралингвистика. – Нукус, 2011; Аҳмедов Б.Р. Паралингвистик воситаларнинг гендерологик ва прагматик тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Андижон, 2021; Курбанов М. Ўзбек, усмонли турк, инглиз ва рус тилларида новербал мулоқотни ифодаловчи воситалар тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Андижон, 2021; Бурханова М. Креолизатив матнларнинг паралингвопозитик тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2022; Baratova M. O‘zbekona paralingvistik vositalarning tizimiy tadqiqi: Filol. fan. b. fals. dok. (PhD) ...diss. avtoref. – Vuhoro, 2023; Хасанова Г. Б.11. Диалогик нутқда новербал воситаларнинг ўрни ва уларнинг прагматик хусусиятлари: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2022.

³⁴ Алпанова Ш. Нутқий фаолият жараёнидаги руҳий ҳолатларнинг ўзбек тилининг турли сатҳ бирикларини воситасида акс этиши: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2018. – Б.39.

Verbal communication serves as the primary means of information exchange between individuals. It allows the speaker to convey messages easily and enables the listener to receive and comprehend information effectively. Nonverbal communication, on the other hand, functions to capture additional information about the message and to express it more quickly, conveniently, clearly, and precisely. In the process of nonverbal communication, in addition to the central organ responsible for speech – the tongue, communication is also achieved through facial expressions such as smiling, gestures, tone of voice, body posture, hand movements, and other similar means. Through these, the communicative purpose is fully realized³⁵. Nonverbal means can transmit information independently of verbal means, through directly visual-gestural forms of linguistic expression; however, since it is impossible to observe nonverbal actions directly in written texts, we obtain information about them through linguistic indicators”³⁶. In the novel, the emotional states of the characters, such as sadness, joy, anger, or astonishment are expressed through verbs of gesture.

The second section of the chapter is entitled “*Intonational means expressing mental state*”. Intonational means are among the most important components of speech. “Through intonation, one can convey the speaker’s emotional state, feelings, communicative intention, and such meanings as sympathy, anger, mockery, or irony expressed in speech”³⁷. The positive or negative connotation of an uttered verbal message in spoken communication becomes clear only through intonation.

Intonation consists of components such as pitch, stress, tempo, pause, and timbre. In oral speech, these features can be perceived and their significance understood, whereas in written language this is not possible. Therefore, writers in literary works express the characters’ tone, tempo, or pauses through linguistic means. The speaker’s vocal intensity, whether high or low, is represented in the text by lexemes such as *shivirlash* (“to whisper”), *pichirlash* (“to murmur”), *baqirish* (“to shout”), or *qichqirish* (“to yell”). The loudness of voice is often chosen intentionally.

Shivirlamoq means “to speak in a very low voice, whispering”. Typically, whispering occurs when the speaker does not want others around to overhear the conversation, or it may serve as an expression of various emotional states: *Qalaysan? – dedi shivirlab. Iljaydim. – Yaxshi!* (p.120)

In literary texts, the speaker’s raised voice is verbalized by lexemes such as *baqirmoq* (“to shout”), *qichqirmoq* (“to scream”), *chinqirmoq* (“to shriek”), and *shang‘illamoq* (“to yell loudly”). *Baqirmoq* results from the emergence of negative emotions; the speaker raises their voice to express anger or rage: *Hozir ham arava tomonga yugurgan edim, dadam jahli chiqib baqirib berdi: – Borma u yoqqa!* (p. 24)

The lexeme *qichqirmoq* has several meanings, the first of which is “to produce a very strong, resonant sound; to shout”:

³⁵ Курбанов М. Ўзбек, усмонли турк, инглиз ва рус тилларида новербал мулоқотни ифодаловчи воситалар тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Андижон, 2021. – Б.12.

³⁶ Хасанова Г. Диалогик нутқда новербал воситаларнинг ўрни ва уларнинг прагматик хусусиятлари: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2022. – Б.12.

³⁷ Юсупова Ш. Диний матнларнинг лингвопрагматик тадқиқи: Филол. фан. б. фалс. док. (PhD) ...дисс. – Фарғона, 2021. – Б.121.

– *Oldik!* – *dedi qiz bolanikiga o‘xshagan ingichka ovozda. Lekin o‘sha zahoti quvonch bilan qichqirib yubordi: – Aka!* (p.141)

From a psycholinguistic perspective, the verb *chinqirmoq* (“to shriek, to scream”) conveys the speaker’s anger, hatred, or strong hostility, thus expressing negative emotions: *Pakana kishi yana birpas xezlanib turdi-da, nari ketdi. Pastak eshikni oyog‘i bilan tepib, hovli ichkarisiga qarab g‘azabnok chinqirdi: – Chaqqon bo‘l. Hoy! Katta uyni bo‘shat!* (p.52)

The lexeme *shang‘illamoq* (“to speak loudly, to yell”) carries, in addition to its denotative meaning of “speaking in a loud, shouting voice”, a connotative sense of “showing discontent or irritation toward the interlocutor”: – *Tekshiramiz, dedi. – Gunohi nima ekan, demaysanmi, ovsar! – Bobom hammasiga Oqsoqol buva aybdordek, shang‘illadi* (p.62).

The verb *vishillamoq* means “to make a ‘vish-vish’ sound”³⁸ and typically denotes the sound made by objects or animals such as snakes. However, in the novel *Ikki eshik orasi*, this lexeme is used to verbalize an intonational device with a negative connotation, imitating a snake-like hissing tone to give the speaker’s voice a sinister coloring:

– *Siz... – dedi vishillab. – Ilg‘or boshqarmamizning umum maqsadiga ataylab bolta uryapsiz* (p.8).

The verb *chiyillamoq* (“to squeak, to shrill”) means “to produce a thin, sharp, unpleasant sound,”³⁹ and it carries a negative connotation. It expresses the speaker’s negative emotions, arising from irritation or anger:

– *Turgan-bitganing vahima-ya, Oqsoqol! – dedi chiyillab. – Shuni oldinroq aytasang o‘lasanmi? Bitta uyni bo‘shatib qo‘yardim* (p.52).

The lexeme *yalinmoq* means “to ask with pleading or supplication”: – *Mazaxo‘rak bo‘lib qoldim. – Qarang, yana qarang! – dedim yalinib.*

Expressions such as *to‘ng‘illamoq* (“to grumble”), *xo‘rsinmoq* (“to sigh”), *uf tortmoq* (“to heave a sigh”), *ovozi titramoq* (“the voice trembles”), *ovozi qaltiramoq* (“the voice quivers”), *achinmoq* (“to feel pity”), and *zardali ohang* (“an irritated tone”) serve to express various emotional states, as demonstrated through examples from the novel.

The speech tempo in oral communication is determined by whether the speaker speaks quickly or slowly. In literary texts, this is expressed through adverbs such as *tez* (“quickly”), *sekin* (“slowly”), and *shoshib* (“hurriedly”), which accompany verbs like *gapirmoq* (“to speak”) and *demaq* (“to say”): *Zor qaqqshab yig‘lashidan eridi shekilli, bobom Kimsan akamning oyog‘idan quchoqlab muk tushib o‘tirgan oyimning boshiga egildi. – Onasi, – dedi sekin. – Yurtga kelgan to‘y... Hamma urushga borsa-yu, Kimsan toshbaqadek boshini ichiga tortib o‘tirsa yarashadimi? O‘z qulog‘im bilan eshitdimku, urush nari borsa, bir-ikki oyda bitarkan. Uyog‘ini so‘rasang, hech kim o‘g‘lingni oldiga solib obketaman deyotgani yo‘q* (p.100-101).

In the given excerpt, the speaker deliberately lowers his speech tempo, addressing his wife in a calm and measured tone with the intention of influencing her emotionally. By speaking slowly, unhurriedly, and with composure, Duma

³⁸ O‘zbek tilining izohli lug‘ati. 6 jildli. V jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B.705.

³⁹ O‘zbek tilining izohli lug‘ati. 6 jildli. VI jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B.803

attempts to calm his wife, since in such a situation, if the speaker does not maintain self-control and speak in a lowered tempo, he will fail to affect the listener and soothe her state of mind. Thus, in addition to verbal means, the slowing of speech tempo performs a special psycholinguistic function in communication, serving as a means of emotional influence.

The third section of the chapter is entitled “*The potential of kinetic means in expressing mental state*”. Kinetic means are among the most frequently used types of nonverbal communication. They include the movements of body parts, such as the torso, head, hands, and feet, as well as facial expressions, and the positions or motions of the eyebrows, eyes, and lips. Kinetic means are employed daily and in virtually every communicative situation. However, intercultural communication requires particular caution in the use of kinetic means, as such gestures and movements vary across cultures. A kinetic sign regarded as positive in one culture may carry a negative or even offensive meaning in another. Moreover, kinetic means must be used in accordance with the context and communicative situation, since their interpretation depends greatly on the surrounding circumstances.

– *Yaxshimas, o’rtoqlar... – dedi yupatuvchi ohangda...- Bunaqa dod-faryod qilish yaxshimas. – U bir zum jimib qoldi-da, boshidan chaqmoq telpagini oldi. – Nachora, bu – hayot-mamot jangi. Undan ko’ra Shokirjon bilan Zokirjonning xotirasini...*

Birdan Oqsoqolning ko’zida o’t chaqnadi. Nazarimda mo’ylovi ham dikkayib ketgandek bo’ldi. Tokchadagi telefon tutqichini yulqib Zakunchiga o’qtaldi. – Yo’qol, xotira-potirang bilan! – dedi xirillab. – Yo’qol! (p.186-187)

After learning that Oqsoqol’s sons, Shokir and Zokir, had received death notices (qoraxat), Umar Zakunchi takes off his cap as a gesture of condolence and sympathy toward their family. However, this act is not typical of Uzbek culture; it is a kinetic means characteristic of Western cultural tradition. The Oqsoqol, who is already overwhelmed by his own grief and firmly believes that his sons are still alive, is displeased by Umar Zakunchi’s words. The act of removing his cap only intensifies Oqsoqol’s anger, leading him to drive Umar Zakunchi away. Thus, it becomes evident that the appropriate and context-sensitive use of kinetic means is of great importance in communication. Moreover, kinetic expressions differ by gender: certain gestures and behaviors are considered characteristic of women, while others are typical of men.

– *Voy, bole-em! Qo’shmozor bo’lgan bolam!*

Fotima kelin tog’orani qorga uloqtirib ichkariga otildi. Ketidan Zuhra kelin, undan keyin men hovliga chopib kirdim. Ayvon tokchasida fonus xira yonib turardi. Xolposh xola sochlarini yoygancha, ayvonda oyog’ini uzatib o’tirar, tizzasiga mushtlab dodlar edi. – Qo’shmozor bo’lgan bol-e-em! (p.184)

Striking one’s knees and clenching one’s fists while crying out in anguish is considered a gesture typical of women’s behavior; men, as a rule, do not perform such actions.

– *Gap zakunchiliqdamas! – Oqsoqol ijirg’anib yuzini o’girdi. – “Qoraxat” kelgan kuni so’kkanimning alamini olyapti. – Voy ablah-ey! – Cholim do’stining yelkasiga qoqdi. – Qo’yaver, it akilladi qo’ydi-da... (p.214)*

Patting a friend on the shoulder is regarded as a gesture typical of men’s behavior. Although women may sometimes pat the shoulders of younger men as a

sign of praise or greeting, they do not do so toward their female friends or other women. Therefore, it can be concluded that kinetic means also display gender differentiation.

According to researchers, in Uzbek communication the participation of various body parts in interaction is distributed as follows: hand movements account for 20%, finger movements for 13%, making them the most active nonverbal units in Uzbek speech. Head movements constitute 10%, shoulder movements 7%, eye expressions 7%, knee movements 5%, and lip movements 5%⁴⁰. Certain paralinguistic means are directly related to the communicative norms of a given nation. For instance, gestures such as bowing, placing the hand on the chest, and folding the hands are characteristic of Uzbek and Tajik peoples⁴¹.

In the novel “Between Two Doors”, various kinetic actions are employed to express the emotional and psychological states of the characters. Among gestures involving hand movements are *to press to one’s chest (bag‘riga bosmoq)*, *to clap one’s hands (qo‘lini paxsa qilmoq)*, *to wave one’s hand (qo‘l siltamoq)*, *to throw (uloqtirmoq)*, and *to crumple (g‘ijimlamoq)*; among head movements are *to shake one’s head (boshini chayqamoq)* and *to raise one’s head (boshini ko‘tarmoq)*; among facial expressions are *to blush with embarrassment (xijolatdan yuzlari lovullamoq)*, *to redden like a beet (sholg‘omdek qizarmoq)*, *to turn one’s face away (yuzini o‘girmoq)*, and *to have a bright expression (chehrasi ochiq)*. Eye movements such as *to glare (chaqchaymoq)*, *to burn with passion (ko‘zi yonmoq)*, *to widen the eyes (olaymoq)*, *to frown (xo‘mraymoq)*, *to knit the eyebrows (qovoq uymoq)*, *to raise the eyebrows (qovog‘i uchmoq)*, and *to flash the eyes (ko‘zi uchmoq)* are also used to express emotional states. Likewise, lip movements like *to curl the lips (labini burmoq)* and *to tremble (labi titramoq)*, as well as eyebrow movements (*qoshi chimirilmoq*), and even trembling of the beard or mustache (*soqoli titramoq, mo‘ylabi titramoq*), convey various shades of emotion. The novel also employs numerous linguistic expressions to depict different forms and degrees of laughter: *to slap one’s knees and laugh (tizzasiga shapatilab xaholamoq)*, *to hold one’s stomach and laugh (qornini ushlab xaholamoq)*, *to laugh heartily (maza qilib kulmoq)*, *to smile (jilmayib qo‘ymoq)*, *to burst into laughter (kulgi portlaydi)*, *to laugh loudly (xandon otib kulmoq)*, *to grin (iljaymoq)*, *to chuckle (qiyqiriq kulgi)*, *to burst into guffaws (qahqaha otmoq)*, *to smirk (kulimsiramoq)*, *to giggle (xixilab kulmoq)*, *to clutch one’s head and laugh (boshini changallab xaholamoq)*, *to slap one’s knees while laughing (tizzasiga urib kulmoq)*, and *to laugh out loud (qiyqirib kulmoq)*. Furthermore, to highlight the masculine traits of the character Parcha xola, the author employs expressions such as *to laugh boisterously (xo‘xo‘lab kulmoq)*, *to roar with laughter (do‘rillab kulmoq)*, and *to snort with laughter (he-helab kulmoq)*, emphasizing her coarse and strong-willed personality.

CONCLUSION

1. In modern linguistics, the anthropocentric paradigm, which has emerged in recent years, was formed on the basis of comparative-historical and systemic-structural paradigms. Its central feature lies in the focus on the subject who uses language. As a language user, this subject is understood as a linguistic personality

⁴⁰ Baratova M. O‘zbekona paralingvistik vositalarning tizimiy tadqiqi: Filol. fan. b. fals. dok. (PhD) ...diss. avtoref. – Buxoro, 2023. – B.22-23.

⁴¹ Нурмонов А. Танланган асарлар. 3 жилдли. 1 жилд. – Тошкент: Akademnashr, 2012. – Б.222.

embodying speech, communicative, and cultural characteristics. Cognitive linguistics, psycholinguistics, sociolinguistics, and linguoculturology are considered the main branches of the anthropocentric paradigm.

2. Language, as a unique phenomenon, serves as the object of study not only for linguists but also for psychologists. Therefore, the exploration of the interrelation between language and the human psyche and consciousness provided the foundation for the development of psycholinguistics as a branch of linguistics. Although issues related to psycholinguistics have attracted scholars' attention since ancient times, the field took shape as a distinct science only in the twentieth century.

3. The expressive function of language, which reflects a person's inner experiences and emotions through linguistic means, occupies a special place in literary texts. Through this function, writers convey the psychological states of their characters. The expression of these states contributes to the vividness and credibility of events and enhances the psychological impact of the text on the reader.

4. In expressing psychological states, phonetic, lexical, phraseological, and syntactic units each serve their own function. Stylistic devices such as simile, repetition, and irony not only represent the characters' emotional conditions but also reveal their relationships and attitudes toward one another.

5. Male and female speech differ in how they express emotional states. In women's speech, both positive and negative emotions are verbalized through strongly expressive language, whereas men's speech is generally characterized by restraint. Linguogenderological differences manifest particularly when men experience strong emotions such as anger or hatred, which are often expressed through emotionally marked vocabulary.

6. Associative linguistic units create associative images in the reader's mind, enhancing the emotional power of psychological depictions and helping to render events more vivid, convincing, and realistic.

7. Mental state is manifested through both verbal and nonverbal means. In literary texts, nonverbal elements are verbalized through various linguistic means, particularly verbs of gesture. Nonverbal indicators of psychological states should be classified as either involuntary or voluntary phenomena.

8. Because readers cannot directly hear the speaker's voice in literary discourse, intonational features are represented through specific linguistic means. The expression of tone, tempo, pitch, and timbre through lexical and syntactic devices reflects the characters' psychological and emotional states.

9. Although tone is usually chosen intentionally, emotional states can alter a speaker's tone, tempo, and pitch involuntarily. Under the influence of strong emotions, a person can select verbal means consciously, but cannot control physiological manifestations such as trembling or a quivering voice.

10. Psychological states, inner experiences, and emotions are also conveyed through kinetic means. The verbal representation of bodily movements and positions of the head, eyes, lips, eyebrows, hands, legs, and even beard or moustache, under the influence of positive or negative emotions, enhances the expressive and emotional power of a literary text.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.05.02 ПО
ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ШАРИПОВА МАХЛИЁХОН ГАЙРАТОВНА

**ИССЛЕДОВАНИЕ ВЕРБАЛЬНЫХ И НЕВЕРБАЛЬНЫХ СРЕДСТВ
ВЫРАЖЕНИЯ ПСИХИЧЕСКОГО СОСТОЯНИЯ (на примере романа
“Между двух дверей”)**

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ наукам

Фергана – 2025

Тема диссертации доктора наук (DSc) зарегистрирована при Министерстве высшего образования, науки и инноваций Республики Узбекистан за № B2024.3.PhD/Fil5025.

Диссертация выполнена в Ферганском государственном университете.

Автореферат диссертации на трех языках (узбекский, русский, английский (резюме)) размещен на веб-странице Научного совета (www.fdu.uz) и Информационно образовательном портале «Ziyonet» (www.ziyonet.uz).

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Защита диссертации состоится «_____» _____ 2025 года в _____ часов на заседании Научного совета DSc.03/30.12.2019.Fil.05.02 по присуждению ученых степеней при Ферганском государственном университете. (Адрес: 100151, город. Фергана, ул. Маргиноний дом 105). Тел.: (99873) 244-57-82)

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного педагогического института (зарегистрирована за №_____). Адрес: 100151, город. Фергана, ул. Мураббийлар дом 19. Тел.: (99873) 244-71-28.

Автореферат диссертации разослан «_____» _____ 2025 года.
(реестр протокола рассылки №_____ от «_____» _____ 2025 года).

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Введение (Аннотация диссертации доктора философии (PhD))

Введение (Аннотация диссертации доктора философии (PhD))

Цель исследования заключается в изучении языковых и неязыковых единиц, выражающих психическое состояние, использованных в романе Уткира Хошимова «Между двумя дверями».

Объектом исследования выбраны языковые и неязыковые единицы, выражающие психическое состояние, использованные в романе Уткира Хошимова «Между двумя дверями».

Предмет исследования составляют стилистические, психолингвистические и гендерные особенности языковых и неязыковых единиц, выражающих психическое состояние в романе «Между двумя дверями».

Научная новизна исследования заключается в следующем:

установлено, что экспрессивная (эмотивная, эмоциональная или аффективная) функция языка имеет особое значение в процессе общения, так как с помощью экспрессивности коммуникация становится более живой, интересной и убедительной, а также оказывает психологическое воздействие на слушателя; в романе Уткира Хошимова «Между двумя дверями» психическое состояние персонажей в основном проявляется через их речь, а описание пейзажа, параллельно изображённое с внутренними переживаниями, служит указанием на их душевное состояние;

в художественном тексте эмоции, такие как отвращение, гнев, страх, радость, печаль и удивление, выражаются с помощью фонетических, лексических, морфологических и синтаксических стилистических средств; при выражении психического состояния наблюдаются также лингвогендерные различия: мужчины, как правило, выражают свои чувства короткими, лаконичными, точными и нейтральными языковыми средствами, в состоянии гнева или раздражения употребляют вульгаризмы; женщины же передают положительные и отрицательные эмоциональные состояния через растягивание звуков, использование междометий и экспрессивно окрашенной лексики;

доказано, что ассоциативные единицы в художественном тексте психологически взаимосвязаны и выполняют функцию более наглядного раскрытия внутреннего состояния персонажей перед читателем; возникающий в сознании читателя ассоциативный образ формирует представление о том, как герой ведет себя в определенной ситуации и каким образом выражает свое психическое состояние посредством вербальных и невербальных средств, тем самым оказывая эмоционально-психологическое воздействие на читателя;

невербальные средства выражения психического состояния подразделяются на группы произвольно возникающих и произвольно осуществляемых физиологических проявлений; в художественном тексте психическое состояние персонажа передается соответствующей интонацией,

а также такими языковыми средствами, как шепот, крик, вопль, визг, шум, шипение, ворчание, умоление, грубость, вздох, охание и др., с использованием темпа и пауз; с помощью движений тела, рук, головы, глаз выражается как внутреннее состояние героя, так и его положительное или отрицательное отношение к собеседнику; в художественном произведении кинетические средства применяются для более наглядного отображения ситуации в воображении читателя и в отдельных случаях отличаются своей принадлежностью к определённым персонажам.

Внедрение результатов исследования. Выводы, полученные в результате анализа вербальных и невербальных единиц, выражающих психическое состояние, использованных в романе Уткира Хошимова «Между двумя дверями», были применены в следующих направлениях:

на основе заключений о том, что экспрессивная (эмотивная, эмоциональная или аффективная) функция языка имеет особое значение в коммуникации, что с помощью экспрессивности общение становится более живым, интересным и убедительным, а также оказывает психологическое воздействие на слушателя; что в романе «Между двумя дверями» психическое состояние персонажей главным образом выражается через их речь, а пейзаж, параллельно изображённый с внутренними переживаниями, указывает на эмоциональное состояние персонажей, — данные выводы были использованы при реализации прикладного проекта на тему «Проектирование национального корпуса узбекского языка и разработка программного комплекса», выполненного в Самаркандском филиале Ташкентского университета информационных технологий имени Мухаммада аль-Хоразми (Справка №256/01-01 от 6 мая 2025 года). В результате материалы диссертации послужили научно-практическим источником для научных статей и сборников, подготовленных в рамках проекта, а также для исследований, посвящённых корпусу узбекского языка;

выводы о том, что ассоциативные единицы в художественном тексте психологически взаимосвязаны и выполняют функцию более наглядного раскрытия внутреннего состояния персонажей; что возникающий в сознании читателя ассоциативный образ формирует представление о поведении героя в определённой ситуации и о способах выражения им своего психического состояния посредством вербальных и невербальных средств, тем самым оказывая эмоционально-психологическое воздействие на читателя, — были использованы при выполнении прикладного проекта по теме «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы» в рамках Государственной научно-технической программы (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои №01/4-1894 от 12 мая 2025 года). В результате материалы исследования способствовали совершенствованию созданной в рамках проекта многоязычной электронной платформы (на узбекском, русском и английском языках);

выводы и рекомендации о том, что невербальные средства выражения психического состояния подразделяются на группы непроизвольно возникающих и произвольно осуществляемых физиологических проявлений; что в художественном тексте внутреннее состояние героя отражается посредством соответствующей интонации и таких языковых средств, как шептать, кричать, вопить, визжать, шуметь, шипеть, ворчать, умолять, грубить, вздыхать, охать и др., с использованием темпа и пауз; что с помощью движений тела, рук, головы, глаз выражаются как внутреннее состояние персонажа, так и его положительное или отрицательное отношение к собеседнику; что кинетические средства в художественном произведении применяются для более наглядного отображения ситуации в воображении читателя и в отдельных случаях отличаются своей принадлежностью к определённым персонажам, — были использованы при написании сценариев телепередач «Хайрли кун», «Ўзбегим», «Дурдона» Ферганского областного телеканала Национальной телерадиокомпании Узбекистана в 2023-2024 годах (Справка государственного учреждения «Ферганский областной телеканал» Национальной телерадиокомпании Узбекистана №01-12/88 от 1 мая 2025 года). Научные результаты, представленные в указанных программах, сыграли важную роль в формировании представлений о средствах выражения психического состояния, раскрытии психолингвистических особенностей коммуникации, а также в освещении аспектов речевой деятельности, связанных с человеческим фактором, его психическим и психологическим состоянием.

Структура и объем диссертации. Диссертация состоит из введения, трёх основных глав, заключения, списка использованной литературы и приложений, общий объём составляет 147 страниц.

E'LON QILINGAN ISHLAR RO'YXATI

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I bo'lim (I часть; I part)

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II bo'lim (II часть; II part)

9. Sharipova M.G'. O‘tkir Hoshimovning “Tushda kechgan umrlar” asarida bog‘langan qo‘shma gaplar polisemiyasi //Xorazm Ma'mun akademiyasi axborotnomasi. – Xiva, 2024. –B.174-176. [10.00.00 № 21].

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