

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

RENESSANS TA‘LIM UNIVERSITETI

XURSANOV NURISLOM ISKANDAROVICH

**DRAMATIK DISKURS: KOGNITIV, PRAGMATIK,
LINGVOKULTUROLOGIK TAVSIF
(INGLIZ VA O‘ZBEK TILLARI CHOG‘ISHTIRUVIDA)**

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

**FILOLOGIYA fanlari doktori (DSc) dissertatsiyasi
AVTOREFERATI**

Farg‘ona– 2024

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Dissertatsiya bilan Farg‘ona davlat universiteti Axborot resurs markazida tanishish mumkin. 434
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KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligi taraqqiyotining hozirgi davrida diskurs tahlil obyekti sifatida alohida tanlandi va fanda “diskursiv burilish” yuzaga keldiki, mustaqil soha sifatida shakllanib ulgurgan mazkur yo‘nalishdagi ilmiy izlanishlar yangi bosqichga ko‘tarilmoqda. Diskursga xos antroposentriklik, intensionallik, vaziyatlilik, struktur-semantik yaxlitlik, ochiqlik, dinamiklik kabi xususiyatlar uning tarkib topishida ishtirok etayotgan lisoniy hodisalarning asl mohiyatini tadqiq etishga imkon bermoqda. Zero, diskurs hodisasiga murojaat zamonaviy tilshunoslikning mahsuldor yondashuvlaridan bo‘lib, odatda, an‘anaviy lingvistik tahlil qamrovidan chetga surib qo‘yilgan qator nutqiy hodisalar tadqiqi va izohi, jumladan, diskursiv tahlil usullarining grammatika sohasiga jalb qilinishi ushbu sohaning “tirik” lisoniy material bilan boyishi, xulosa va natijalarning ishonchlilik ortishini asoslashda muhim ahamiyat kasb etadi.

Dunyo lingvistikasida diskursning serqirra hodisa sifatida talqin qilinishi zamonaviy tilshunoslikka yangi g‘oyalar va tahlil usullari olib kirmoqda. Bu esa, diskursni dialoglik, adresatlik, vaziyatlilik, intensionallik (kommunikativ maqsadlilik) va natijaviylik kabi asosiy kategorial belgilarga ega xususiyatlar nuqtayi nazaridan tavsiflash va tizimli tahlillarni amalga oshirish borasidagi izlanishlarni rag‘batlantiradi. Shuningdek, yuqorida sanab o‘tilgan kategorial belgilar diskursni freym asosida tasvirlash imkonini beradi. Bunday tasvirda muloqot ishtirokchilari va ularning maqsadi, nutqiy faoliyat jarayoni, uning vositalari va mahsuli (matn) aniq ko‘rsatiladi. Lisoniy materialning diskursiv misollar hisobidan boyitilishi, kognitiv-diskursiv tahlil paradigmasining ta’sirida oldindan mavjud bo‘lgan lingvistik tavsif turlarining yangi ko‘rinishi, o‘z navbatida, tilshunoslikning tadqiq chegarasini kengaytiradi va uni yangi talqinlar bilan boyitishga yordam beradi.

Mamlakatimizda ilm-fanni rivojlantirish maqsadi tadqiqotchilar oldiga qator vazifalarni qo‘yilmoqda. Zotan, “ilmiy tadqiqot va innovatsion faoliyatni rag‘batlantirish, ilmiy va innovatsion yutuqlarni amaliyotga joriy etishning samarali mexanizmlarini yaratish, oliy o‘quv yurtlari va ilmiy tadqiqot institutlari huzurida ixtisoslashtirilgan ilmiy-eksperimental laboratoriyalar, yuqori texnologiya markazlari va texnoparklarni tashkil etish juda zarur”¹. Bu borada xorijiy tillarni nazariy va amaliy jihatdan mukammal egallash, millatlararo munosabatlarni mustahkamlash, ayniqsa, noqardosh ingliz hamda o‘zbek tillaridagi nutqiy tuzilmalarning axborot-diskursiv mazmunini yoritish, ularning o‘ziga xos xususiyatlarini tahlilga tortuvchi tadqiqotlarni chuqurlashtirish zarurati mavjud.

O‘zbekiston Respublikasi Prezidentining 2018-yil 5-iyundagi PQ-3775-son “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida” qarori, 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida” Farmoni, 2021-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini

¹ Ўзбекистон Республикаси Президентининг «Ўзбекистон Республикасининг янада ривожлантириш бўйича Ҳаракатлар стратегияси тўғрисида»ги Фармони // «Халқ сўзи» газетаси. 2017 йил 8 февраль, 28(6722)-сон.

rivojlantirish chora-tadbirlari to‘g‘risida” Farmoni, 2021-yil 19-maydagi PQ-5117-son “O‘zbekiston Respublikasida xorijiy tillarni o‘rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to‘g‘risida” qarori, O‘zbekiston Respublikasi Prezidentining 2023-yil 11-sentabrdagi PF-158-son “O‘zbekiston – 2030” strategiyasi to‘g‘risida” Farmoni hamda sohaga oid boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya muayyan darajada xizmat qiladi.

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

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi². Tilshunoslikning antroposentrik bosqichida tadqiqotlar markazida bo‘lgan nutq nazariyasi, matnni kognitiv va pragmatik jihatdan tadqiqiga yo‘naltirilgan ilmiy izlanishlar jahonning yetakchi ilmiy markazlari va oliy ta‘lim muassasalari, jumladan, Lancaster University (Buyuk Britaniya); Örebro University (Shvetsiya); University of Nottingham (Buyuk Britaniya); University of Helsinki (Finlandiya); University of California (AQSH); City University of Hong Kon (Gang Kong); University of Gothenburg (Shvetsiya); University of Sydney (Avstraliya); Max Planck Institute for Psycholinguistics (Nederlandiya); University of Trento (Italiya); University of Toronto (Kanada); Moskva davlat universiteti, Sankt-Peterburg davlat universiteti (RF); shuningdek, Mirzo Ulug‘bek nomidagi O‘zbekiston Milliy universiteti, O‘zbekiston davlat jahon tillari universiteti, Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti, Samarqand davlat chet tillar instituti (O‘zbekiston)da olib borilmoqda.

Jahon tilshunosligida matnning diskursiv tahlili, xususan, nutqning kognitiv, pragmatik hamda lingvokulturologik tavsiflanishi va uni lisoniy tadqiqiga oid muhim izlanishlar o‘rganilishi ortida quyidagi xulosalar chiqarilgan: ba‘zan ko‘ppredikativligi uning propozitsiyasiga qarama-qarshi qo‘yiladi. Zotan, propozitsiya mundarija jihatidan xabarga mos kelishi sababli uni predikativlikka tenglashtirib bo‘lmaydi (Oxford University Language Centre, Buyuk Britaniya; Harvard University, USA); nutqiy tuzilmalarning axborot-diskursiv mazmuni shakllanishi, inson nutqida o‘z qiyofasi, ichki tuyg‘ulari, his-hayajoni, bilimi, ijtimoiy voqeligi hamda uning boshqa insonlarga munosabatini ifodalashi bilan bog‘liq muammolar yechimiga qaratilgan (University of California, USA; Lancaster University, University of Edinburgh, Buyuk Britaniya; Moskva davlat universiteti, Sankt-Peterburg davlat universiteti, RF); shaxs nutqi hosilasi bo‘lgan matnning tejamkorlik tamoyili asosida semantik, stilistik hamda pragmatik xususiyatlariga ko‘ra faollashuvi asoslangan (Samarqand davlat chet tillar instituti).

² Sharh universitetlarning veb-saytlaridagi ma‘lumotlar hamda SCOPUS ma‘lumotlar bazasidagi indekslangan ilmiy nashrlar asosida taqdim etildi: <https://www.lancaster.ac.uk/>, <https://www.oru.se/>, <https://www.nottingham.ac.uk/>, <https://www.helsinki.fi/>, <https://www.universityofcalifornia.edu/>, <https://www.cityu.edu.hk/>, <https://www.gu.se/>, <https://www.sydney.edu.au/>, <https://www.mpi.nl/>, <https://www.unitn.it/>, <https://www.utoronto.ca/>, <https://msu.ru/>, <https://spbu.ru/>, <https://nuu.uz/>, <https://uzswlu.uz/>, <https://tsuull.uz/>, <https://samdchti.uz/>, <https://buxdu.uz/>, <https://www.scopus.com/>.

Hozirda diskurs tarkibida axborotni shakllantiruvchi vositalarning lingvopragmatik xususiyatlari, matnning tarkibiy tuzilishi va uning mazmun-mohiyatini tashkil etuvchi birliklarni aniqlash muammosini o'rganish, til tabiatan va mohiyatan uning sohibi bo'lgan insonning ichki dunyosi, dunyoqarashi va ruhiyati bilan uzviy bog'liqligi masalalarining chog'ishtirma tilshunoslik nuqtayi nazaridan tahlil qilinishiga alohida e'tibor qaratilmoqda.

Muammoning o'rganilganlik darajasi. Antroposentrik tilshunoslikda diskurs muammosi, xususan, dramatik diskursning inson nutqiy muloqoti tavsifida tutgan o'rni, tilga kognitiv jihatdan yondashuv, nutq faoliyatining pragmatik va diskursiv tahlili hamda talqini, shaxs-nutq-til munosabatiga lingvokulturologik yondashuv muammolari atroflicha yoritib berilgan³.

Zamonaviy tilshunoslikda ijtimoiy-kognitiv xususiyatlarga ega axborotning ontologik jihatlari, tildagi yaratuvchanlik jarayoni, uning voqelanishida lisoniy birliklarni nutqiy muloqot sharoitida hosil qilish, yaratish faoliyati muammolari⁴, diskursning antroposentriklik, intensionallik, vaziyatlilik, struktur-semantik yaxlitlik, ochiqlik, dinamiklik kabi xususiyatlarga ega bo'lishi⁵, axborotni saqlash va uzatish jarayonlari tadqiqi⁶, axborotning sintaktik, semantik va pragmatik turlarga ajratilishi⁷, axborotning shakllanishi va voqelanishi⁸ga oid bayon qilingan fikr-mulohazalar sohaga oid nazariy qarashlar asosini tashkil etadi.

Xorij tilshunosligida J.Lakoff, M.Tuner, J.Fauconnier, E.Semino, Teyn A. van Deyk, R.Yakobson⁹ kabi olimlarning ishlarida nutqiy faoliyat shaxs ruhiy-fiziologik xususiyatlari bilan bog'liq nutq belgilarini ifodalagan holda kechishi bayon qilingan. Mazkur olimlarning ishlarida fonetik, morfologik, leksik, sintaksis sathlari bilan bir qatorda matn sathini ham alohida struktur-semantik tabiatga ega hodisa sifatida ajratish kabi masalalar tahlili keltirilgan.

Tilshunoslikda diskurs muammosi, tilning antroposentrik tabiati hamda nutq faoliyati, uning badiiy matnda voqelanishi borasida rus tilshunosligida I.A.Boduen de Kurtene, Y.D.Polivanov, Y.A.Sokolovskiy, B.G.Taranes, R.A.Budagov,

³ Ungerer F., Schmid H. An Introduction to Cognitive Linguistics. – Edinburgh: Longman, 1996. – P.66.; Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. Т.1. – М.: Изд-во АН, 1963. – С. 349.; Серебренников Б.А. К проблеме сущности языка // Общее языкознание. – М.: Наука, 1970. – С. 49; Пауль Г. Принципы истории языка. – М.: Иностранной лит-ры, 1960. – С. 303.; Whitney W.D. The Life and Growth of Language. An Outline of Linguistic Science. – New York: Appleton and Company, 1997. – P. 326.; Блумфилд Л. Язык. – М.: Прогресс, 1968. – С. 272.; Сепир Э. Избранные труды по языкознанию и культурологии. – М.: Прогресс-Универс, 1993. – С. 12.; Мартине А. Принцип экономии в фонетических изменениях: проблемы диахронической фонологии. – М.: Иностран. литературы, 1960. – С. 130.; Леонович Л.М. Динамика гендерных маркеров англоязычного драматургического дискурса: на материале пьес британских, американских, канадских и австралийских авторов: Дисс. кан. фил. наук. – Самара, 2020. – С. 184.

⁴ Safarov Sh. Til nazariyasi va lingvometodologiya. – Toshkent: Bayoz, 2015. – B. 279.; Ashurova D.U., Galieva M.R. Text Linguistics. – Toshkent: Turon-Istiqbol, 2016. – P. 324.; Mamajonov A., Abdupattoyev A. Matn nazariyasi. – Farg'ona: Classic, 2016.

⁵ Нормуродова Н.З. Инглиз бадий дискурсида антропоцентризмнинг вербал экспликацияси: Филол.фанлари докт. дисс. автореф. – Т., 2020. – Б. 17.

⁶ Roberts C. Information structure: Towards an integrated formal theory of Pragmatics // OSU Working papers in linguistics 49: Papers in Semantics. – Ohio: Ohio State University, 1996. – 227 p. – P. 24.; Arnold J., Kaiser E., Kahn J., Kim L. Information structure: linguistic, cognitive and processing approaches // Cognitive science, Vol.4. – 2013. – P. 403-413.

⁷ Антонов А.В. Информация: восприятие и понимание. – Киев: Наукова думка, 1988. – С. 12.

⁸ Соколов А.В. Информация: Феномен? Функция? Фикция? // Философские науки, №9. – 1990. – С. 22.

⁹ Lakoff G. The contemporary theory of metaphor, 1993.; Turner M. The literary mind: The origins of thought and language. Sep 19. – Oxford University Press, 1996.; Fauconnier G. Mental spaces: Aspects of meaning construction in natural language. – Cambridge University Press, 1994.; Semino E. Metaphor in discourse. Cambridge: Cambridge University Press, Sep 4., 2008.; Dijk TA. Discourse, opinions and ideologies. Current issues in language & society, 1995 May 1;2(2):115-45.; Jakobson R. Linguistics and poetics. In Style in language. – MA: MIT Press, 1960. – P. 350-377.

N.D.Arutyunova¹⁰ kabi olimlar o‘ziga xos qarashlarini bayon etishgan. Tilda inson omili muammosini muhokama qilayotgan olimlarning diqqat markazida “til tizimi asosida turgan mexanizm emas, balki uning qo‘llanishi” turadi¹¹. Kognitiv lingvistika va diskurs tahlili bo‘yicha keng qamrovli tadqiqotlar dramatik asarlar, ijodiy jarayonlar va inson ongining murakkabligi haqida chuqurroq bilim olishga ko‘maklashadi.

Tadqiqot ishimi predmeti sifatida tanlangan dramatik asarlar tilining kognitiv, pragmatik va lingvokulturologik tavsifini ifodalovchi nutqiy birliklar masalasi qadimdan o‘rganilib kelinayotgan bo‘lsa-da, bugungi kunda muammoga oid yangicha qarashlarni qator olimlarning ishlarida kuzatish mumkin¹². Mazkur ishlarda til tadqiqiga oid an‘anaviy qarashlar bilan bir qatorda semantik tadqiq jarayonida til birliklari mundarijasining muhim qismlarini tashkil qiladigan pragmatik, sotsiolingvistik, psixolingvistik ma‘lumotlarni e‘tiborga olish talab etiladigan zamonaviy qarashlar ham yoritib berilgan.

O‘zbek tilshunoslaridan D.Abdualazizova, H.Ne‘matov, R.Sayfullayeva, M.Hakimov, N.Mahmudov, S.Mo‘minov, D.Nabiyeva, A.Pardayev, M.Qurbonova, L.Raupova, Q.Rasulov, D.Rustamov, A.Ruziyev, Sh.Safarov, M.Saidxonov, M.Xolmurodova, N.Xursanov, Sh.Bobojonova, Sh.Gulyamova, Sh.Iskandarova, NG.Niyazova, S.Nurmonova, G.Odilova va boshqa olimlarning ishlarida tadqiqot mavzusi bilan bog‘liq qimmatli materiallar uchraydi¹³. Biroq diskurs muammosini

¹⁰ Бодуэн де Куртене И.А. Избранные труды по общему языкознанию. Том 1. – М.: Изд-во АН, 1963. – С. 384. (Том 2. – С. 391.); Поливанов Е.Д. Статьи по общему языкознанию. – М.: Наука, 1968. – С. 376.; Соколовский Ю.А. Избыточность и отсекаемость информации как средство нивелирования семантических помех // Слово в языке и речи. – Нальчик, 1982. – С. 87-94.; Таранец Б.Г. Энергетическая теория речи. – Киев-Одесса: Вища школа, 1981. – С. 149.; Будагов Р.А. Определяет ли принцип экономии развитие и функционирование языка? // Будагов Р.А. Человек и его язык. – М.: МГУ, 1974. – С. 59-83.; Арутюнова Н.Д. Язык и мир человека. – М.: Языки славянской культуры, 1999. – С. 3.

¹¹ Пименова М.В. Концептуальные исследования. – М.: Флинта, 2011. – С. 10.

¹² Venermann Th. Words and Syllables in Natural Generative Grammar // Papers from parasession on Natural Phonology. – Chicago, 2001. – P. 316-374.; Steedman M. Information structure and the syntax-phonology interface // Linguistic inquiry, Vol. 34. – 2000. – P. 649-689.; Scheloff E. Goffman and analysis of conversation // Erving Goffman: Exploring the Interaction Order. – Cambridge: CUP, 1988. – P. 89-135.; Razzi L. A Parametric Approach to Comparative Syntax: Properties of the pronominal system; Long R. The Sentence and its Parts. A Grammar of Contemporary English. – Chicago: The University of Chicago Press, 2001. – 464 p.; Gardiner A. The theory of Speech and Language. – Oxford: Oxford University Press, 1951. – P. 316.; Шпильная Н.Н. Диалогический текст. Деривационная концепция. – М.: URSS, 2018. – С. 384.; Чахоян Л.П. Синтаксис диалогической речи современного английского языка. – М.: Высшая школа, 1979. – С. 168.; Малявина Л.А. К теории эллипсиса (Эллипсис в грамматике Фр. Санчеса 1587) // Проблема внутренней и внешней лингвистики. – М.: Наука, 1978. – С. 69-74.

¹³ Абдуазизова Д.А. Сравнительно-типологический анализ паралингвистических средств (на материале английского, русского, узбекского языков): Канд. фил. наук. дисс. – Т., 1997. – С. 19.; Неъматов Х., Вохидова Н., Тоирова Г. Структурал тилшуносликдан прагмалингвистикага //Хорижий филология. – Тошкент, 2007. – 4. – Б.38-41.; Сайфуллаева Р. Ўзбек тилшунослигида кўшма гапларнинг формал-функционал талқини: Филол. фанлари д-ри дисс. – Тошкент, 1993.; Сайфуллаев А.Р. Семантика и грамматика членов предложения в современном узбекском языке: Автореф. дисс. ... д-ра филол. наук. – Тошкент, 2001. – 48 с.; Ҳақимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фанлари д-ри ... дисс. – Тошкент, 2001. – Б.19.; Маҳмудов Н. Тил тилсими тадқиқи. – Тошкент: Mumtoz so‘z, 2017. – Б. 175.; Мўминов С.М. Ўзбек мулоқот ҳулқининг ижтимоий-лисоний хусусиятлари: Филол. фан. номз. дисс. автореф. – Тошкент, 2000. – 29 б.; Nabiyeva D. A., Akhmedov B.R. Expressing of Subjective Assessment by Paralinguistic Means and Their Gender Peculiarities//European Multidisciplinary Journal of Modern Science, 1, 9 – 15.; Pardayev A.B. Diskurs haqida ayrim mulohazalar // International journal of progressive science and technologies, 2021. – B.181-189.; Курбонова М. Ўзбек болалар нутқий лексикасининг социопсихоллингвистик тадқиқи: Филол. фан. ном. дисс. автореф. – Тошкент, 2009. – 26 б.; Раупова Л. Диалогик дискурсадаги полипредикатив бирликларнинг социопрагматик тадқиқи: Филол. фан. д-ри. дисс. автореф. – Тошкент, 2012. – 49 б.; Расулов Қ. Ўзбек мулоқот ҳулқининг функционал хосланиши: Филол. фан. номз. дисс. – Тошкент, 2008. – 22 б.; Rustamov D. Linguacultural aspects of communication // International journal of progressive science and technologies. – Москва, Vol 26, No 1. 2021.; Сафаров Ш. Прагмалингвистика. – Тошкент, 2008. – 318 б.; Саидхонов М.М. Новербал воситалар ва уларнинг ўзбек тилида ифодаланиши: Филол. фан. ном. дисс. – Тошкент, 1993. – Б. 161.; Холмуродова М.И. Эркин Аъзам киноқиссалари тилининг социопрагматик аспекти. – Андижон, 2021. – Б. 22.; Хурсанов Н.И. Драматик дискурсада вербал ва новербал компонентлар муносабати (ўзбек ва инглиз тилларидаги асарлар мисолида): Филол. фан. д-р. дисс. – Андижон, 2022. – Б. 39.; Бобожонова Ш. Ўзбек ва инглиз тилларидаги таълимий дискурсининг когнитив-прагматик тадқиқи: Филол. фанл. д-ри. дисс. – Андижон, 2022. – В.121.; Гулямова Ш. Б. Монологик дискурсадаги кўшма гапларнинг социопрагматик талқини. – Тошкент, 2022. – 141 б.; Hakimov M., Gaziyeva M. Pragmalingvistika asoslari: darslik. – Farg‘ona: Klassik, 2020. – 420 б.; Искандарова Ш.М. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз. дисс. автореф. – Тошкент, 1993. – 28 б.; Ниязова Г.Ф. Детектив

badiiy matn va janrs xususiyatlari asosida kognitiv, pragmatik va lingvokulturologik jihatdan ingliz hamda o‘zbek tillari materiali asosida qiyosiy o‘rganishga bag‘ishlangan yirik monografik tadqiqot mavjud emas.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Tadqiqot Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasining “O‘zbek tili sistemaviy tadqiqi”, “O‘zbek tili imkoniyatlarining nutqiy voqelanishi va uni tahlil qilish hamda baholashning ilmiy asoslari”, shuningdek, “Ijtimoiy, tarixiy va zamonaviy tilshunoslik taraqqiyoti” yo‘nalishlari doirasida bajarilgan.

Tadqiqotning maqsadi ingliz va o‘zbek dramatik diskursiga aloqador hodisalarning kognitiv, pragmatik, lingvokulturologik tavsifini yoritish, dramatik asarlar tilining nutqiy xoslanishini ochib berishdan iborat.

Tadqiqotning vazifalari:

antroposentrik tilshunoslik tarixi va taraqqiyoti, antroposentrik bosqichda diskurs hodisasining voqeanishi, nutq faoliyati pragmatik xoslanishi va dramatik diskursning lingvistik xususiyatlariga aloqador ilmiy manbalarni tavsiflash;

dramatik diskursda kognitiv interpretatsiyaning nazariy asoslari, ingliz va o‘zbek dramatik diskursda dialogik muloqotning kognitiv xususiyatlarini tavsiflash hamda uning kognitiv maydonini nazariy jihatdan asoslash;

diskurs tarkibida axborotni shakllantiruvchi vositalarning pragmatik asoslarini lingvistik mezonlar asosida belgilash, dramalar matnining uslubiy vazifalarini diskursiv yondashuv asosida ochib berish;

ingliz va o‘zbek tillaridagi dramatik asarlari tilining nutqiy xoslanishini, tanlangan asarlar tilida paremiologik vositalarning kommunikativ imkoniyatlarni yoritish, ular o‘rtasidagi tafovutlarni aniqlash;

leksik chegaralangan vositalarning ingliz va o‘zbek tillaridagi dramatik asarlarda ifodalanishi, dramatik nutqda diologik muloqotning kognitiv xususiyatlari, tahlil etilgan manbalarning kognitiv interpretatsiyani nazariy asoslash.

Tadqiqotning obykti sifatida ingliz va o‘zbek tillaridagi dramatik asarlar tilining kognitiv, pragmatik hamda lingvokulturologik tavsifini ifodalovchi nutqiy birliklar tanlagan.

Tadqiqotning predmetini dramatik diskursning antroposentrik xususiyatlari, ingliz va o‘zbek tillaridagi dramalar matnida ifodalangan struktur-semantik, lingvostilistik, pragmatik, kognitiv hamda lingvokulturologik xususiyatlar tashkil etadi.

Tadqiqotning usullari sifatida chog‘ishtirish, qiyosiy-tarixiy, tasviriy, diskursiv, kontekstual-situativ, pragmatik, kommunikativ-pragmatik, kognitiv-konseptual, lingvostilistik hamda tizimli funksional kabi usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

muloqot inson tafakkuri faoliyatining mahsuli, bu jarayonda nutq egalari tomonidan turli maqsadlarga yo‘naltirilgan rang-barang nutqiy tuzilmalar hosil qilinishi, nutqiy akt jamiyat a‘zolari tomonidan qabul qilinib, nutq xulqi qoidalariga

романлар тилининг социопрагматик аспекти ва гендер хусусиятлари: Филол.фан. бўйича фалсафа доктори (PhD) дисс. – Тошкент, 2022. – 140 б.; Нурмонова С.Д. Ўзбек тилидаги қасам нутқий жанрининг лингвомаданий тадқиқи. – Андижон, 2022. – Б.66.; Одилова Г.К. Глютоник дискурс асослари. – Тошкент: Mumtoz so‘z, 2020. – 296 б.

muvofiq tarzda amalga oshirilishi, muayyan maqsadga yo'naltirilgan nutqiy harakat hisoblanishi hamda tilning ijtimoiy ahamiyati, kognitiv va pragmatik imkoniyatlarning o'rganilishi, badiiy dramatik diskursda sotsial, mental va pragmatik omillarning roli dramatik asarlar personajlari qiyofasida ikki tilda so'zlovchi xalqlar milliy mentaliteti, ijtimoiy hayoti, dramalar matnining uslubiy vazifalari diskursiv yondashuv asosida ochib berilgan;

dramatik diskurs(dramatik asarlar nutqi)da xoslanuvchi lisoniy birliklarning kognitiv, pragmatik va lingvokulturologik xususiyatlari, diskursning lisoniy modellashuv jarayoni, tanlangan matnning stereotiplari xususiyatlarini turli til sathlarida ko'rib chiqish, matnning leksik va semantik mazmuni jihatidan yo'naltirilgan nutq o'rtasidagi farqlarini ko'rsatish, antroposentrik bosqichda diskurs hodisasining voqealanishi va dramatik diskursning lingvistik xususiyatlariga aloqador ilmiy manbalar ingliz hamda o'zbek tillaridan tanlangan matnlar misolida dalillangan;

dramatik diskursda sotsial-mental omillarning mavqeyini tavsiflash, dramatik diskursda pragmatik omillarning roli va o'rnini ochish, dramatik diskursdagi nutqiy intensiyani tavsiflash, nutqiy intensiyaning ifodalanishida verbal hamda noverbal komponentlarning mavqeyi masalasini yoritish, dramatik-diskursiv sistemaning shakllanishi va xususiyatlarini yoritish, dramatik-diskursiv jarayon bosqichlarida verbal hamda noverbal komponentlarning o'rnini, maqomi, ingliz va o'zbek xalqi mentalitetidagi tafovutlar, ikki til dramatik asarlarida mualliflar tomonidan real nutqda tana a'zolari harakatlari, yuz ifodasi hamda milliy mentalitetni ifodalovchi paremiyalar hamda iboralar o'ziga xos tarzda qo'llanilishi dalillangan;

dramatik asarlar nutqining kognitiv, pragmatik hamda lingvokulturologik tahlil natijalari, ingliz va o'zbek tillaridagi dramatik asarlarda uchrovchi sotsial o'xshashlik hamda tafovutlar, kommunikativ maqsadni ifodalovchi leksik chegaralangan birliklar tahlili, badiiy dramatik diskursda sotsial, mental va pragmatik omillarning roli dramatik asarlar personajlari qiyofasida ikki tilda so'zlovchi xalqlar milliy mentaliteti kabi masalalar yoritilib, ular o'rtasidagi tafovutlar asoslangan;

pragmalingvistika, sosiolingvistik, kognitiv tilshunoslik kabi bir qator zamonaviy sohalar rivojlana boshlaganligini ilmiy jihatdan asoslash, so'z o'yini lingvistik ijodning verbalizatori sifatida, drama janrining, jumladan, ingliz va o'zbek tillaridagi tahlil etilgan manbalarning kognitiv interpretatsiyasi nazariy asoslari yoritilgan hamda dramatik asarlarda dialogik muloqotning kognitiv xususiyatlari, drama janrining ta'sirchan ham o'quvchi, ham tinglovchi, ham tomoshabinga birdek tushunarli ekanligi ularni hosil qiluvchi nutqning lisoniy voqelanishi ingliz va o'zbek dramalari diskursining pragmatik va sotsial omillari isbotlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

ingliz va o'zbek tillari dramatik diskursi tavsifi berilgan, dramatik diskursdagi verbal hamda noverbal komponentlarning xususiyatlari guruhlariga ajratilgan, dramatik asarlar diskursiv talqini masalasi yuzasidan tahlil amalga oshirilgan;

ingliz va o'zbek tillaridagi dramatik asarlar tahlili, lingvistik xususiyatlari va ularning qiyosiy tadqiqi, shuningdek, nutq tahliliga lingvokulturologik va kognitiv yondashuv hamda tahlillar orqali olingan ilmiy xulosalardan talabalar til bilimlarini chuqurlashtirish, ularni zamonaviy lingvistik yo'nalishlarida ilmiy izlanishlar olib borishga hissa qo'shishi asoslangan;

tadqiqotda dramatik diskursga kognitiv, pragmatik va lingvokulturologik yondashuvlar ijtimoiy hamda madaniy tadqiqotlar olib borishda muhim manba sifatida xizmat qilib, ingliz va o'zbek xalqlari mentalitetini ifodalovchi lingvokulturologik xususiyatlar, milliy mentalitetni aks ettiruvchi paremiyalar hamda iboralar bo'yicha ma'lumotlar sotsiologlar, antropologlar va madaniyatshunoslar uchun chuqur ahamiyat kasb etishi ko'rsatilgan.

Tadqiqot natijalarining ishonchliligi. Tadqiqot yuzasidan chiqarilgan xulosalar tadqiqotchi tomonidan e'lon qilingan ilmiy ishlarda o'z ifodasini topganligi hamda bu xulosalar ilmiy jamoatchilik tomonidan ijobiy baholanganligi, dramatik diskursning kognitiv, pragmatik, lingvokulturologik xususiyatlariga oid qo'yilgan muammo tavsifiy, tasviriy-tahliliy, diskursiv, kontekstual-situativ, kommunikativ-pragmatik, kognitiv-konseptual, tizimli funksional tahlil metodlari asosida aniqlab berilganligi, taklif hamda tavsiyalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

Tadqiqot natijalarining ilmiy ahamiyati kommunikativ, pragmatik hamda kognitiv tilshunoslik g'oyalarini tilning derivativ qonuniyatlari xususiyatlari, ingliz, o'zbek va boshqa tillarning sintaktik tizimi tadqiqiga tatbiq qilish imkoniyatida namoyon bo'ladi, shuningdek, olingan natijalar tilshunoslikning diskurs tahlili, semasiologiya, kognitologiya, nutqiy tuzilmalar sintaksisi va pragmatikasiga oid qator muammolar yechimini izlash borasida nazariy ahamiyatga molikligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati, dastavval, uning natijalaridan oliy o'quv yurtlarida umumiy tilshunoslik, diskurs tahlili, matn lingvistikasi, zamonaviy tilshunoslik fanlari bo'yicha nazariy va amaliy mashg'ulotlarni o'tkazish va maxsus seminarlarni tashkil qilishda, yangi ko'rinishdagi o'quv qo'llanmalari yaratish, turli ilmiy tadqiqot ishlarini bajarishda manba xizmatini o'tashi mumkinligida namoyon bo'ladi, ommaviy axborot vositalarida davlat tilini rivojlantirish, til madaniyatini targ'ib etishga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Ingliz va o'zbek dramatik diskursiga aloqador hodisalarning kognitiv, pragmatik, lingvokulturologik tavsifini yoritishdan olingan xulosa va takliflar asosida:

dramatik diskurs(dramatik asarlar nutqi)ga xoslanuvchi lisoniy birliklarning kognitiv, pragmatik va lingvokulturologik xususiyatlari, diskursning lisoniy modellashuv jarayoni, tanlangan matnning stereotiplari xususiyatlarini turli til sathlarida ko'rib chiqish, matnning leksik va semantik mazmuni jihatidan yo'naltirilgan nutq o'rtasidagi farqlarini ko'rsatish bilan bog'liq ilmiy xulosalaridan Davlat ilmiy-texnik dasturlari doirasidagi 2021-2023-yillarga mo'ljallangan PZ-202004165 raqamli "Umumiy o'rta ta'limning boshlang'ich sinf o'quvchilarida og'zaki va yozma nutqiy kompetensiyalarini rivojlantiruvchi elektron platforma yaratish" nomli amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 27-maydagi 04/1-1370-son ma'lumotnomasi). Natijada ta'lim jarayonida nutqiy kompetensiyani rivojlantirilishiga doir nazariy qarashlar boyitilgan;

dramatik diskursda sotsial-mental omillarning mavqeyini tavsiflash, dramatik diskursda pragmatik omillarning roli va o'rnini ochish, dramatik diskursdagi nutqiy

intensiyaning tavsiflash, nutqiy intensioning ifodalanishida verbal hamda noverbal komponentlarning mavqeyi masalasini yoritish, dramatik-diskursiv sistemaning shakllanishi va xususiyatlarini yoritish, dramatik-diskursiv jarayon bosqichlarida verbal hamda noverbal komponentlarning o'rnini va maqomini aniqlash doir xulosalarida Davlat ilmiy-texnik dasturlari doirasidagi 2020-2023-yillarda amalga oshirilgan AM-FZ-201908172 – “O‘zbek tilining ta’limiy korpusini yaratish” nomli grant loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 27-maydagi 04/1-1371-son ma’lumotnomasi). Natijada badiiy dramatik diskursda sosial, mental va pragmatik omillarning roli tanlangan asarlar personajlari qiyofasida ikki tilda so‘zlovchi xalqlar milliy mentaliteti, ijtimoiy hayoti, jamiyat va oilaga turlicha nazar bilan qarashi hamda bu muloqot jarayonida namoyon bo‘luvchi til omillari, xususan, nutqning verbal hamda noverbal shakl, komponentlarning semantik xususiyatlari borasida bildirilgan ilmiy xulosalardan loyiha doirasida o‘quv lug‘atlar yaratishning ilmiy-nazariy asoslari ishlab chiqishda, matnlar tadqiqiy metodologiyasiga doir yangi nazariy qarashlar bilan boyitishda foydalanilgan;

loyiha doirasida bajarilgan sillabuslarni tuzishda, darslik yozishda dissertatsiyada tadqiqot predmeti sifatida belgilangan dramatik asarlar nutqining kognitiv, pragmatik hamda lingvokulturologik tahlil natijalari, ingliz va o‘zbek tillaridagi dramatik asarlarda uchrovchi sotsial o‘xshashlik hamda tafovutlar, kommunikativ maqsadni ifodalovchi leksik chegaralangan birliklar tahlili, shuning bilan birga SCOPUS ilmiy ma’lumotlar bazasiga tayanib ishlab chiqilgan bibliometrik tahlil ma’lumotlariga oid umumiy xulosalardan 2017-2020-yillarda bajarilgan “Development of the interdisciplinary master program on Computational Linguistics at Central Asian Universities” nomli ERASMUS CLASS loyihasida keng foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 27-maydagi 04/1-1372 son ma’lumotnomasi). Natijada loyiha doirasida darslik, o‘quv qo‘llanma va dissertasiyalar ilmiy jihatdan boyitilgan;

jahon tilshunosligida bo‘lgani kabi o‘zbek tilshunosligida ham pragmatolingvistika, sotsiolingvistika, kognitiv tilshunoslik singari bir qator zamonaviy sohalar rivojlana boshlaganligini ilmiy jihatdan asoslab berish, drama janrining ta’sirchan ham o‘quvchi, ham tinglovchi, ham tomoshabinga birdek tushunarli ekanligi ularni hosil qiluvchi nutqning lisoniy voqelanishi, so‘z o‘yini lingvistik ijodning verbalizatori, kognitiv tamoyillarning faollashtiruvchilari va axborotni tashkil qilishda leksik chegaralangan birliklar xususiyatlarini aniqlash kabi xulosalardan O‘zbekiston davlat xoreografiya akademiyasida bajarilgan “O‘zbek raqs san’ati terminologiyasi” mavzusidagi PZ-20170930188-raqamli tadqiqot loyihasida foydalanilgan (O‘zbekiston davlat xoreografiya akademiyasining 2024-yil 28-maydagi 01-04-08/323-son ma’lumotnomasi). Natijada loyiha ishchi dasturining glossariysini tuzishda, drama janrining ta’sirchan ham o‘quvchi, ham tinglovchi, ham tomoshabinga birdek tushunarli ekanligi, ularni hosil qiluvchi nutqning lisoniy voqelanishi zarurligi ko‘rsatilgan;

muloqot inson tafakkuri faoliyatining mahsuli, bu jarayonda nutq egalari tomonidan turli maqsadlarga yo‘naltirilgan rang-barang nutqiy tuzilmalar hosil qilinishi, nutqiy akt jamiyat a’zolari tomonidan qabul qilinib, nutq xulqi qoidalariga

muvofiq tarzda amalga oshirilishi, muayyan maqsadga yo'naltirilgan nutqiy harakat hisoblanishi hamda tilning ijtimoiy ahamiyati, kognitiv va pragmatik imkoniyatlarning o'rganilishi, badiiy dramatik diskursda sotsial, mental va pragmatik omillarning roli dramatik asarlar personajlari qiyofasida ikki tilda so'zlovchi xalqlar milliy mentaliteti, ijtimoiy hayoti, hayot va oilaga turlicha qarashi hamda buni muloqot jarayonida ko'rsatib turuvchi til omillariga doir ilmiy xulosalardan O'zbekiston Milliy teleradiokompaniyasi "Sport" teleradiokanali ijodkorlari tomonidan 2022-2023-yillarda efirga uzatilgan "Xalq o'yinlari", "Erudit" va "Etno sport" ko'rsatuvlarini tayyorlashda foydalanilgan (O'zbekiston teleradiokompaniyasining 2024-yil 16-maydagi 01-323-son ma'lumotnomasi). Natijada tomoshabinlar dramalarning badiiy matndagi o'rni, dramatik diskurs tahlilida namoyon bo'ladigan, kommunikativ-poetik nuqtayi nazardan aniq belgilangan ingliz va o'zbek tillarining sintaksisi, stilistikasi, punktuatsiyasi, lingvopoetikasi, lingvopragmatikasi haqidagi ma'lumotlarga ega bo'lishgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 12 ta ilmiy-amaliy anjumanda, jumladan, 5 ta xalqaro va 7 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 24 ta ilmiy ish chop etilgan, shulardan, 1 ta monografiya, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya qilingan ilmiy nashrlarida 11 ta maqola, jumladan, 10 ta respublika va 1 tasi xorijiy jurnallarda nashr ettirilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to'rt bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan bo'lib, ishning umumiy hajmi 251 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zaruriyati asoslangan, tadqiqotning maqsadi va vazifalari, obyekt va predmetlari tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr qilingan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi "**Antroposentrik tilshunoslik va unda diskurs tadqiqi**" deb nomlangan. Antropotsentrik paradigmaning shakllanishi til sohibi – so'zlovchi shaxs omilini tadqiq etish bilan bog'liq. Tilshunoslikda antropotsentrik burilishning yuzaga kelishi strukturalizmning tilni tadqiq etishning "o'zida va o'zi uchun" tamoyilini chetga surib, asosiy e'tiborini shaxs omiliga qaratdi¹⁴. Hozirda tilshunoslikning yetakchi paradigmalaridan biri sifatida tan olinayotgan antropotsentrizmning ildizlari V.fon Gumboldt hamda L.Vaysgerberning nazariy

¹⁴ Воркачев С.Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании // Филологические науки. – М., 2001. – № 1. – С. 64.

qarashlaridan oziqlandi¹⁵. *Antropotsentrizm* atamasi yunoncha anthropos – odam hamda lotincha *centrum* – markaz ma’nosini bildiruvchi soʻzlar birikuvidan hosil boʻlgan¹⁶.

Manbalarda “presuppozitsiya” atamasi propositio, dastlabki bosqichda, hukm, fikr ifodalanadigan ma’lum bir shaklni bildirishi qayd etiladi. Tilshunos M.Rasulovaga koʻra, hukm sifatida tushuniladigan taklif haqiqat yoki yolgʻonni ifodalash, voqelik obyektlarida nimanidir tasdiqlash yoki inkor etish xususiyatiga ega boʻlishi mumkin. “Presuppozitsiya” atamasining yangi ma’nosi fan tilini mantiqiy tahlil qilishga doir ishlarda mantiqiy semantika asoschilaridan biri, fikrni tasdiqlash aktini bir-biridan ajratgan Gottlob Fregening gʻoyalari tufayli shakllana boshlagan. Ushbu gʻoyalarni amalga oshirish natijasida zamonaviy taklif tushunchasi fikrning obyektivlashtirilgan mazmuni (diktum, vakillik, tasvir yoki niyat) sifatida shakllangan, u bayonotning subyektiv kommunikativ maqsadi bilan birgalikda haqiqat qiymatini ifodalashga qodir¹⁷.

Kuzatishimizcha, dramatik diskursda presuppozitsiya soʻroq gaplarda aniqroq koʻrinadi:

O‘rinboy: *Joyni yana chorpoyaga (supaga) qildinglarmi? Yangi dazmollangan shim bilan qandoq o‘tiramiz?* (S.Ahmad. Kelinlar qo‘zg‘oloni.)

N.Xursanov va M.Rasulovalar oʻz monografiik tadqiqotlarida yuqoridagi holatda muallifning maqsadi boʻyicha voqelik presuppozitsiya orqali bayon etilishi mumkinligini, muallif har doim joyning chorpoyaga solinishi odat ekanligiga “yana” soʻzini kiritish orqali ishora qilishini, qahramon nutqida esa, bu aniq yuzaga chiqqanligini qayd etishadi¹⁸.

Presuppozitsiya hodisaga bagʻishlangan tadqiqotlarda uni turlicha tasniflanganligini kuzatish mumkin, chunonchi, V.Z.Demyankov presuppozitsiya tipologiyasini taklif qildi: mantiqiy, pragmatik va semantik presuppozitsiyalar¹⁹.

Keng (umumiy) ma’nodagi presuppozitsiya odamlarning atrofdagi dunyo haqidagi umumiy bilimlari yigʻindisini ifodalaydi. Matnda yetishmayotgan ma’lumotlar hammaga ma’lum boʻlgan barqaror mavzu munosabatlari asosida osongina tiklanadi. Masalan, “*O‘rinboy: Hukumatniki yedirilmaydimi?*” jumlasini hech qanday zararsiz “*Hukumatniki ham yediriladi*” bilan almashtirish mumkin, chunki umumiy pragmatik mazmun bitta maqsadga borib taqaladi.

¹⁵ Bu haqda qarang: Маслова В.А. Лингвокультурология. – М.: Academia, 2001. – С. 17.; Махмудов Н. Тилнинг мукамал тадқиқи йўлларини излаб ... // Ўзбек тили ва адабиёти. № 5. – Тошкент, 2012. – Б. 3-16.; Пименова М.В., Кондратьева О.Н. Концептуальные исследования. Введение. – М.: Флинта, 2014. – С. 8.

¹⁶ Новая философская энциклопедия // Науч.-ред. совет: В. С. Степин (пред.), А. А. Гусейнов, (зам. пред.), Г. Ю. Семигин (зам. пред.), А. П. Огурцов (ученый секретарь); Рук. проекта: В. С. Степин, Г. Ю. Семигин. – М.: Институт философии РАН, 2018.

¹⁷ Rasulova M. Dramatik diskursda metafora va uning lingvokulturologik aspekti (ingliz va o‘zbek tillaridagi materiallar asosida): Filol.fan.bo‘yicha falsafa d-ri diss. – Andijon, 2024.

¹⁸ Xursanov N. Dramatik diskursda verbal va nonverbal komponentlar munosabati. Monografiya. “Bookmany print” nashriyoti. – Toshkent. 2024. 142 b.; Rasulova M. Dramatik diskursda metafora va uning lingvokulturologik aspekti (ingliz va o‘zbek tillaridagi materiallar asosida): Filol.fan.bo‘yicha falsafa d-ri diss. – Andijon, 2024.

¹⁹ Демьянков В. З. Общая теория интерпретации и её приложение к критическому анализу метаязыка американской лингвистики 1970-80-х гг.: Автореф. дисс. ... д-ра филол. наук. – М., 1985. – 32 с.

Tor (xususiy) ma'nodagi presuppozitsiya – so'zlovchigagina xos bo'lgan muayyan vaziyat bilan bog'liq holat. Bunda voqelik faqat so'zlovchigagina ayon bo'ladi, asosan, monologlar tarzida ifodalanadi²⁰.

Tilshunos olim L.Raupova to'g'ri qayd etganidek, Z.Harrisning "Diskursiv tahlil" nomli maqolasi diskursiv tahlilning bugungi tamoyillaridan ancha yiroq bo'lsa-da, Harris matnda mavjud lisoniy unsurlarni, matnning nutqiy vaziyat bilan aloqasini o'rganadi. Semiotiklar va fransuz strukturalistlarining nutqni o'rganishga kirishganligi ham bu soha rivojida katta turtki bo'ldi²¹. O'tgan asrning 60-yillarida Dell Haymes tilning sotsiumdagi holatini tahlil qilishni yo'lga qo'yadi²². Dj. Ostin, Dj. Syorl, M.Grays kabi tilshunos faylasuflar ham tilni ijtimoiy voqelik sifatida tadqiq qilishga, muloqotning shakllanishi va nutq nazariyasini o'rganishga kirishdilar, pragmatik yo'nalishini tanlab, matndan anglashilgan ma'noni tahlil qila boshlashdi²³. L.Raupova diskursiv tahlilni 3ta asosiy maktablarini alohida qayd etadi: *Britaniya diskursiv tahlili, Amerika diskursiv tahlili va Praga diskursiv tahlili*.

O'rganilgan adabiyotlardan kelib chiqib, diskurs – milliy, umuminsoniy va individual, shaxsiy mentalitet hamda madaniyat shakllarini o'zida aks ettiruvchi, falsafa va tilshunoslik fanlarining ajralmas tarkibiy qismi ekanligini ta'kidlash o'rinli.

"Diskurs" atamasi ma'no jihatidan "matn"ga yaqin, ammo diskurs lingvistik muloqotning dinamik, vaqt bo'yicha yuzaga keladigan xarakterini namoyon qiladi²⁴. Matn esa, diskursdan farqli ravishda, eng avvalo, statik obyekt, lingvistik faoliyat natijasi sifatida tasavvur qilinadi.

Diskurs bajarayotgan kommunikativ vazifasi jihatdan tizimlashgan va muloqot vaziyatiga moslashgan nutqiy qurilmadir. Shakl va vazifa jihatidan muvofiqlashuv diskursni boshqa birliklardan farqlash imkonini beradi²⁵. Unutmaslik zarurki, diskurs nazariyasi tilshunoslikning alohida bir tarmog'i ekanligi tahlil yo'nalishida umumlingvistik metodlarni qo'llash imkoniyatlarini izlab topish ehtiyoji mavjudligini ko'rsatadi. Darhaqiqat, bu borada yuqorida keltirilgan tilshunoslarning mulohazalari o'rinlidir.

Dramatik diskurs – jamiyat qurilishi, unda sodir bo'layotgan hodisalar bilan bog'liq ko'plab qonunlarni tushunish va tushuntirish uchun asos bo'lib ko'rinadigan ijtimoiy, mafkuraviy hamda madaniy ma'lumotlar qatlamidir. Diskursning ushbu turi nafaqat og'zaki nutq, balki odatiy yozma nutq hamdir. Dramatik diskursni sahnada qo'llash og'zaki va og'zaki bo'lmagan vizual o'lchovdagi (imo-ishoralar, yuz ifodalari, harakat, liboslar, rekvizitlar) nutqdan iborat bo'lishi mumkin. Zero, diskurs og'zaki harakat sifatida, ritorika darajasida, nutq harakati hisoblanadi.

²⁰ Rasulova M. Dramatik diskursda metafora va uning lingvokulturologik aspekti (ingliz va o'zbek tillaridagi materiallar asosida): Filol.fan.bo'yicha falsafa d-ri diss. – Andijon, 2024.

²¹ Раупова Л. Диалог дискурсадаги полипредикатив бирликларнинг социопрагматик тадқиқи: Филол.фан. д-ри дисс. – Тошкент, 2012. – Б. 45.

²² Hymes D. Foundation in Sociolinguistics: An Ethnographic Approach. – Philadelphia. University of Pennsylvania Press, 1974. – P. 246.

²³ Остин Дж.Л. Слово как действие. В кн.: Новое в зарубежной лингвистике. Вып. XVI. – М.: Прогресс, 1986. – С. 22-130.

²⁴ Raupova L. R., Normurodova N. Z., Khursanov N. I. Discourse: Pragmatic Features in its Expression in Literary Works. In International Conference "Uzbek Language Development and International Cooperation, 2021. – No. 01. – P. 21-32.; Раупова Л.Р. Қўшма гап дискурсининг таркибий қисми сифатида. Монография. – Тошкент, 2021. – 192 б.

²⁵ Thornbrogow J. Deborah Schiffirin, Approaches to discourse. Cambridge MA – Oxford: Blackwell, 1994. – P. 470. Journal of Linguistics, 31(1), 1995. – P. 193 – 194.; Сафаров Ш. Нутқ лингвистикасининг текширув объекти нимадан иборат// "Нутқ лингвистикаси" мавзuidaги халқаро илмий-назарий конференция материаллари. – Самарқанд, 2006. – Б. 4.

Ana shu jihati bilan dramatik diskursni drama matni tushunchasidan farqlash imkoniyati bor. Odatda, drama matni tahlilida unda janriy xususiyatlar, adabiy va badiiy tahlil, lingvistik yoki lingvopoetik tahlil tamoyillari asosida amalga oshirilishi mumkin. Ammo dramatik diskurs haqida bunday deb bo'lmaydi. Dramatik diskursni tahlil qilishda quyidagi struktur qismlarga ajratib chiqish maqsadga muvofiq:

1. Drama matni (qahramonlar dialoglari, remarkalar);
2. Drama muallifi, sahnalashtiruvchi rejissyor, ssenariy muallifi, asar qahramonlari va rol ijrochilari munosabatining diskursda namoyon bo'lishi;
3. Drama voqealari hamda unga ta'sir etuvchi qo'shimcha omillar;
4. Dramaning janriy talabiga ko'ra nutq va voqelar rivojidadagi o'zgarish;
5. Drama yaratilgan davr va joy (zamon va makon kategoriyasi) va b.

Ushbu struktural qator bevosita dramatik diskursning umumiy xarakterini ifodalaydi. Zotan, dramatik diskursni individual xususiyatlari lingvistik jihatida namoyon bo'ladi.

Ko'rinadiki, matnda mavjud bo'lgan yuqorida qayd etilgan barcha semantik-pragmatik kategoriyalar dramatik diskurs doirasidagi matnlarning tipik ko'rsatkichlari hisoblanadi. Demak, dramatik diskursni tahlil qilishda tilshunoslar ikkala qo'shimcha lingvistik omil(matnda tasvirlangan voqealar bilan bog'liq vaziyat va hodisalar hamda voqea ishtirokchilarining bahosi ularni tushuntiruvchi fonni, shuningdek, matnning fonetik tizimi, matnning grammatik, leksik xususiyatlar)ni hisobga olishlari kerak.

Antroposentrik paradigma predmetini aniqlash yondashuvlari, tilning inson ontologiyasini o'rnatishga yordam beradi, chunki semiotik tizimga lingvistik oqim bilan yondashish orqali insonning lingvistik dunyosi haqida ma'lumot olish mumkin.

Dissertatsiyaning ikkinchi bobi **“Dramatik asarlar tilining kognitiv-diskursiv aspekti”** deb nomlangan, unda dramatik asarlar matn (diolog, monolog, polilog) kognitiv interpretatsiyaning namoyon bo'lishi, dramatik diskursning kognitiv maydoni hamda ingliz va o'zbek dramatik diskursida dialogik muloqotning kognitiv xususiyatlari haqida so'z boradi.

Kognitiv fan nazariy darajada ma'lumotlar tahlilini tushunish usulini taklif qiladi. Kognitivistika, shuningdek, barcha ma'lumotlarni tahlil qilishning umumiylikini ko'rib chiqadi. Ma'lumotlarni tahlil qilish ongning o'rganish, tahlil qilish va tushunish qobiliyatiga tayanadi. Har bir tahlil kuzatuvchini voqelikning ba'zi jihatlarini haqida ma'lumot berishga harakat qiladi. Har bir ma'lumot tahlilining muvaffaqiyati uning kognitiv jarayon bilan o'zaro ta'sir qilish imkoniyatiga bog'liq bo'ladi.

Deyktik kognitiv interpretatsiya tomonidan tuzilgan aqliy makon uni ifodalovchi lingvistik iboralar bilan bog'liq. Bu aqliy bo'shliq biz gaplashayotganda paydo bo'ladigan domendir. Masalan, kognitiv interpretatsiya dramatik diskursda spektaklning ruhiy makonini kiritadi va tuzadi. Boshqacha aytganda, dramani adabiy nutqning “makiyaj qismi” sifatida tushunamiz, masalan, spektakldagi qotillik aslida aktyorning jismoniy o'limiga sabab bo'lmasligini ham anglab turamiz. Zotan, deyktik kognitiv interpretatsiya o'ziga xos lingvistik iboralar yordamida nutqda qurilgan aqliy makonni joriy etishi yoki tuzishni taklif qilishi mumkin. Masalan, “*hozir*” jumlasini qo'llanganda deyktik kognitiv interpretatsiya tomonidan tuzilgan nutqda aqliy bo'shliq quriladi, binobarin, mazkur bo'shliq ichida so'zlovchi va qabul qiluvchi kodlash vaqtida paydo bo'ladi, deb taxmin qilinadi. Xuddi shunday, “*bu uy*” iborasi ham aqliy

bo'shliqni yaratadi, bunda ma'ruzachi va qabul qiluvchining birgalikda mavjudligi kodlash vaqtida ma'ruzachining joylashuvi sifatida ko'rsatilgan ma'lum bir joy taxmin qilinadi. Bu ikkala misolda ham tegishli lingvistik iboralar bilan qurilgan psixik makonlar deytik birlikning o'ziga xos jihatlari bilan yo'g'rilgan.

	Misol	Izoh
O'zbek tilida	“QUMRI (yig'lamoqdan beri bo'lib). Bu sho'xliklaringiz o'n olti yildan beri (qo'lini bo'g'ziga olib borib) mana bu yerimga kelgan...” (Sh.Boshbekov. Temir xotin.)	Adresant adresat diqqatini voqelikka qaratadi. “Bu”, “o'n olti yil”, “qo'lini bo'g'ziga olib borib” jummalalari adresatning xatti-harakatlaridan olingan xulosa, umumlashma va idrok mexanizmidagi tasavvurdir.
Ingliz tilida	“Emma: Wyell, It's nice, sometimes, to think back, Isn't it? Jerry: Absolutely Pause. How's everything? Emma: oh, not too bad Pause. Do you know how long sincye wye met?”	Ushbu misolda, “Isn't it” va “sincye wye met” iborolari kommunikantlari va mavjudlik joylashgan joy o'rtasidagi munosabatlarni prototip sifatida kodlashi kuzatiladi. Bunda so'zlovchi ham makondagi borliq sifatida tushunilganligi sababli, bu iboralarni qo'llash aqliy makonni yaratadiki, unda har ikkala shaxs, so'zlovchi ham, obyekt ham jismoniy makonda mavjud bo'ladi.

Kognitiv interpretatsiya keng ko'lamda turli fan sohalarida yuqori natijalarni olishga yordam beradi. Dramatik diskursda kognitiv interpretatsiya namoyon bo'lishining obrazli ifodasini “3D shakl”da izohlash ahamiyatli. Prizmaning bir tarafida drama muallifi vizualizatsiyasi mavjud bo'lsa, ikkinchi tarafda rejissyor, uchinchi tarafda esa, aktyor vizualizatsiyasi birlashadi va yaxlit obrazni shakllantiradi. Dramatik nutqning o'zida qahramon nutqi suhbatdoshning nutqi va idrokiga nisbatan reaksiya bildiradi. Uning ifodalanishi yuqorida ta'kidlangan lingvistik ifodalar bilan qo'llanilishi mumkin. Kognitiv interpretatsiyada fazoviy qiymatda quyidagi rollar muhim ahamiyat kasb etadi: **Interpretatsiya** → **ijtimoiy** (sotsial+etnik+madaniy+psixo-fiziologik).

Ushbu sxemaga muvofiq, uch bosqichli ketma-ketlik inson kognitativiyasidan boshlanadi. Inson ongida voqelik idrok qilinadi; uning idrok etish darajasi yuqorida ko'rsatilgan rollarga muvofiq o'zgaradi hamda interpretatsiyaga uchraydi. Sotsial rollar bevosita ta'lim, kasb-hunar, jamiyatdagi mavqe nuqtayi nazaridan belgilanadi. Etnik rolga muvofiq insonning millati, hududiy kelib chiqishi, madaniy rollarda diniy e'tiqodi, mentaliteti, psixo-fiziologik rollarda ruhiy-jismoniy holat inobatga olinadi.

Kognitiv interpretatsiya vizuallikka asoslangan holda noverbal komponentlarni idrok qilish natijasida yuzaga chiqadi:

“Jo'ra. Iya, rostdanmi? Yo, tavba! Uylanib nima qilasan? Dardisarni boshingga urasanmi? To'ringdan go'ring yaqin bo'lib qopti-ku, uylanishga balo bormi! Xotin zotining turgan-bitgani dahmaza-ku. (**Belbog'idan tortib silkitadi.**) E, bu ahvolda to'yning ertasiga o'lib qolasan. Limon yeyaverib, limon gulini hidlayverib sovug'ing oshib ketibdi” (S.Ahmad. Kuyov.)

Belbog'idan tortib silkitish noverbal komponenti orqali adresant adresatning tashqi jismoniy holatini baholagan holatda u haqda xulosa chiqaradi, interpretatsiya orqali esa kuchsizlik, kasalmandlikka ishora qilinadi.

Ingliz tilida esa, asosan, shunga o'xshash holatlar pauzalar, nutqdagi uzilishlar orqali ifodalanadi:

“Emma: How is your wife?

Jerry: All right

Pause. Emma: Sam must be ...tall

Jerry: He is tall. Quite tall. Doyes a lot of running. He's along distancye runner”.

Demak, kognitiv interpretatsiya turli fan sohalariga taalluqli termin hisoblanib, u muallif, rejissyor va aktyor uchligi doirasida aloqa almashinuvi va o‘zaro jismoniy, vizual xatti-harakatlarni kognitiv anglash, tahlil qilish va umumlashmalar yasashni nazarda tutadi.

Boshqa janrdagi badiiy matnlardan farqli ravishda, dramalarda muallif, qahramonlar dialogida aktyor, aktrisalalar va rejissyorlarning ham roli yuqori bo‘ladi. Asosiy e‘tibor esa, asarda ifodalangan kommunikativ maqsadning tomoshabinga to‘g‘ri va ta‘sirli yetkazib berishiga qaratiladi. Xususan, g‘azablanish bilan bog‘liq dialoglarda har ikki tomonga kayfiyat “yuqtiriladi”. Hissiy holat darajasi matnda ma‘lum tinish belgilari orqali ko‘rsatib berilsa, aktyor ushbu holatni o‘zining xatti-harakatlari bilan ifodalaydi. Shuningdek, dialogda mavzu va hissiy holat tadrijiy davom etadi.

	Misol	Izoh
O‘zbek tilida	<p>“QO‘CHQOR. Mayli, mayli, ishla... Ishlagan yaxshi-da... (Ikkilanibroq uyga kirib ketadi.) <i>Qo‘chqorning xonasida chiroq yonadi, u yoqdan-bu yoqqa o‘tgan soyalar ko‘rinadi. Chiroq o‘chadi. Jimlik. Ko‘p o‘tmay Qo‘chqor yana chiqadi. (Asabiyroq, lekin o‘zini qo‘lga olishga urinib.) Olim-toy!..</i> OLIMJON. Ha? QO‘CHQOR. Shu, desang, sira uxlab bo‘lmayaptida, uka!... (Sh. Boshbekov. Temir xotin.)</p>	Asosiy suhbat mavzusi o‘zbek dramalarida dialogik muloqotlarda ishora orqali bayon etiladi. Ya‘ni asosiy maqsad qilingan mavzu birdan kommunikantlarning suhbat mavzusiga aylanmaydi, balki unga suhbatdoshni tayyorlov bosqichi o‘tkaziladi. Bu bosqichda implitsit tarzda asosiy fikrga ishora qilib boriladi.
Ingliz tilida	<p>“BEN: Will you... for a minute, just stop that fucking pile of shit spewing out of your fucking mouth! SALLY: A hit, Raymond. I say: a palpable! BEN: Or you‘ll get my fist right in the fucking middle of it. From my puny fist even it breaks my arm... SALLY: You mustn‘t damage your arm...” (J.Osborne.Watch It Come Down.)</p>	Ingliz tilida suhbatning borishi boshqaruvchilik roli nuqtayi nazardan kelib chiqadi va asosan sodda darak gap shaklidagi his-hayajon gaplardan foydalaniladi. Bu dialogik muloqotdagi har ikki kommunikantga tegishli xususiyat sanaladi.

Matnda muallifning qahramon bilan bog‘liq noverbal ishoralari hamda maxsus tinish belgilari vaziyatni baholash imkonini beradi. Shuningdek, tahlillar ko‘rsatadiki, o‘zbek dramalarida hissiy holatning kuchayishi, odatda, so‘roq gaplar orqali ifodalanadi. So‘roq gaplar orqali ifodalangan matnda taajjublanish, g‘azab, nafrat singari holatlar aks etadi.

Ingliz dramatik kontekstida hissiy-emotsional holat qahramonlarning umidsizliklari, o‘z g‘azabini boshqa odamlarga o‘tkazish orqali muloqotda qo‘rquv norozilik, tajovuzkor xatti-harakatlar orqali ifodalanadi. Zotan, dialoglarda asosiy e‘tibor adresat e‘tiborini jalb qilish va suhbat maromini qo‘lga olishga qaratiladi. Dialoglarda kommunikantlar, aksariyat hollarda, muloqotni o‘z tomoniga og‘dirish va boshqaruvni qo‘lga olishga harakat qiladi.

O‘zbek tilidagi dramalarda esam dialogning kommunikativ maqsadi suhbat jarayonida to‘g‘ridan to‘g‘ri kechadi. Dialogda ustunlik nutqiy vaziyatga muvofiq o‘zgarib boradi. Demak, u ko‘proq kommunikantlarga emas, vaziyatga bog‘liq holda amalga oshadi. Quyida har ikki tildagi shaxs xarakteri va emotsional holat xususiyatlarini ifodalashda dialoglarning kognitiv funksiyalariga diqqat qaratamiz:

	Hissiy yo‘naltirilgan strategiyalar	Konativ yo‘naltirilgan strategiyalar
O‘zbek tilida	<i>ALOMAT. Doim shunaqa deysiz, odamni xijolat qilib qo‘yib... Yomonsiz, Qo‘chqor aka... QO‘CHQOR (jonholatda). Shunisini qo‘y, Olimtoy, shunisini qo‘y, uka! O‘chirma, o‘chirma!.. (Robotga.) Alomatxon!.. Gapiring, Alomatxon!.. Shunaqa gaplaringizdan gapiring! (Noz-karashma)</i>	<i>Bahri. Jimjit bo‘lsa, ana, siz keldingiz, to‘polon endi bo‘ladi. (Janjalkash) Nazmi. Dadam qanilar? Kuyov bola ko‘rinmaydilar?(kesatig) (Janjalkashlik)</i>
Ingliz tilida	<i>Jimmy: My dear__ I must get away. I don’t suppose you will understand, but please try. I need peace so desperately, and, at the moment, I am willing to sacrifice everything just for that... I shall always have a deep loving need of you. (Halovat)</i>	<i>Jimmy: She’s a great one for getting used to things. If she were to die, and wake up in paradise – after the first five minutes, she’d have gotused to it. (Moslashuvchanlik)</i>

Kognitiv interpretatsiya keng ko‘lamda turli fan sohalarida yuqori natijalarni egallashga yordam beradi. Dramatik diskursda kognitiv interpretatsiya namoyon bo‘lishining obrazli ifodasini “3D shakl”da izohlash mumkin. Prizmaning bir tarafida drama muallifi vizualizatsiyasi mavjud bo‘lsa, ikkinchi tarafda rejissyor, uchinchi tarafda esa, aktyor vizualizatsiyasi birlashadi va yaxlit obrazni shakllantiradi.

Ishning uchunchi bobi “**Lingvopragmatikada diskurs tadqiqi: dramatik asarlar matnining sotsial xususiyatlari**” deb nomlangan. Mazkur bob uch qismdan iborat bo‘lib, unda ingliz va o‘zbek tillaridagi dramatik asarlarining lingvistik xususiyatlari, ingliz va o‘zbek tillaridagi dramatik asarlardagi leksik chegaralangan vositalarning yoritilishi masalasi, shuningdek, ingliz hamda o‘zbek dramalar nutqining sotsiopragmatik tavsifi borasida so‘z yuritiladi.

Dramatik dialogga uning lingvistik va stilistik tuzilishi nuqtayi nazaridan qarasak, tadqiqotchi uni o‘rganishda bir nechta jihatlarni qayd etadi:

- 1) qahramonlarning nutq xususiyatlari;
- 2) replikalarni dialogik ulashning ichki tarkibi va usuli, ya’ni dialogning real lingvistik (leksiko-frazeologik va sintaktik) tuzilishi, uning rivoji va natijada sahna harakatining rivojlanishi;
- 3) yozuvchi o‘z qahramonlari qanday gaplashayotganini tasvirlash uchun ishlatgan tilning “sifati”, ya’ni badiiy tiplashtirilgan so‘zlashuv nutqi bilan ma’lum bir davr va ma’lum jamiyatning jonli nutqi o‘rtasidagi munosabat;
- 4) dialogning axborot va estetik qiymati, ya’ni dramaturgning g‘oyaviy-tematik va syujet-kompozision rejasini o‘quvchi(tomoshabin)ga yetkazishga yordam beruvchi ifodali badiiy vositalarni yaratishda uning lisoniy va stilistik xususiyatlarining o‘rni²⁶.

Monologik nutq notiqning asosiy nutqiy shakllari sifatida namoyon bo‘ladi; mazkur shaklning voqelanishida lingvo-stilistik usul muhim omil bo‘la olishi mumkin. Shunga ko‘ra, uning bir qancha turlari mavjud. Ta’sir ko‘rsatuvchi (targ‘ib qiluvchi)

²⁶ Винокур Т.Г. О языке современной драматургии // Языковые процессы современной русской художественной литературы. – М., 1977. – С. 130-197.

monologik nutq, dramatik monologik nutq, lirik monologik nutq, hikoya qiluvchi (axborot beruvchi) monologik nutq. Monologik nutqda monolog personajning yoki asar qahramonlarining ichki nutqi, o‘y-xayollari shaklida namoyon bo‘ladi.

“*Sukut. (Xijolatli.) Bugun, deng, kennoyingiz bilan sal g‘ijillashib qoldik... Endi, ro‘zg‘or ekan-da — goh unday, goh munday... Bolalarini olib, onasinikiga ketib qoldi. Keladi-da, qayoq-qa borardi shuncha bola bilan, nima dedingiz? Ha-a... Bu, o‘zingizning bolalaringiz yaxshi yurishib... Ha-ya... Yo‘q, o‘zi durust ayol. Endi, ja sizchalik bo‘lmasayam... xotin-da, ishqilib. Lekin aytdim — oldidan o‘tib qo‘ydim-da — agar, dedim, yaxshilikcha qaytmasang, dedim, shartta boshqasiga uylanvoraman, dedim...*” (Sh. Boshbekov. Temir xotin.)

Monolog tarzidagi nutqda qahramonning asl xarakter qirralari namoyon bo‘ladi. Dialogda esa, ichki hissiyotlar yuzaga chiqarilmaydi.

“*Lo, she is one of this confederacy!
Now I percyeive they have conjoin’d all threye
To fashion this false sport in spite of me.*”

Nazariy ishlar dramaturgiyada nutq tasvirlanadigan tushunchalar majmuyining dastlabki tavsifini beradi. Bular, birinchi navbatda, monolog va dialogdir. Dialog dramatik asarda lingvistik ifodaning asosiy vositasi sifatida syujet vazifalarini bajaradi, monologning roli esa, xarakterlarning harakatga nisbatan o‘zini ochib berish va aks ettirishdan iborat.

Dramatik diskursning yana bir xarakterli nutqiy xususiyatlaridan biri erkak va ayol nutqiga xos maxsus leksikaning ajralib turishida ko‘rinadi. Zotan, drama sahnada namoyish etish uchun yoziladiki, bunda qahramonning holati, tabiiylik va jozibadorlikni ta‘minlash maqsadida aynan erkak va ayol xarakterini ifodalovchi leksik birliklar faol qo‘llaniladi. Ushbu jihat milliy-etnik xoslikka ko‘ra ingliz va o‘zbek tillarida bir-biridan biroz farq qiladi.

	O‘zbek tilidagi dramalarda	Ingliz tilidagi dramalarda
Ayollar nutqiga xos so‘zlar	“qirchiningdan qiyilgur”, “girgitton”, “sdaqayi odam”, “qurg‘ur- qurmsag‘ur”, “pishiq-da, o‘lgur”, “tug‘ilmaygina o‘lsin”, “o‘zim aylanay” va b.	“lightly touching”, “stinging”, “billow”, “delicate”, “loveliness”, “gentle”, “caring”, “dearly”, “lovely”, “adore”, “softly” va b.
Erkaklar nutqiga xos so‘zlar	“Ko‘zingga qara, bola”, “yuz grammdan olaylik”, “bir shisha eplash kerak”, “zakuska” va h.	“rubbish dump”, “bottom”, “racket”, “shit”, “nut”, “piss”, “chap”, “bog hole”, “bob”, “gloomy bugger”, “to boot”, “arse” va b.

Xulosa shuki, dramatik diskurs til mavjud bo‘lishining ikkita usulini o‘z ichiga oladi: og‘zaki va yozma. Matn sahna ko‘rinishida tomoshabinlarga nimadir yetkazish uchun yoziladi. Dramatik matn epik va lirik matnlardan sahnadagi taqdimotga xos bo‘lgan ayrim elementlarning, ya‘ni dialog va sahna yo‘nalishlarining mavjudligi bilan ajralib turadi.

O‘zbek tilidagi dramatik asarlarda okkazionalimlarning qo‘llanilishi ham faol. Buni ikki sabab bilan izohlash mumkin: biriunchidan, milliy etnik xoslikka ko‘ra dialektlarning tanlanishi; ikkinchidan, nutqiy vaziyatga muvofiq favqulodda so‘z tanlash.

“Jo‘ra. Endi bundoq qilaylik. Kuyov bola bilan uyga kiraylik. Sizlar **aqllashib**, qayerda G‘anibop kelin borligini bilib, ro‘yxat qilinglar. Bo‘ptimi? Yo, G‘anivoy, ko‘zingni ostiga olib qo‘yganing bormi?”

Yuqorida misoli keltirilgan “**aqllashib**” so‘zi *-la* fe‘l yasovchi qo‘shimchasi orqali hosil qilingan. Nutqda faol bo‘lmagan ushbu so‘z nutqiy vaziyatga muvofiq, qahramon tilidan qo‘llangan va “maslahatlashib”, “fikrni bir joyiga qo‘yib, aql bilan ish tutib” mazmunida ishlatilgan. Ta‘kidlash joizki, o‘zbek tilining izohli lug‘atida “aqllashib” so‘zining izohi mavjud emas.

Ayol kishiga nisbatan ayollar tomonidan ishlatiladigan vulgarizmlarda ham gender xoslanish belgisi mavjud bo‘ladi. Dramatik diskursda ovoz tempining balandlashishi matnda undovlar ohangning yuqoriligini ko‘rsatadi. Xususan, o‘zbek tilidagi dramalarda quyidagi tavsifiy xarakterga ega vulgarizmlar ayollarga nisbatan aynan ayollar tomonidan ishlatiladi: “kosov”, “alvasti”, “ajina”, “g‘unajin”, “megajin”, “tulki”.

Shuningdek, muloqot jarayonida ironiya mazmuni ham ifodalanadi. Ironiya mazmunida implikatsion tarzda maxsus so‘zlardan vulgarizmlar o‘rnida foydalaniladi. Masalan,

“Qudrat. Dadam uylanmoqchilar.

Rahima. (kesatib). Shundoq, o‘rgilay”

“Farmon (yerga o‘tirib oladi). Voydod! Uyimga ajina keldi. Uyimdan farishta qochdi. Qanaqa baloga giriftor bo‘ldim.

Farmon (yelkasiga g‘ildirak tashlab maykachan turgan Nigorani ko‘rsatib). Shu sharmanda”. (S. Ahmad. Kelinlar qo‘zgoloni.)

“Farmon. Voy sharmanda. Voy beyuz. Bu qanaqasi? (O‘g‘illariga.) Qochlaring. Indamay qarab turgani uyalmaysanmi? (O‘zi ham yuzini to‘sadi.) Kir uyga, kir deyapman!” (S. Ahmad. Kelinlar qo‘zgoloni.)

Dramatizmning kuchayishi dramalarda qahramonlarning ruhiy-psixologik holati bilan bog‘liq ravishda ko‘tarilib boradi. Ya‘ni gradatsiya ruhiy holatning o‘zgarishi bilan kuchayadi va dramatik asarlarda har qanday vulgarizm evfemistik tarzda ifodalanadi.

Tilshunoslikda dastavval obyekt e‘tiborga olingan bo‘lsa, subyektga diqqatning burilishi bilan antroposentrik yondashuv asosida inson omiliga alohida e‘tibor qaratila boshlandi va bunda pragmatik yondashuvning roli beqiyos bo‘ldi. Shuning uchun ham, hozirda tilshunoslikning eng tez rivojlanayotgan sohalaridan biri pragmalingsvistikadir.

Pragmalingsvistikaning asosiy vazifasi tilni uning pragmalingsvistik roli nuqtayi nazaridan tadqiq qilishdir. Boshqacha aytganda, til odamlarning ongi, xulq-atvoriga ta‘sir qiluvchi vosita sifatida qaraladi. Xususan, ma‘ruzachi o‘zining kommunikativ niyatini yuborish uchun eng yaxshi variantlarni aniqlaydigan va tanlaydigan omillarga katta e‘tibor beriladi. Gapning kommunikativ maqsadini tushunishga ta‘sir qiluvchi vaziyatlar, muammolarlar pragmalingsvistikaning predmetini tashkil etadi. Dramatik diskursning pragmalingsvistik tahlilda quyidagi vazifalarni belgilashimiz mumkin:

Muloqot jarayonida so‘zlovchining maqsadini aniqlash (kommunikativ maqsad). Bu maqsad eksplitsit yoki impitsit tarzda ifodalanishi mumkin. Shu o‘rinda aytish mumkinki, o‘zbek dramalarida implitsit ifodaning faolligini ko‘rish mumkin. Xususan,

quyidagi holatlarda implitsit ma'no asosiy kommunikativ maqsadni amalga oshiruvchi vosita bo'lib yuzaga chiqadi:

"Farmon. Bo'ldi, ko'p valdiramalarining. (To'xtaga.) Bu yoqqa kel. (To'xta bir xotiniga, bir kelin aylariga qarab onasi tomon yura boshlaydi.) Men senga kim bo'laman?

To'xta. Oyim bo'lasiz.

Farmon. Xo'sh, menga ayt-chi, senga ona kerakmi, xotin kerakmi?

(S.Ahmad. "Kelinlar qo'zg'oloni.)

Yuqoridagi misollarda qahramon nutqining quyidagi implitsit ma'nolari ko'zga tashlanadi:

Men senga kim bo'laman – Aslida, kim bo'lishini biladi, savolga javob olish men sening onangman, demak, mening aytganim bo'lishi shart!

Xo'sh, menga ayt-chi, senga ona kerakmi, xotin kerakmi? – Savolga javob olish orqali xotinidan voz kechishga undash.

Odatda, o'zbek dramalarida implitsit mazmun so'roq gaplar orqali ifodalanadi. Buni isbotlash uchun yuqoridagi kabi o'zbek tilidagi uchta dramada aynan implitsit mazmun ifodalangan 83 ta gap tahlil qilib ko'rildi. Natijaga ko'ra, implitsitlik 46 ta so'roq gaplarda, 34 ta darak gap shaklida, 8 ta aralash tarzda qo'llanilganligi aniqlandi.

Ingliz dramatik kontekstida esa kommunikativ maqsadning eksplitsit ifodasi faol. Bunda asosan darak gap shaklida implitsitlik qo'llaniladi:

"My dear __ I must get away. I don't suppose you will understand, but please try. I need peace so desperately, and, at the moment, I am willing to sacrifice everything just for that... I shall always have a deep loving need of you."

Ingliz tilidagi dramalarda, asosan, muayyan hissiy holat aktuallashtirishda implikatsiyadan foydalaniladi. Xususan, o'tmishni xotirlash, xiyonat, sevgi izhor qilish paytlarida bu holat seziladi. O'zbek tilidagi dramalarda esa, implikasiya ironiya, ya'ni kinoya bilan birga qo'llaniladi. Bunda asosiy kommunikativ maqsad suhbatdoshga kuchli ta'sir qilish, bosim o'tkazish yoki o'z fikriga bo'ysundirishga qaratiladi.

Har qanday nutq harakatining sababi turli xil holatlardir. Bunday vaziyatlarda odam boshqa odam bilan muloqotga kirishadi. Bu esa, kommunikativ vaziyatga olib keladi. Pragmatiklar ishida kommunikativ vaziyatlarga ta'riflar anchagina. Ulardan biri N.I. Formanovskaya asarida quyidagicha tushuntiriladi: "Kommunikativ vaziyat murakkab holat bo'lib, u tashqi shart-sharoitlar va ishtirokchilar maqomi o'rtasidagi munosabatni nutq shaklida ko'rsatadi"²⁷.

Tadqiqotimizga ko'ra, dramatik dialogning replika-bayonida nutq tasvirining ma'lum vositalaridan foydalanish badiiy obraz yaratish va rivojlantirish orqali muallif niyatini amalga oshirishga qaratilgan perlokatsiya bilan bog'liq. Shu bilan birga, ma'lum bir illokatsion tipdagi nutq akti orqali tashilgan xabar kutilmagan, ba'zan butunlay qarama-qarshi natijalarga olib kelishi mumkin.

Presuppozitsiyaning yashirin ifodalanish xususiyati uning gap tashqi strukturasi orqali ochiq ifodalanuvchi propozitsiya bilan qorishib ketmasligiga imkoniyat yaratadi. Presuppozitsiya barcha tillarda kuzatiladi. U har bir tilda shu tilning ichki imkoniyati, ifoda vositalarining o'ziga xos xususiyati asosida belgilanadi. Bu holat

²⁷ Formanovskaya N.I. Speech Communication: Communicative-Pragmatic Approach. – M., 2002.

presuppozitsiyaning ifodalanishi masalasiga turli yondashuvni yuzaga keltirishi tabiiy. Tan olish joizki, presuppozitsiya gap tashqi strukturasi moddiy ko‘rinishini to‘liq namoyish qilmaydi. So‘zlovchi tomonidan aytilgan hodisalarning mavjudligi haqidagi taxmin ekzistensial presuppozitsiya deb ataladi. Bu tipdagi presuppozitsiya faqat egalik yasashda emas, balki umuman olganda har qanday aniq ot so‘z birikmalarida ham mavjud bo‘ladi:

“Komil. Akamni qara. O‘ttiz yildan beri buxgalterlik qiladilar, qo‘llaridan eng kamida yigirma million so‘m pul o‘tgan.”

Ekzistensial presuppozitsiya asosan egalik xarakteriga ega bo‘ladi. Masalan, *“Qo‘llaridan eng kamida 20 millin so‘m pul o‘tgan”* gapida akasining shuncha pulga egalik qilib borayotganligi anglashiladi.

Fatik presuppozitsiya (nofaol presuppozitsiya)

Faol bo‘lmagan presuppozitsiya taxmin bildiruvchi ba‘zi fe‘llar bilan bog‘lanadi. Kishilar bu tipdagi presuppozitsiya turidan, ko‘pincha, “tush ko‘rish”, “tasavvur qilish”, “orzu qilish” kabi fe‘llardan keyingi hodisa haqiqatga yaqin emasligini ta‘kidlash uchun ishlatishadi:

“MA‘MUR. 100 gramm shamol cho‘ntakni bu yog‘idan kirib 50 gramm bo‘lib chiqib ketyapti-ku, mulla jiringdan...”

FARMON. E, ha, hozir.

FARMON bibi chiqadi. Hamyonini ochib chorpoyna suyanchig‘iga pul terib chiqadi. Yettita bir so‘mlik, yettita ellik tiyinlik qo‘yadi.

MAHKAM. Hech bir so‘mdan oshmas ekan-da”

(S.Ahmad. “Kelinlar qo‘zg‘oloni.)

“Hech bir so‘mdan oshmas ekan-da” iborasi pulning ma‘lum keltirilgan miqdordan oshishini xohlash, kamligidan xavotir olish uchun dramada kelganligini tushunish qiyin emas.

“JIMMY: You've got it. When he comes here, I begin to feel exhilarated. He doesn't like me, but he gives me something, which is more than I get from most people.”

Yuqoridagi misolda *“I begin to feel exhilarated. He doesn't like me, but he gives me something”* gapning qo‘llanilishi *“he gives me something”* orqali presuppozitsiyani ifodalaydi.

Leksik presuppozitsiya

Leksik presuppozitsiya - so‘zlovchining bir shaklni tasdiqlangan ma‘no bilan ishlatib, keyin shartli ravishda boshqa (tasdiqlanmagan) ma‘no bilan talqin qilinishi haqidagi presuppozitsiyadir. Bunday holda, ma‘lum bir ibora so‘zlovchi tomonidan boshqa (belgilanmagan) tushunchani taxmin qilish uchun ishlatiladi.

Quyidagi ingliz dramasida qanday qilib *“that”* olmoshi orqali leksik presuppozitsiya ifodalanishining guvohi bo‘lishimiz mumkin.

*“CLIFF: Why don't you listen to **that** concert of yours? And don't stand behind me. That blooming droning on behind me gives me a funny feeling down the spine. Jimmy gives his ears a twist and Cliff roars with pain. Jimmy grins back at him. That hurts, you rotten sadist! (To Alison.) I wish you'd kick his head in for him.”*

Shu o‘rinda Ben Jonsonning “The Alchemist” asaridan olingan parchaga e‘tiborni qaratsak:

“FACE: Believe ‘t, I will.

SUBTLE: *Thy worst. I fart at thee.*

DOL Common: *Have you your wits? why, gentlemen! for love—*

FACE: *Sirrah, I'll strip you*²⁸.” (Ben Jonson. The Alchemist.)

Muallifning sharhidan oldin biz uchbu muloqotda *Face* va *Subtle* o‘zaro gap talashish yo‘li bilan janjallashyotganini tushunishimiz mumkin. Ikki suhbatdoshning o‘zaro suhbatidan ular ijtimoiy jihatdan teng emas degan tushuncha uyg‘onadi. Dramalarda personajlar tilining nutqiy xoslanishini muloqot jarayonida yuzaga kelib tinglovchiga bir muncha presuppozitsional fikrlar uyg‘otishi mumkin.

Tilshunoslikda ham, falsafada ham *presuppozitsiya* ustida olib borilayotgan ishlar katta ahamiyat kasb etib va ularni qanday tahlil qilish va turkumlash borasida jiddiy bahs-munozaralar mavjud²⁹. E.Keenan va R.Kempsonlar fikrlariga ko‘ra esa barcha *presuppozitsiyalar* pragmatikdir³⁰.

“Pragmatika” atamasi odatda bevosita kontekstga va ijtimoiy munosabatlarga taalluqli taxminlar uchun mo‘ljallangan bo‘lib bugungi kunda uni tilshunoslik jihatdan keng o‘rganilmoqda. Misol uchun, “eshikni yoping” kabi buyruq so‘zlovchining tinglovchi bilan ijtimoiy do‘stona munosabatda ekanligini va unga bu kabi buyruqlarni berishga jazm etishini taxmin qilish mumkin.

Qoidaga aylangan kommunikativ hodisalarda adresat and adresant o‘rtasidagi ma’lumot almashish chizig‘ini quyidagi ketma-ketlikda tasvirlash mumkin: *adresat* → *xabar* → *adresant* ≈ **kommunikativ maqsad**.

Sh.Boshbekovning “Temir xotin” dramasida qahramonlar nutqining sotsiopragmatik xususiyatlari quyidagicha namoyon bo‘ladi:

SALTANAT. *Ha, tag‘in keldingizmi, ko‘ch-ko‘roningizni ko‘tarib? Lo‘lida tinim bor, sizda tinim yo‘q? (Qo‘chqorga.) Iye, nega serrayib turibsiz, bir chiqib qarang ularingizning qilgan ishini!*” (Sh. Boshbekov. Temir xotin.)

Ikki qahramonning o‘zaro muloqoti voqelikning mantiqan nimadan boshlanganligidan dalolat beradi. Qo‘chqor obrazining bee‘tiborligi, hayotiy tizginning izdan chiqqanligi va turmush tarzining betartibliigi har ikki qahramon nutqi orqali ifodalanadi:

“QO‘CHQOR. *Bilaman, kennoyi, qaramasam ham bilaman... (Gap topolmay.) Shoshmay tursin ular hali!.. Agar yana bir marta shunaqa bo‘lsa...*

SALTANAT. *“...tabaka qivorasiz!” Bilamiz, birinchi marta eshitayotganimiz yo‘q! Anavi kuni makkaning ichidan buzog‘ingizni arang haydab chiqdim! Biram ochofatki, kaltakkayam parvo qilmaydi! “Mol egasiga o‘xshamasa harom o‘ladi” deb ja to‘g‘ri aytishgan ekan!”* (Sh. Boshbekov. Temir xotin.)

Saltanat nutqining pragmatik dasturini to‘g‘ridan to‘g‘ri ifodalaydigan bo‘lsak, quyidagicha holat kuzatiladi:

“...tabaka qivorasiz!” Bilamiz, birinchi marta eshitayotganimiz yo‘q! – bir gapni aytib ustidan chiqmaysiz (Ko‘p marta takrorlagan bilan bajarmaydi);

²⁸ Jonson B Cook E. The Alchemist. 3rd ed. ACT 1. Scene 1.1. – London: Methuen Drama, 2010.

²⁹ Keenan E. L. Two kinds of presupposition in natural language/ In Fillmore, C. J. and Langendoen, D. T. (eds), Studies in linguistic semantics. – New York: Holt Rinehart Winston, 1971. – P. 45-54.; Kempson R. M. Presupposition and the delimitation of semantics. – Cambridge: Cambridge University Press, 1975.; Leech G.N. Semantics. Harmondsworth: Penguin, 1983.: Principles of pragmatics. – London: Longman, 1975.

³⁰ Keenan E.L. Two kinds of presupposition in natural language. In Fillmore, C. J. and Langendoen, D. T. (eds), Studies in linguistic semantics. – New York: Holt Rinehart Winston, 1971. – P.45-54.; Kempson R.M. Presupposition and the delimitation of semantics. – Cambridge: Cambridge University Press, 1975.

Biram ochofatki, kaltakkayam parvo qilmaydi. "Mol egasiga o'xshamasa harom o'ladi" deb ja to'g'ri aytishgan ekan – ochofat va gapga tushunmaydigan (Molsifat, xarakteri mol).

Tahlillar shuni ko'rsatadiki, o'zbek tilidagi dramalarda faktik presuppozitsiya keng qo'llaniladi. Bu o'zbek mentalitetida orzu qilishning muhimligi va tasavvurning boyligi bilan bog'liq deyish o'rinli. Shuningdek, bu tasavvur muallif tomonidan qahramonlar nutqi, o'y-xayolotiga kiritiladi, aktyor esa, uni professional ijro etadi. Bu, tabiiyki, umumlashma tarzda bir millatning tasavvuri, orzu umidlarini ko'rsatadi. Ingliz tilidagi dramalarda esa, ekzistensial va leksik presuppozitivlar ko'p qo'llaniladi. Bu esa, yuqorida ingliz tilida eksplicit mazmun yetakchilik qiladi, degan fikrimizni tasdiqlaydi.

Tadqiqotning oxirgi bobini "**Lingvokulturologik aspektda dramatik diskurs muammosi**" deb nomlangan. Olam haqidagi berilgan umumiy fikrlarni har doim ham barchamiz birdek tushuna olmaymiz. Binobarin, ingliz tili kundalik muloqotida ishlatiladigan ibora va jumlar suhbatdoshlar tomonidan tuli kontekstlarda qabul qilinadi. Misol uchun, "I'll kick your face in (- to kick ones face in – qattiq ogohlantirish, qattiq jazo berish)" kabi iboralarni muloqot qatnashchilari tomonidan o'z ma'no va mazmunida tushunish mumkin.

Lingvokulturologik birliklar dastlab bitta semiotik tizimga – tilga tegishli bo'lmasdan, balki madaniyatning turli bo'limlarida: miqlar, marosimlar, xurofotlar, stereotiplar, nutqiy xulq-atvor va hokazolarda mujassam bo'lishi muhim. Yangi "madaniy va lingvistik xususiyatlarni tahlil qilishga qaratilgan" fan sifatida lingvokulturologiya uni tashkil etuvchi ikki fan - tilshunoslik va madaniyatshunoslik jamlanmasini shakllantirish muammosi bilan duch keladi.

Madaniy semalar semantik birliklar, semantik xususiyatlari jihatdan so'zlarga qaraganda kichikroq va universaldir. Masalan, dramalar tahlilida aynan o'zbek madaniy fenomenini ifodalovchi quyidagi madaniy semalar faol qo'llaniladi: "so'ri", "peshayvon hovli", "obdasta", "o'choq", "o'rgilay". Ingliz madaniyatiga xos bo'lgan quyidagi semalarni alohida ajratib ko'rsatish o'rinli: "a little mind", "mean spirited", "dear", "privacy", "personal autonomy", "fairness".

Madaniy meros - bu madaniyat uchun muhim bo'lgan madaniy qadriyatlar va ma'lumotlar, o'garmas holatlarni uzatishdir. U uzoq yillardan buyon yetib kelgan va an'anaga aylangan holatlarni nazarda tutib, asosan, frazeologik birliklar, metaforalar orqali fodalanadi:

"QO'CHQOR. Kennoying onasinikida. Ketib qoldi... Xotin — jafo, Olimtoy! yechsangiz-chi! Kechadan beri onamni Uchqo'rg'ondan ko'rdim!"

(Sh.Boshbekov. Temir xotin.)

"Xotin-jafo", "onamni Uchqo'rg'ondan ko'rdim" kabi yuqorida zikr qilingan jummlar milliy-madaniy xususiyatga ega bo'lib, bu faqat o'sha suhbat kontekstida paydo bo'lib qolgani yo'q, balki uzoq yillar davomida paydo bo'lgan tasavvurdir.

Qarg'ish ayollarning g'azablangan holatini ifoda etuvchi tipik vositalardan biri. Shu boisdan g'azablanish, g'azab otiga minish yoki salbiy qahramon portretini yaratishda qarg'ishdan foydalaniladi. Bu jarayonda ham ma'lum madaniyatga xos lingvomadaniy birliklar ko'zga tashlanadi:

“**ALOMAT** (kutilmaganda). *Ha, og‘izginangdan qoning kelsin sening! Butun o‘zbekning dardini dasturxon qilib o‘tiribman!*” (Sh.Boshbekov. Temir xotin.)

Dramalarda, ayniqsa, o‘zbek dramalarida muhim o‘rin tutuvchi er kishini ishga kuzatish, yaxshi so‘zlarni aytish, omad va baraka tilash o‘rinlari ham madaniy meros sifatida qaraladi: “*Mayli dadasi, yaxshi borib keling*”

Diniy qadriyatlar va e‘tiqod shakllari ham madaniy me‘ros, an‘ana sifatida baholanadi. Qo‘rquv, hayajon, shukronalik, hayratlanish bo‘lgan o‘rinlarda ingliz madaniyatida “cho‘qinish” noverbal vositasidan foydalaniladi. Yoki qo‘ng‘iroqlarning jaranglab tuirishi yakshanba kungi cherkov ibodatlariga chorlovni bildiradi, bu ham ingliz madaniy qiyofasini ko‘rsatuvchi vosita bo‘lib xizmat qiladi:

JIMMY: *Oh, hell! Now the bloody bells have started! He rushes to the window. Wrap it up, will you? Stop ringing those bells! There’s somebody going crazy in here! I don’t want to hear them!*”

O‘zbek mentalitetida esa peshonadan o‘pish - akaning singil, otaning qizi peshonasidan o‘pilishi orqali baxt tilash, qayg‘urish, madad bo‘lishga ishora qilinadi. Inglizlarda odatda peshonadan o‘pish o‘rta yaqinlik, samimiylik munosabatlariga ishora qiladi:

“**CLIFF:** *Lying on the bed. Reading, I think. (Stroking her neck.) That better? She leans back, and closes her eyes again.*

ALISON: *Bless you. He kisses the top of her head.*”

Stereotip – ma‘lum bir guruhga nisbatan keng tarqalgan, soddalashtirilgan va zaruriy e‘tiqoddir. Guruhlar ko‘pincha jinsi, irqi va etnik kelib chiqishi, millati, yoshi, ijtimoiy-iqtisodiy holati, tili va boshqalar asosida stereotiplarga ega bo‘lishadi. Stereotiplar ijtimoiy institutlar va madaniyatga chuqur singib ketgan. Ular bolalikning dastlabki bosqichlarida ham namoyon bo‘lib, odamlarning bir-birlari bilan qanday munosabatda bo‘lishiga bevosita ta‘sir qiladi³¹.

Insonlar ongida muntazam o‘rnashgan va haqiqat ekanligiga ishoniladigan hodisalar, ya‘ni stereotiplar dramalarda ham o‘z aksini topmasdan qolmaydi:

“**Olimtoy!** *Jigarim! Gap mundoq. Shu... (Alomatga qarab qo‘yib.)*

Alomatxonning oldilarida noqulay bo‘lyapti-ku..

QO‘CHQOR (erib ketib). *Qarang, vey, odamlar gap qaytarmaydigan xotin yo‘q bu dunyoda, deyishadi! Mana! Bu katta xolangmi?*

Yoki:

“**ALISON:** (to Cliff). Let's have a cigarette, shall we? *Irons and saucepans—the eternal flaming racket of the female.* (“dazmol va tova ayollarning abadiy issiq raketkasi stereotipi”)

CLIFF: *Here we are then. Let's have your arm. He kneels down beside her, and she holds out her arms*”

Anglashiladiki, madaniy an‘analar ijtimoiy va madaniy merosning eng qimmatli elementlari majmuidir. Madaniy stereotiplar - bu madaniy hodisalar tizimiga mansub elementlarning o‘zaro ta‘siri hisoblanib, ular muayyan xalq dunyoqarashidan mustahkam o‘rin olgan va haqiqatligiga ishoniladigan tushunchalar sifatida tan olinadi.

³¹ Rommes E. Gender Sensitive Design Practices. In Trauth, E. (Ed.), Encyclopedia of Gender and Information Technology. – Hershey: Idea Group Publishing, 2006. – P. 675-681.

Pragmalingvistikada noverbal komponentlar verbalikka qay tariqa mutanosiblashgani va aynan kim nima demoqchi yoki nima deyishi mumkinligi xususidagi ma'lumotni oldindan aniqlash vositasi sifatida tanlanishida muhim rol o'ynaydi. Dramatik diskursda noverbal komponentlar qo'llanilishi murakkab jarayon bo'lganligi sababli muallif remarkalar orqali qanday noverballik bo'lishini ssenariylashtirib beradi, biroq sahnada rol ijro etayotgan aktyor ijrosida unga tamoman zid ishora qo'llanilishi mumkin. O'zbek tilidagi dramalarda noverbal komponentlardan biri sifatida tezlikni ham alohida qayd etish mumkin. Ushbu jihat aynan o'zbek dramatik diskursiga taalluqli bo'lib, muayyan bir xatti-harakatni bajarish tezligi ham muallif kommunikativ maqsadi ifodasi bo'lib xizmat qilishini ko'rsatadi.

“Farmon (jahl bilan sapchib o'rnidan turib ketadi). Seni bu yoqqa kim chaqirdi? Xotinjalaj bor uyga indamay bostirib kiraverasanmi?”

(S. Ahmad. Kelinlar qo'zgoloni.)

“G'ani (sapchib o'rnidan turib ketadi). Iya, iya, hali niyatlaring shumidi?! Onangni ketidan meni ham jo'natmoqchimisalar? O'limimni kutib o'tirgan ekansalar-da. Yo '-o'q, men hali-veri o'lmayman. Bu dunyodan umidim ko'p. Qiz olib senlarni bir kuydirmasam!” (S.Ahmad. Kuyov.)

O'rnidan turib ketish tezlikda bajariladigan xatti-harakat bo'lib, g'azablanish, jahlni ifodalaydi. Bunda harakatning tezlashuvi verbal muloqotda bo'yoq beruvchi, uni bo'rttiruvchi vosita bo'lib xizmat qiladi. Shuningdek, o'rnidan tez turib ketish, o'zbek muloqot kontekstida hurmat qilish, o'z hurmatini bildirish mazmunida qo'llanilishi ham mumkin:

“(Kelinlar shart o'rnidan turib): Assalomu alaykum, oyijon.”

(S. Ahmad. Kelinlar qo'zgoloni.)

Harakat tezlashganda yuz ifodasida ham o'zgarish yuz beradi: g'azabdan *“bo'zarib”, “rangi oqarib”, “ko'karib”, “qizib”, “qizarib”* singari yuz bilan bog'liq noverbal komponentlar qo'llaniladi:

“QO'CHQOR (qizishib). Mashina bo'lsa, mashinaga o'xshasin-da! Solyarka yesin, garajda tursin! Nima qilasan, odamlarning boshini qotirib?!”

(Sh. Boshbekov. Temir xotin.)

Harakatning sekinlashishi, jahldan tushish, murosaga kelish, chorasizlikda qolish holatlarini ifodalaydi:

Jahldan tushish: *“(Yana joyiga sekin o'tirdi), QO'CHQOR (past tushib, arazli). O'zing ham unaqa erkak kishining hamiyatiga tegma-da bo'lmasam. (Qovog'ini solganicha chchkariga kirib ketadi.)”* (Sh. Boshbekov. Temir xotin.)

Murosaga kelish: *“Farmon. Sekinroq o'qisang-chi. Kar emasman, eshitaman(sekin joyiga o'tiradi)”* (S. Ahmad. Kelinlar qo'zgoloni.)

Malollanish, og'rinish: *“G'ani (malol kelgandek o'rnidan turib). Bo'lmasam senlar uzmalaring. O'zim bir-ikkita uzib beraman.”*

Ilojsizlik: *“(Sekin o'tirib bir nuqtaga tikilganicha): Nima ham qilardik endi, Olimtoy”*

Noverbal komponentlarning voqelanishi harakatning tez yoki sekinligiga qarab voqelanadi va shunga muvofiq o'zgaradi. Masalan, tez yurish nafas olishning tezlashishi, nutqda tutilishlar, pauzalarining kuchliligi, hansirash singarilarni yuzaga keltiradi. Bu esa yuz, ko'z, qo'l bilan bog'liq noverbal komponentlarning paydo

bo'lishi, paralingvistik vositalarning o'zgarishiga ta'sir qiladi. Tahlillar davomida kuzatilishicha, harakatning tezlashishi g'zabalanish va kuchli hayajonlanish bilan bog'liq holatlarda yuzaga keladi.

Bundan tashqari, ingliz dramalari turli ekstralingvistik vositalarning ma'lum kommunikativ vaziyatda voqealanishi jihatidan ancha boy adabiy janr hisoblanadi. Zero, dramatik nutqni ana shunday vositalarning ishtirokisiz tasavvur qilib bo'lmaydi. Quyidagi dialog asar birinchi sahnasidagi birinchi so'z almashinuvining o'ziyoq yuqoridagi fikrga isbot bo'la oladi:

“Jerry: Well... Emma: How are you?”

Jerry: All right.

Emma: You look well.

Jerry: Well, I'm not all that well, really. Emma: Why? What's the matter? Jerry: Hangover. (Harold Pinter. *Betrayal.*)

Jerri suhbatni “*well*” so'z birikmasi bilan ochadi, bu nutq oqimidagi pauzani ko'rsatadi. Shuningdek, ushbu holat ikkilanish yoki so'z yo'qotib qo'yishni ko'rsatishi ham mumkin. Bunga javoban Emma hamkorlik qilishga harakat qiladi va ijtimoiy masofani minimallashtirish uchun ijobiy xushmuomalalik strategiyasidan foydalanadi: “*How are you?*”

Bundan tashqari, u unga kompliment bildiradi: “*You look well*” (*siz yaxshi ko'rinasiz*). Bu ijobiy xushmuomalalikni amalga oshirish strategiyalaridan biridir. Jerrining ushbu vaziyatda “*really*” iborasidan foydalangani va unga urg'u berayotgani ham xushmuomalalikni ta'minlashda xizmat qilmoqda. Jerri o'zini xushmuomalalik bilan tutadi, chunki unga bu mavzu (ya'ni Emmaga bo'lgan chin munosabati) haqida gapirish qiyin:

“JERRY: I must speak to you. It's important.

ROBERT: Speak.

JERRY: Yes. Pause” (Harold Pinter. *Betrayal.*)

Quyidagi misolda esa, Jerri asarning boshqa qahramoni Robertga u bilan uchrashish juda qiyin bo'lganini xushmuomalalik bilan aytadi:

JERRY: I'm very grateful to you ... for coming.

JERRY: Listen, I know you've got ... look, I saw her today ... we had a drink ... I haven't seen her for ... she told me, you know, that you're in trouble, both of you ... and so on. I know that. I mean I'm sorry. (Harold Pinter. *Betrayal.*)

Shuningdek, dramalarda noverbal komponentlardan paralingvistik vositalar faol qo'llaniladi, to'xtam, turli his-hayajonni ifodalovchi undovlar muloqotda nutqiy vaziyat ishtirokchilarining hissiy-ruhiy holatini ifodalaydi:

JERRY: Well... [p. 157] // Jerry: Uuh... [p. 159] // Emma: Sam must be ... tall [p. 162]. // Jerry: Oh ... yes, sure [p. 163]. // Emma: Yes. She's very ... She's smashing. She's thirteen [p. 165]. // Jerry: She doesn't know... about us, does she? [p. 166] // Emma: It all ... [p. 167] (Harold Pinter. *Betrayal.*)

EMMA: Well ... I think we're going to separate. We had a long talk ... last night [p. 171]. // Emma: You know what I found out ... last night? He's betrayed me for years. He's had ... other women for years [p. 171]. (Harold Pinter. *Betrayal.*)

Dramalarda remarkalar kam qo'llaniladi. Biroq muallif tomonidan keltirib o'tilgan izohlar ham muayyan vaziyatni his etish, idrok qilishda alohida ahamiyatli.

Pinter dramada qahramonlarning haqiqiy his-tuyg'ularini yashirib, o'zlarini noqulay his qilishlariga ishora qiladi. U buni ko'p marta "pauza" va "sukunat" orqali amalga oshiradi. Asar davomida "pauza" 131 marta takrorlanishining o'zi ham fikrimizga dalil bo'la oladi.

Dramatik asarlarda pauzalar odatda ikki shaklda qo'llaniladi: **a)** o'tmishni biror lahzani eslashga urinish; **b)** agitatsion munosabatni ko'rsatish.

1) "Jerry: *Mmm. It's been a long time.*

"Emma: *Yes. **Pause.** I thought of you the other day"*

"Jerry: *I saw Charlotte the other day.*

Emma: *Yes. She's very ... She's smashing. She's thirteen. **Pause.** Do you remember that time... oh god it was... when you picked her up and threw her up and caught her?"* (Harold Pinter. Betrayal.)

2) "Emma: *Ever think of me?*

Jerry: *I don't need to think of you. **Pause.** Anyway I'm all right. How are you?"* (Harold Pinter. Betrayal.)

Shuningdek, dramatik asarlarda ba'zan pauza qahramonlar dialoglarida ko'p qo'llanilib, suhbat mavzusiga keskin nuqta qo'yilganligi yoki suhbat mavzusining o'zgarganligini anglatadi:

"Emma: *How is your wife?*

Jerry: *All right.*

Pause. Emma: *Sam must be ... tall".* (Harold Pinter. Betrayal.)

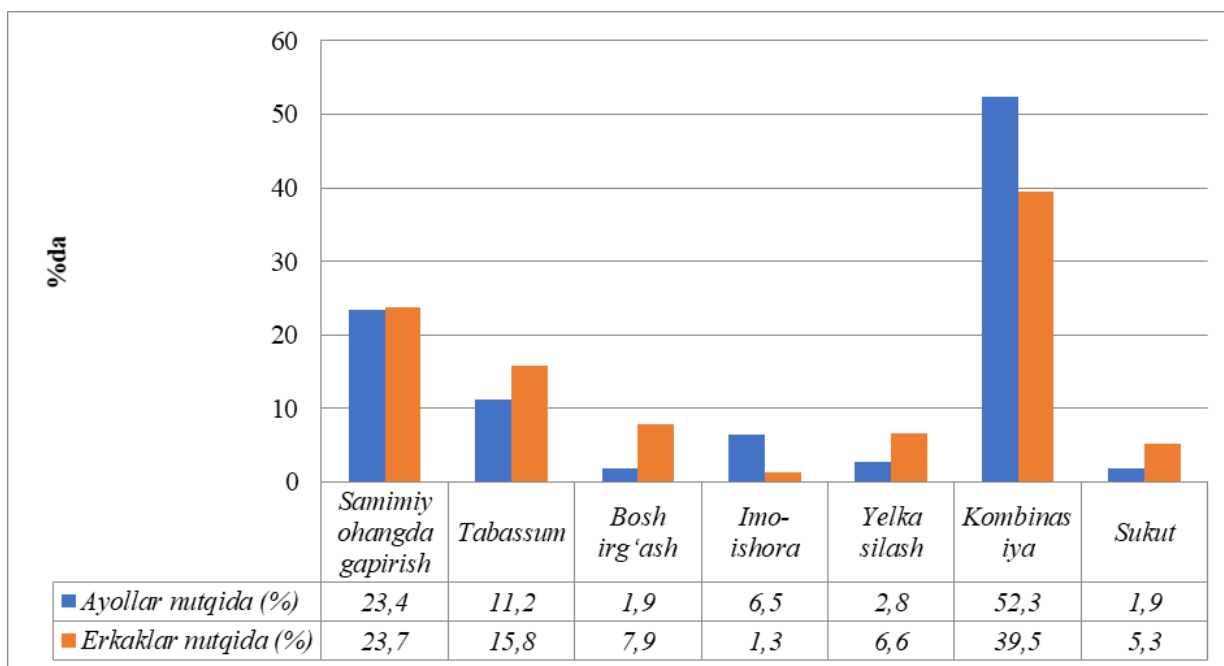
G.Pinter fikricha, real hayotdagi suhbatlar to'liq bo'lmagan so'zlar – qisqartmalar, takrorlar va qarama-qarshiliklarga to'la, shuning uchun u o'zining teatr tilini shu fikrga asoslanib yaratgan deyish mumkin. Pinter tili, G.S. Freyzer fikricha, umumiy suhbatning mikrokosmosidir. Muallif nutqi aktyorlar sahnada aytishga va eshitishga odatlangan real hayotdagi dialoglarning badiiy qayta yaratilishidir. Shuning uchun ham G.Pinter dramalari suhbatda realizmning yangi turini ishlab chiqishda kashshof deb hisoblanishi o'rinli.

Quyidagi misolga diqqat qiladigan bo'lsak, qo'l harakatlari nutqning aynan ifoda etilayotgan mavzuga to'g'ridan to'g'ri o'tishga yordam beruvchi vosita ekanligini ko'rish mumkin:

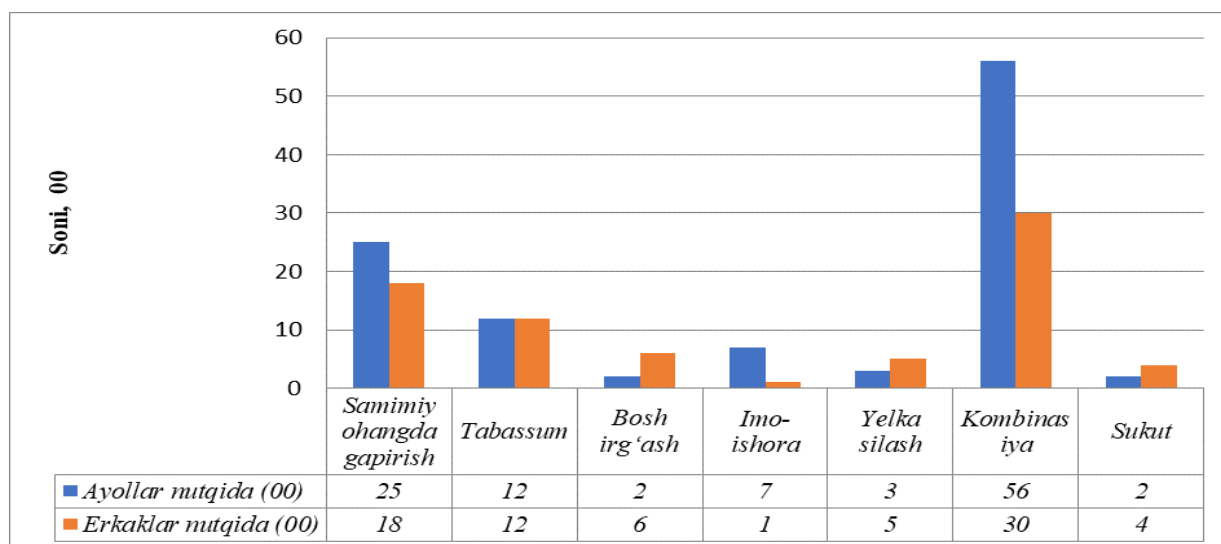
MAHKAM: *Nodonsan, uka, nodonsan. (Qo'lidagi cho't toshlarini turtib). Birinchidan, qonun bor, ikkinchidan, odamgarchilik bor, uchinchidan, insof degan narsa bor. Ana shular oldida pul bir tiyin. Bildingmi?*

KOMIL: *Akamni qara. O'ttiz yildan beri buxgalterlik qiladilar, qo'llaridan eng kamida yigirma million so'm pul o'tgan.* ((S. Ahmad. Kelinlar qo'zgoloni.)

Noverbal muloqot real hayotda hamma joyda mavjud bo'lsa, dramatik diskursda turli darajada namoyon bo'ladi. Biroq, u zamonaviy/eksperimental teatrning ba'zi shakllarida hukmron ifoda vositasiga aylanishi mumkin. Og'zaki mazmuni juda oz bo'lgan imo-ishoralar, bayon qiluvchidan tashqari sahnada sodir bo'layotgan harakatga urg'u beradi. Noverbal muloqot tug'ma va universal ekanligi ayon bo'lib tuyulishi mumkin bo'lsa-da, aslida uning ko'p qismi madaniyatga xos kodlar bilan belgilanadi.



4.2.6 – havola. A - noverbal vositalar (%)



4.2.6 – havola B - noverbal vositalar miqdori

Havolada ko‘rsatilganidek, ovoz tempi, tabassum, bosh va qo‘l harakati, yelka harakati, imo-ishora, ko‘z qarashi orqali ruhiy holat, kommunikativ maqsad ifodalangan. Asosan, ikkilanish, taajjub, hayratlanish, g‘azab, qo‘rquv, hayajon bilan bog‘liq holatlarda noverbal vositalar faol qo‘llaniladi va ular nutqiy vaziyatni ochib berishda muhim ahamiyat kasb etadi. O‘zbek tilidagi dramalarda noverbal vositalar qahramon ichki holati, o‘ylaridan ko‘ra tashqi vaziyatni ko‘rsatish va ifodalashda faol qo‘llaniladi. Bunga qarama-qarshi ravishda ingliz tilidagi matnlarda, asosan, qahramonning ichki holatiga e‘tibor qaratiladi va u noverbal vositalar orqali ifodalanadi.

Maqollarning tub zamirida ibrat, yaxshilikka undash mazmuni yotadi. Biroq dramatik diskursda voqelangan maqollarni tahlil qilish jarayonida maqollar orqali istehzo, kesatiq, ironiya, satirik mazmuni ifodalashda ham asosiy rol o‘ynaydigan

vosita ekanligini ko‘rish mumkin. Ingliz va o‘zbek dramalarida til, davr, etnik jihatdan umumiyliklar deyarli yo‘q. Biroq asosiy g‘oya, obrazlar xarakteristikasini yoritishda ishlatiluvchi vositalar, ularning tanlanishida ayrim umumiyliklar yuzaga keladi. Xususan, o‘zbek dramalarida maqollarning salmog‘i yuqori. “Kelinlar qo‘zg‘oloni” dramasida maqollarning umumiy soni 23 tani tashkil etib, ularning asosiy qismi obrazlar xarakteristikasini yoritish va satirik mazmuni ifodalashda qo‘llaniladi. Xususan, quyidagi dramalarda obrazlar nutqida qo‘llanilgan maqollarning pragmatik, sotsiopragmatik xususiyatlari, xarakter yaratishdagi roli va funksiyasiga diqqat qilamiz:

MUHAYYO: *Oyim tipratikonni teskarisiga silab uxlatadiganlardan.*

BASHORAT: *Zo‘rdan zo‘r chiqsa, zo‘r bo‘ynini qisar.*

Ushbu maqol kontekstda ekspressivlikni oshirish vositasigina bo‘lib qolmasdan, asosiy fikrni ifodalash vositasi sifatida ham xizmat qilgan.

Ko‘rinadiki, maqollarda diskursga yondosh hodisalar yaqqol namoyon bo‘ladi. Qahramon nutqining presuppozitsiya, implikasiya, kommunikativ maqsadi maqollar orqali yuzaga chiqishi faol. Demak, qisqacha xulosa qilish mumkinki, dramatik diskursda maqollar - presuppozitsiya va implikasiyani ifodalashning o‘ziga xos usuli. Bunda maqollarning asosiy funksiyalari qatoriga pragmatik, sotsiopragmatik funksiyasini kiritib o‘tish mumkin.

Dramatik asarlarni diskursiv o‘rganish, dramalar personajlari tilining nutqiy xoslanishi, muloqot jarayonida adresant va adresatning bir-birini tushunishi, muloqotdan tashqari tinglovchilarning interpretatsion qobiliyati hamda ushbu zanjirni bog‘lab turuvchi nutq akti nazariyasi tadqiqi bugungi kunda qiyosiy tilshunoslikning dolzarb masalalardan biri sanaladi.

UMUMIY XULOSA

1. Badiiy asarlarda dramatik diskurs ko‘p qo‘llaniladigan muloqot shakli, unda shaxs hayotining moddiy sharoiti, turmush tarzi, dunyoqarashi, e‘tiqodi, ruhiyati, urf-odati, qadriyatlarini, milliy xususiyatlari, ijtimoiy odob-axloq me‘yorlariga nisbatan xulqi muallif bayoni, kommunikantlar nutqi, sahnadagi aktyorlarning ijrosi orqali sotsial mental belgi sifatida namoyon bo‘ladi.

2. Ingliz hamda o‘zbek dramatik diskursida voqelanadigan lisoniy va nutqiy birliklar ijtimoiy ixtisoslashuviga ko‘ra rang-barang: har ikkala millatga mansub erkak va ayollarning nutqiy muloqoti o‘ziga xos tarzda ular xarakter-xususiyatini ifodalashga xizmat qiladi. Bunda adresat saviyasi, yoshi, ijtimoiy kelib chiqishi kabilar nutqiy holatning asimmetrik pragmatik omili sifatida ro‘yobga chiqadi.

3. Muloqotning maqsad va natija unsurlari nutq mikrotizimining markaziy muhitini tashkil etib, nutqiy akt muloqot sistemasining asosi sanaladi va muloqotni yuzaga chiqaruvchi vosita sifatida amal qiladi. Intensional tahlil adresant intensiyasining turli-tuman bo‘lishini ko‘rsatadi. Nutqning intensionallik kuchini oshiruvchi vositalar shart, payt, maqsad, sabab, natija, chog‘ishtirish, o‘xshatish, tarz kabi qator ma‘nolarni ifodalaydi va ular illokutiv fe‘lli kesimlarga ega bo‘ladi. Nutqiy aktdagi perlokutiv kechim adresantning ilk maqsadini ifodalab, asosiy maqsad uchun poydevor vazifasini bajaradi. Illokutiv harakatning samarasi esa, fikrning adresatda qoldirgan izi, natijasi, aniqrog‘i, perlokutiv harakatni keltirib chiqaradi.

4. Diskurs yaxlit sistema, undagi barcha tashkil etuvchi birlik, lisoniy yoki nolisoniy bo'lishidan qat'i nazar, bir umumiy mazmun ostida birlashadi. Diskursni tashkil etuvchi lisoniy birliklar ham o'z semantik strukturasi bilan bevosita yoki bilvosita yaxlitlik tashkil etish uchun xizmat qiladi. Dramatik diskursning voqelanishida dialogik va monologik diskurs yo'nalishini belgilashda muloqot tizimining faol unsurlari bo'lgan adresat va adresantning xususiyati, kayfiyati, mental tabiati muhim. Adresant kommunikativ ta'sir vazifasini bajarishida o'z tashqi va ichki imkoniyatlarini ishga solsa, ta'sirni qabul qiluvchi ham unga muvofiqlashuvi zarur. Demak, bu borada muloqot sifatini ta'minlashda adresat va adresantning ham botiniy, ham zohiriy muvofiqlashuvi, mental xarakteri mutanosibligi muhim ahamiyat kasb etadi.

5. Dramatik diskursda xalq maqollaridan foydalanilishi lingvistik, pragmatik, sotsiopragmatik tahlillarni taqozo etadiki, bunda qahramonning xarakter xususiyatlarini yoritish, ironiyani ifodalash, qahramonlar o'rtasidagi kommunikativ aloqada kommunikativ maqsadni yoritish, qahramon nutqining pragmatik dasturini ifodalovchi nutqiy talablar asosida voqelanishi nazarda tutiladi.

6. Matni lingvokulturologiya nuqtayi nazaridan tahlil qilishda quyidagi postulatlarni hisobga olishimiz kerak: a) til va madaniyat chambarchas bog'liq; b) matn madaniyatni o'rganishning asosiy vositasi sifatida qaraladi, shu bilan birga u madaniy bilim va ma'lumotlarning asosiy manbai hisoblanadi. Til va madaniyat o'rtasidagi munosabat, asosan, badiiy matnlarda ko'zga yaqqol tashlanadi, zero, badiiy matn o'zida ijtimoiy-madaniy, estetik, hissiy-baholovchi ma'lumotlarni aks ettiradi. Matni lingvomadaniy nuqtayi nazardan tahlil qilish matnning lingvomadaniy platformasini tashkil etuvchi birliklar tizimlari, matnning mazmunli-tematik dominantlari sifatidagi madaniy tushunchalarni anglash bilan bog'liq.

7. Antroposentrik tahlil tamoyili tilshunoslikning tadqiq manbai mavzusini o'zgartirdi, tadqiqotchining nuqtayi nazariga hozirgacha tilshunoslik uchun chegaralangan fakt va hodisalarni kiritadigan yangi nazariya va tushunchalarni havola etdi. Antropologik paradigmaning substantiv tomoni (subyekt va obyekt) inson tilini o'rganishdir. Tilda qaysi hodisa va jarayonlarni inson omili belgilashi yoki oldindan belgilab berishi, qaysi biri unga bog'liq emasligini aniqlash kabi masalalar tahlili birmuncha murakkab. Shunga ko'ra, antropologik tilshunoslik muammolarini ikki umumiy tushunchalar, ya'ni til va inson tushunchalarining metafizik bog'lanishida saqlab qolish noto'g'ri ekanligi aniq.

8. Diskursning boshqa turlaridan farqli o'laroq dramatik diskursda pragmatikaga taalluqli hodisalar aniq namoyon bo'ladi. Sababi, dramatik diskurs muallif, qahramon va rol ijrochisi uchligida pragmatik mazmunni ifodalaydi. Mazkur uchlik asosiy muammo va yechimning o'ziga xos xususiyatlarini namoyon etishi aniqki, bular suppozitsiya, presupozitsiya, implikasiya singari hodisalar muallifdan ssenariy muallifi, rejissyor va aktyorgacha yetib kelgan orqaliqda asosiy mazmunni saqlab qolish yoki qolmasligi tahlillar orqali aniqlanadi.

9. Dramatik diskursda mikro va ijtimoiy presupozitsiya faol ishtirok etadi va presupozitsiya, asosan, qahramonlar nutqida faol qo'llaniladi. Presupozitsiyaning mohiyatini izohlash maqsadida ayrim o'rinlarda remarkalar orqali muallif aralashuvini kuzatish mumkin. Bunda intensionallik faqat individual ko'rinishda emas, balki

jamoaga xos bo'lgan tushunchalardan iborat bo'lishi ham mumkin. Jamoaviy intensionallik kishilarning guruhiga xos umumiy omillar, jumladan, oila, manfaat, qarindoshlik, muhimi, til bilan bog'liq umumiy institusional omillarni yaratish imkonini beradi. Nutqiy intensiya – nutq jarayonida *til–nutq–nutqiy ifoda* singari vositalar orqali so'zlovchi tomonidan qo'yilgan, belgilangan maqsad hisoblanadi.

10. Intensionallik hodisasi nointensionallikka qarama-qarshi qo'yiladi va intensionallikning mazkur xususiyati so'zlovchi garchi nutqiy vaziyatda aniq ko'rsatmagan, ifoda etmagan bo'lsa-da, ifodadagi aktual mazmunga til birliklariga rioya qilmagan holda amal qiladi. Jumladan, berilayotgan fikrda o'zbek tilida jins kategoriyasi bo'lmasa-da, gap kim (erkak yoki ayol) haqida borayotganligi, nechanchi shaxsga tegishli ekanligiga ishora qiladi va tinglovchi uning maqsadini aynan anglashiga erishadi.

11. Diskurs mohiyatan kognitiv tilshunoslik termini sifatida nolisoniy omillar bilan birgalikdagi matn, voqea kechishi nuqtayi nazaridan qaralayotgan matndir. Boshqacha aytganda, diskurs – muayyan maqsadga yo'naltirilgan ijtimoiy harakat va nutqiy faoliyat mahsuli. Diskurs mohiyatini o'rganish uni turli aspektlarda tahlil etish tilning o'ziga xos pragmatik va sotsiopragmatik tuzilishini o'rganish, baholash imkoniyatini yuzaga keltiradi. Bu esa, o'z navbatida, lingvokulturologik jihatdan inson lisoniy faoliyati natijasi va uning xarakterli xususiyatlarini ifodalab berishga xizmat qiladi.

12. Kognitiv interpretatsiya keng ko'lamda turli fan sohalarida yuqori natijalarga erishishni ta'minlaydi. Dramatik diskursda kognitiv interpretatsiya namoyon bo'lishining obrazli ifodasini "3D shakl"ida izohlash mumkin. Prizmaning bir tarafida drama muallifi vizualizatsiyasi mavjud bo'lsa, ikkinchi tarafda rejissyor, uchinchi tarafda esa, aktyor vizualizatsiyasi birlashadi va yaxlit obrazni shakllantiradi. Dramatik nutqning o'zida qahramon nutqi suhbatdoshning nutqi va idrokiga nisbatan reaksiya bildiradiki, uning ifodalanishi yuqorida ta'kidlangan lingvistik ifodalar bilan qo'llanilishi muhim sanaladi.

**SCIENTIFIC COUNCIL ON AWARDNING
SCIENTIFIC DEGREES DSc.03/30.12.2022.Fil.05.02
AT FERGANA STATE UNIVERSITY**

RENAISSANCE UNIVERSITY OF EDUCATION

KHURSANOV NURISLOM ISKANDAROVICH

**DRAMATIC DISCOURSE: COGNITIVE, PRAGMATIC,
LINGUOCULTURAL DESCRIPTION
(IN CONTRAST OF ENGLISH AND UZBEK LANGUAGES)**

10.00.06 – Comparative Literature, Contrastive Linguistics and Translation Studies

**DISSERTATION ABSTRACT
for the Doctor of Philological Sciences (DSc)**

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INTRODUCTION (Doctor of Science (DSc) Dissertation Annotation)

Relevance and necessity of the dissertation topic. In the current period of development of world linguistics, discourse has been singled out as an object of analysis, and a “discursive turn” has occurred in science, which has led to a new stage in scientific research in this area, which has already formed as an independent field. Such features as anthropocentricity, intentionality, situationality, structural-semantic integrity, openness, and dynamism inherent in discourse allow us to study the true essence of linguistic phenomena involved in its formation. After all, addressing the phenomenon of discourse is one of the productive approaches of modern linguistics, and the study and explanation of a number of speech phenomena that are usually excluded from the scope of traditional linguistic analysis, including the involvement of discursive analysis methods in the field of grammar, is of great importance in substantiating the enrichment of this field with “living” linguistic material and increasing the reliability of conclusions and results.

The interpretation of discourse as a multifaceted phenomenon in world linguistics introduces new ideas and methods of analysis into modern linguistics. This stimulates research on the description of discourse in terms of its main categorical features, such as dialogicity, addressivity, situationality, intentionality (communicative purposefulness), and consequentiality, and on the implementation of systematic analyses. Also, the above-mentioned categorical features allow for the description of discourse on the basis of a frame. Such a description clearly shows the participants in the dialogue and their purpose, the process of speech activity, its means, and its product (text). The enrichment of linguistic material through discursive examples, the new appearance of pre-existing types of linguistic description under the influence of the cognitive-discursive analysis paradigm, in turn, expands the research boundaries of linguistics and helps to enrich it with new interpretations.

The goal of developing science in our country is to set a number of tasks for researchers. After all, “it is very necessary to stimulate scientific research and innovative activities, create effective mechanisms for implementing scientific and innovative achievements in practice, organize specialized scientific and experimental laboratories, high-tech centers and technoparks at universities and scientific research institutes.”¹ In this regard, there is a need for perfect theoretical and practical mastery of foreign languages, strengthening interethnic relations, especially to shed light on the informational and discursive content of speech structures in the non-communicative English and Uzbek languages, and to deepen research that analyzes their specific features.

This dissertation serves to a certain extent in the implementation of the tasks defined in the decision of the President of the Republic of Uzbekistan No. PD-3775 “On additional measures to improve the quality of education in higher education institutions and ensure their active participation in comprehensive reforms implemented in the country” of June 5, 2018, Decree No. PU-5847 of October 8, 2019 “On approval of the concept of development of the higher education system of the

¹ Ўзбекистон Республикаси Президентининг «Ўзбекистон Республикасининг янада ривожлантириш бўйича Ҳаракатлар стратегияси тўғрисида»ги Фармони // «Халқ сўзи» газетаси. 2017 йил 8 февраль, 28(6722)-сон.

Republic of Uzbekistan until 2030”, Decree No. PU -6108 of November 6, 2021 “On measures to develop the fields of education and science in the new development period of Uzbekistan”, Decision No. PD-5117 of May 19, 2021 “On measures to bring the activities of popularization of learning foreign languages to a qualitatively new level in the Republic of Uzbekistan”, Decree of the President of the Republic of Uzbekistan September 11, 2023 Decree No. PU-158 “Uzbekistan - 2030” and other normative legal documents related to the field.

Compliance of the research with the priorities of the development of science and technology of the republic. The dissertation was carried out in accordance with the priority direction of the republican science and technology development 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”.

Review of foreign scientific research on the subject of the dissertation². At the anthropocentric stage of linguistics, the theory of speech, which is at the center of research, scientific research focused on the cognitive and pragmatic study of the text is carried out by the world's leading scientific centers and higher education institutions, including Lancaster University (Great Britain); Örebro University (Sweden); University of Nottingham (Great Britain); University of Helsinki (Finland); University of California (USA); City University of Hong Kong (Gang Kong); University of Gothenburg (Sweden); University of Sydney (Australia); Max Planck Institute for Psycholinguistics (Netherlands); University of Trento (Italy); University of Toronto (Canada); Moscow State University, St. Petersburg State University (RF); it is also conducted at the National University of Uzbekistan named after Mirzo Ulugbek, State University of World Languages of Uzbekistan, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Samarkand State Institute of Foreign Languages (Uzbekistan).

The discursive analysis of the text in world linguistics, in particular, the cognitive, pragmatic and linguo-cultural description of the speech, as well as the study of important researches related to its linguistic research, made the following conclusions: sometimes its multi-predicativity is opposed to its proposition. But since the proposition corresponds to the message in terms of content, it cannot be equated with predicativity (Oxford University Language Centre, Great Britain; Harvard University, USA); the formation of informational and discursive content of speech structures, the functions of human language to reflect his inner feelings, emotion, knowledge, reality and attitude to other people have been revealed (University of California, USA; Lancaster University, University of Edinburgh, Great Britain) ; Moscow State University, St. Petersburg State University, RF); the principle of economy is based on the activation of the text according to its semantic, stylistic and pragmatic features (Samarkand State Institute of Foreign Languages).

² Sharh universitetlarning veb-saytlaridagi ma'lumotlar hamda SCOPUS ma'lumotlar bazasidagi indekslangan ilmiy nashrlar asosida taqdim etildi: <https://www.lancaster.ac.uk/>, <https://www.oru.se/>, <https://www.nottingham.ac.uk/>, <https://www.helsinki.fi/>, <https://www.universityofcalifornia.edu/>, <https://www.cityu.edu.hk/>, <https://www.gu.se/>, <https://www.sydney.edu.au/>, <https://www.mpi.nl/>, <https://www.unin.it/>, <https://www.utoronto.ca/>, <https://msu.ru/>, <https://spbu.ru/>, <https://nuu.uz/>, <https://uzswlu.uz/>, <https://tsuull.uz/>, <https://samdchti.uz/>, <https://buxdu.uz/>, <https://www.scopus.com/>.

The discursive analysis of the text in world linguistics, in particular, the cognitive, pragmatic and linguo-cultural description of the speech, as well as the study of important researches related to its linguistic research, made the following conclusions: sometimes its multi-predicativeness is opposed to its proposition. But since the proposition corresponds to the message in terms of content, it cannot be equated with predicativeness (Oxford University Language Centre, Great Britain; Harvard University, USA); the formation of informational and discursive content of speech structures, the functions of human language to reflect his inner feelings, emotion, knowledge, reality and attitude to other people have been revealed (University of California, USA; Lancaster University, University of Edinburgh, Great Britain); Moscow State University, St. Petersburg State University, RF); the principle of economy is based on the activation of the text according to its semantic, stylistic and pragmatic features (Samarkand State Institute of Foreign Languages).

Today, studying the issue of determining the linguo-pragmatic features of the information-forming tools, the structural structure of the text and what constitutes its content and essence, the nature and essence of the language, its connection with the inner world, worldview and psyche of the person who owns it. special attention is paid to the analysis of the hybrid from the point of view of linguistics.

The degree of study of the problem. In anthropocentric linguistics, the problem of discourse, in particular, the role of dramatic discourse in the activity of human communication, the cognitive approach to language, the pragmatic and discursive analysis and interpretation of speech activity, the linguistic-cultural description of language, are covered in detail³.

In modern linguistics, the ontological characteristics of information that has the status of socio-cognitive, the process of creativity in language, the creation of linguistic units in the process of its realization⁴, the problems of creative activity, the characteristics of discourse such as anthropocentricity, intentionality, situationality, structural-semantic integrity⁵, openness, dynamism the research of the processes of information storage and transmission⁶, the separation of information into syntactic⁷, semantic and pragmatic types⁸, the formation and realization of information form the basis of the theoretical views of the field.

³ Ungerer F., Schmid H. An Introduction to Cognitive Linguistics. – Edinburgh: Longman, 1996. – P.66.; Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. Т.1. – М.: Изд-во АН, 1963. – С. 349.; Серебренников Б.А. К проблеме сущности языка // Общее языкознание. – М.: Наука, 1970. – С. 49; Пауль Г. Принципы истории языка. – М.: Иностранной лит-ры, 1960. – С. 303.; Whitney W.D. The Life and Growth of Language. An Outline of Linguistic Science. – New York: Appleton and Company, 1997. – P. 326.; Блумфилд Л. Язык. – М.: Прогресс, 1968. – С. 272.; Сепир Э. Избранные труды по языкознанию и культурологии. – М.: Прогресс-Универс, 1993. – С. 12.; Мартине А. Принцип экономии в фонетических изменениях: проблемы диахронической фонологии. – М.: Иностран. литературы, 1960. – С. 130.; Леонович Л.М. Динамика гендерных маркеров англоязычного драматургического дискурса: на материале пьес британских, американских, канадских и австралийских авторов: Дисс. кан. фил. наук. – Самара, 2020. – С. 184.

⁴ Safarov Sh. Til nazariyasi va lingvometodologiya. – Тошкент: Вауоз, 2015. – В. 279.; Ashurova D.U., Galieva M.R. Text Linguistics. – Toshkent: Turon-Istiqbol, 2016. – P. 324.; Mamajonov A., Abdupattoyev A. Matn nazariyasi. – Farg'ona: Classic, 2016.

⁵ Нормуродова Н.З. Инглиз бадийи дискурсида антропоцентризмнинг вербал экспликацияси: Филол.фанлари докт. дисс. автореф. – Тошкент, 2020. – Б. 17.

⁶ Roberts C. Information structure: Towards an integrated formal theory of Pragmatics // OSU Working papers in linguistics 49: Papers in Semantics. – Ohio: Ohio State University, 1996. – 227 p. – P. 24.; Arnold J., Kaiser E., Kahn J., Kim L. Information structure: linguistic, cognitive and processing approaches // Cognitive science, Vol.4. – 2013. – P. 403-413.

⁷ Антонов А.В. Информация: восприятие и понимание. – Киев: Наукова думка, 1988. – С. 12.

⁸ Соколов А.В. Информация: Феномен? Функция? Фикция? // Философские науки, №9. – 1990. – С. 22.

In foreign linguistics, in the works of scientists such as J. Lakoff, M. Tuner, J. Fauconnier, E. Semino, Tein A. van Dijk, R. Jakobson⁹, it is stated that speech activity takes place with speech signs related to the human organism, mental and physiological characteristics. In addition to the phonetic, morphological, lexical, and syntactical levels, the analysis of the text level as a separate structural-semantic phenomenon is presented in the works of these scientists.

Regarding the problem of discourse in linguistics, the anthropocentric nature of language and the activity of speech, its occurrence in the literary text, scientists such as I.A. Baudouin de Courtenay, Ye.D. Polivanov, Yu.A. Sokolovsky, B.G. Taranes, R.A. Budagov, N.D. Arutyunova¹⁰ in Russian linguistics expressed their views. done Scientists discussing the problem of the human factor in language focus on "not the mechanism underlying the language system, but its application"¹¹. Such extensive research in cognitive linguistics and discourse analysis contributes to a deeper understanding of dramatic works, creative processes, and the complexity of the human mind.

Although the issue of speech units representing the cognitive, pragmatic and linguolectrological description of the language of dramatic works chosen as the subject of our research work has been studied for a long time, today new views on the problem can be observed in the works of a number of scientists¹². These works, along with traditional views on language research, also highlight modern views that require taking into account pragmatic, sociolinguistic, and psycholinguistic information that constitutes important parts of the content of language units in the process of semantic research.

From Uzbek linguists D. Abduazizova, H. Nematov, etc., R.R. Sayfullayeva, M. Hakimov, Mahmudov, S. Mominov, D. A. Nabiyeva, A. Pardayev, M. Qurbonova, L. Raupova, Q. Rasulov, D. In the works of Rustamov, A.Ruziyev, Sh.Safarov, M.Saidkhanov, M.Kholmurodova, N.Khursanov, Sh.Bobojonova, Sh.Gulyamova, Sh.Iskandarova, NG.Niyazova, S.Nurmonova, G.Odilova and other scientists valuable materials related to the research topic are found¹³. However, there is no large-scale

⁹Lakoff G. The contemporary theory of metaphor, 1993.; Turner M. The literary mind: The origins of thought and language. Sep 19. – Oxford University Press, 1996.; Fauconnier G. Mental spaces: Aspects of meaning construction in natural language. – Cambridge University Press, 1994.; Semino E. Metaphor in discourse. Cambridge: Cambridge University Press, Sep 4., 2008.; Dijk TA. Discourse, opinions and ideologies. Current issues in language & society, 1995 May 1;2(2):115-45.; Jakobson R. Linguistics and poetics. In Style in language. – MA: MIT Press, 1960. – P. 350-377.

¹⁰ Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. Том 1. – М.: Изд-во АН, 1963. – С. 384. (Том 2. – С. 391.); Поливанов Е.Д. Статьи по общему языкознанию. – М.: Наука, 1968. – С. 376.; Соколовский Ю.А. Избыточность и отсечении информации как средство нивелирования семантических помех // Слово в языке и речи. – Нальчик, 1982. – С. 87-94.; Таранец Б.Г. Энергетическая теория речи. – Киев-Одесса: Вища школа, 1981. – С. 149.; Будагов Р.А. Определяет ли принцип экономии развитие и функционирование языка? // Будагов Р.А. Человек и его язык. – М.: МГУ, 1974. – С. 59-83.; Арутюнова Н.Д. Язык и мир человека. – М.: Языки славянской культуры, 1999. – С. 3.

¹¹ Пименова М.В. Концептуальные исследования. – М.: Флинта, 2011. – С. 10.

¹² Venermann Th. Words and Syllables in Natural Generative Grammar // Papers from parasession on Natural Phonology. – Chicago, 2001. – P. 316-374.; Steedman M. Information structure and the syntax-phonology interface // Linguistic inquiry, Vol. 34. – 2000. – P. 649-689.; Scheloff E. Goffman and analysis of conversation // Erving Goffman: Exploring the Iteration Order. – Cambridge: CUP, 1988. – P. 89-135.; Razzi L. A Parametric Approach to Comparative Syntax: Properties of the pronominal system; Long R. The Sentence and it's Parts. A Grammar of Contemporary English. – Chicago: The University of Chicago Press, 2001. – 464 p.; Gardiner A. The theory of Speech and Language. – Oxford: Oxford University Press, 1951. – P. 316.; Шпильная Н.Н. Диалогический текст. Деривационная концепция. – М.: URSS, 2018. – С. 384.; Чахоян Л.П. Синтаксис диалогической речи современного английского языка. – М.: Высшая школа, 1979. – С. 168.; Малявина Л.А. К теории эллипсиса (Эллипсис в грамматике Фр. Санчеса 1587) // Проблема внутренней и внешней лингвистики. – М.: Наука, 1978. – С. 69-74.

¹³ Абдуазизова Д.А. Сравнительно-типологический анализ паралингвистических средств (на материале английского, русского, узбекского языков): Канд. фил. наук. дисс. – Тошкент, 1997. – С. 19.; Неъматов Х., Воҳидова Н., Тоирова Г. Структурал тилшуносликдан прагмалингвистикага // Хорижий филология. – Тошкент, 2007. – 4. – Б.38-41.; Сайфуллаева Р.

monographic research dedicated to the comparative study of the discourse problem based on the characteristics of literary texts and genres from a cognitive, pragmatic and linguistic-cultural point of view based on the material of the English and Uzbek languages.

The connection of the dissertation research with the research plans of the higher educational institution where the dissertation was completed. The research is carried out in accordance with the research plans of the Alisher Navoi Tashkent State University of Uzbek Language and Literature “Systematic study of the Uzbek language”, “Speech realization of the possibilities of the Uzbek language and the scientific bases of its analysis and evaluation” and “Social, historical and development of modern linguistics” directions.

The purpose of the study is to clarify the cognitive, pragmatic, linguistic and cultural description of the phenomena related to the English and Uzbek dramatic discourse, to clarify the speech characteristics of the language of dramatic works based on selected examples from dramas in the English and Uzbek languages.

Tasks of the research:

description of the scientific sources related to the history and development of anthropocentric linguistics, the occurrence of the discourse phenomenon in the anthropocentric stage, the pragmatic nature of speech activity, and the linguistic features of dramatic discourse;

theoretical foundations of cognitive interpretation in dramatic discourse, description of cognitive features of dialogic communication in English and Uzbek dramatic discourse and theoretical justification of its cognitive field;

defining the pragmatic bases of information-forming tools in discourse on the basis of linguistic criteria, revealing the methodological tasks of the text of dramas on the basis of a discursive approach;

linguistic characteristics of dramatic works in English and Uzbek languages and coverage of limited lexical tools in dramatic works and sociopragmatic description of the speech of English and Uzbek dramas;

Ўзбек тилшунослигида қўшма гапларнинг формал-функционал талқини: Филол. фанлари д-ри дисс. – Тошкент, 1993.; Сайфуллаев А.Р. Семантика и грамматика членов предложения в современном узбекском языке: Автореф. дисс ... д-ра филол наук. – Тошкент, 2001. – 48 с.; Ҳақимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фанлари д-ри ... дисс. – Тошкент, 2001. – Б.19.; Маҳмудов Н. Тил тилсими тадқиқи. – Тошкент: Mumtoz so‘z, 2017. – Б. 175.; Мўминов С.М. Ўзбек мулоқот хулқининг ижтимоий-лисоний хусусиятлари: Филол. фан. номз. дисс. автореф. – Тошкент, 2000. – 29 б.; Nabiyeva D. A., Akhmedov B.R. Expressing of Subjective Assessment by Paralinguistic Means and Their Gender Peculiarities//European Multidisciplinary Journal of Modern Science, 1, 9 – 15.; Pardayev A.B. Diskurs haqida ayrim mulohazalar // International journal of progressive science and technologies, 2021. – В.181-189.; Курбонова М. Ўзбек болалар нутқий лексикасининг социопсихоллингвистик тадқиқи: Филол. фан. ном. дисс. автореф. – Тошкент, 2009. – 26 б.; Раупова Л. Диалогик дискурдаги полипредикатив бирликларнинг социопрагматик тадқиқи: Филол. фан. д-ри. дисс. автореф. – Тошкент, 2012. – 49 б.; Расулов Қ. Ўзбек мулоқот хулқининг функционал хосланиши: Филол. фан. номз. дисс. – Тошкент, 2008. – 22 б.; Rustamov D. Linguacultural aspects of communication // International journal of progressive science and technologies. – Москва, Vol 26, No 1. 2021.; Сафаров Ш. Прагмалингвистика. – Тошкент, 2008. – 318 б.; Саидхонов М.М. Новербал воситалар ва уларнинг ўзбек тилида ифодаланиши: Филол. фан. ном. дисс. – Тошкент, 1993. – Б. 161.; Холмуродова М.И. Эркин Аъзам киноқиссалари тилининг социопрагматик аспекти. – Андижон, 2021. – Б. 22.; Хурсанов Н.И. Драматик дискурда вербал ва новербал компонентлар муносабати (ўзбек ва инглиз тилларидаги асарлар мисолида): Филол. фан. д-р. дисс. – Андижон, 2022. – Б. 39.; Бобожонова Ш. Ўзбек ва инглиз тилларидаги таълимий дискурсининг когнитив-прагматик тадқиқи: Филол. фанл. д-ри. дисс. – Андижон, 2022. – В.121.; Гулямова Ш. Б. Монологик дискурдаги қўшма гапларнинг социопрагматик талқини. – Тошкент, 2022. – 141 б.; Nakimov M., Gaziyeva M. Pragmalingvistika asoslari: darsslik. – Farg‘ona: Klassik, 2020. – 420 б.; Исқандарова Ш.М. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз. дисс. автореф. – Тошкент, 1993. – 28 б.; Ниязова Г.Ф. Детектив романлар тилининг социопрагматик аспекти ва гендер хусусиятлари: Филол. фан. бўйича фалсафа доктори (PhD) дисс. – Тошкент, 2022. – 140 б.; Нурмонова С.Д. Ўзбек тилидаги қасам нутқий жанрининг лингвомаданий тадқиқи. – Андижон, 2022. – Б.66.; Одилова Г.К. Глютогик дискурс асослари. – Тошкент: Mumtoz so‘z, 2020. – 296 б.

elucidating the speech characteristics of the language of dramatic works in English and Uzbek, the communicative possibilities of paremiological tools in the language of selected works, and identifying the differences between them;

elucidating the coverage of lexically limited means in dramatic works in English and Uzbek languages, the cognitive features of dialogical communication, the theoretical foundations of cognitive interpretation of the analyzed sources;

The object of the research is selected speech units representing the cognitive, pragmatic and linguolectrological description of the language of dramatic works in English and Uzbek languages.

The subject of the research is the anthropocentric features of the dramatic discourse, the structural-semantic, linguostylistic, pragmatic, cognitive and linguocultural features expressed in the text of dramas in the English and Uzbek languages.

Research methods. Descriptive, descriptive-analytical, discursive, contextual-situational, communicative-pragmatic, cognitive-conceptual, linguistic-stylistic and systematic functional analysis methods were used in the research process.

The scientific novelty of the research is as follows:

- communication is the product of human thought activity, in this process the speakers of speech create various speech structures aimed at different goals, the speech act is accepted by the members of society and performed in accordance with the rules of speech behavior, speech act directed at a specific goal calculation and the study of the social importance, cognitive and pragmatic possibilities of language, the role of social, mental and pragmatic factors in artistic dramatic discourse, the national mentality of bilingual peoples, social life, the methodological tasks of the text of dramas in the form of characters of dramatic works are revealed based on the discursive approach;

- cognitive, pragmatic and linguocultural characteristics of linguistic units characteristic of "dramatic discourse" (speech of dramatic works), process of linguistic modeling of discourse, consideration of the characteristics of stereotypes of the selected text at different language levels, oriented speech in terms of lexical and semantic content of the text to show the differences between the occurrence of the discourse event in the anthropocentric stage and the scientific sources related to the linguistic features of the dramatic discourse are proved by the example of selected texts in English and Uzbek languages;

- describing the position of social-mental factors in dramatic discourse, revealing the role and place of pragmatic factors in dramatic discourse, describing the speech intention in dramatic discourse, elucidating the issue of the position of verbal and non-verbal components in the expression of speech intention, elucidating the formation and characteristics of the dramatic-discursive system, dramatic-discursive the role and status of verbal and non-verbal components in the stages of the process, the differences in the mentality of the English and Uzbek people, the movements of the body parts, facial expressions, and paremies and expressions expressing the national mentality are used by the authors in the dramatic works of the two languages in a unique way proven applicability;

- the results of cognitive, pragmatic and linguocultural analysis of the speech of dramatic works, social similarities and differences found in dramatic works in English and Uzbek languages, analysis of lexical limited units representing the communicative purpose, the role of social, mental and pragmatic factors in artistic dramatic discourse in the form of characters of dramatic works such issues as the national mentality of bilingual peoples are highlighted and the differences between them are based;

- to scientifically substantiate the fact that a number of modern fields such as pragmalinguistics, sociolinguistics, cognitive linguistics have begun to develop, the fact that the dramatic genre is equally understandable to the reader, listener, and viewer is the linguistic realization of the speech that creates them, the word game is linguistic the verbalizer of creativity, the theoretical foundations of the cognitive interpretation of the analyzed sources in English and Uzbek languages are explained, and the cognitive features of dialogic communication in dramatic works, the fact that the drama genre is equally understandable to the reader, listener, and viewer alike, the linguistic realization of the speech that creates them is English and the pragmatic and social factors of the discourse of Uzbek dramas are proven.

The practical results of the research are as follows:

the analysis of dramatic works in English and Uzbek languages, linguistic features and their comparative study, as well as linguo-cultural and cognitive approach to speech analysis, deepening of students' language knowledge from the scientific conclusions obtained through analysis, contributing to scientific research in the directions of modern linguistics based on;

the description of the dramatic discourse of English and Uzbek languages is given, the characteristics of the verbal and non-verbal components in the dramatic discourse are divided into groups, the analysis of the issue of the discursive interpretation of dramatic works is carried out;

in research, cognitive, pragmatic and linguocultural approaches to dramatic discourse serve as an important source in conducting social and cultural research, and information on linguocultural features representing the mentality of the English and Uzbek peoples, paremies and expressions reflecting the national mentality is provided by sociologists, anthropologists and cultural scientists. is revealed to be of deep importance for.

The reliability of the research results. The conclusions drawn from the research were expressed in the scientific works published by the researcher, and these conclusions were positively evaluated by the scientific community, the problem of the cognitive, pragmatic, linguo-cultural characteristics of the dramatic discourse is descriptive, descriptive-analytical, discursive, contextual-situational. , it is explained by the fact that it was defined on the basis of communicative-pragmatic, cognitive-conceptual, systematic functional analysis methods, proposals and recommendations were put into practice, and the obtained results were confirmed by competent organizations.

Scientific and practical significance of research results.

The scientific significance of the research results is manifested in the possibility of applying the ideas of communicative, pragmatic and cognitive linguistics to the study of the features of the derivational laws of the language, the syntactic system of

English, Uzbek and other languages. It is determined by its theoretical importance in the search for a solution to a number of problems related to the syntax and pragmatics of structures.

The practical significance of the research results, first of all, its results are used in the organization of theoretical and practical training and special seminars in general linguistics, discourse analysis, text linguistics, modern linguistics in higher educational institutions, a new type of course. It is manifested in the fact that it can serve as a resource in the creation of teaching manuals, in the performance of various scientific research works, it is explained by the fact that it serves the development of the state language in the mass media, and the promotion of language culture.

Implementation of research results.

communication is the product of human thought activity, in this process the speakers of the speech create various speech structures aimed at different goals, the speech act is accepted by the members of the society and is carried out in accordance with the rules of speech behavior, it is considered a speech act directed at a specific goal and the study of the social significance, cognitive and pragmatic possibilities of the language, the role of social, mental and pragmatic factors in the artistic dramatic discourse, in the form of the characters of the dramatic works, the bilingual peoples have different views on the national mentality, social life, life and family, and in the process of this communication and the scientific conclusions about the language factors that show the results were used by the creators of the “Sport” TV and radio channel of the National Television and Radio Company of Uzbekistan in the preparation of the “Xalq o‘yinlari”, “Erudit” and “Etno sport” programs broadcast in 2022-2023 (Reference No. 01-323 of the Broadcasting Company of Uzbekistan dated May 16, 2024). As a result, the audience got information about the role of dramas in the artistic text, about the syntax, stylistics, punctuation, linguopoetics, linguopragmatics of the English and Uzbek languages clearly defined from the communicative and poetic point of view;

cognitive, pragmatic and linguo-cultural characteristics of the linguistic units characteristic of the “dramatic discourse” (the speech of dramatic works) of the research, the process of linguistic modeling of the discourse, consideration of the characteristics of the stereotypes of the selected text at different language levels, between the speech directed in terms of the lexical and semantic content of the text from the scientific conclusions related to showing the differences in the number PZ-202004165 “Oral and written speech competences of elementary school students of general secondary education” for the years 2021-2023 within the framework of the State scientific and technical programs was used in the practical project “creating a developing electronic platform” (Reference No. 04/1-1370 dated May 27, 2024 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). As a result, theoretical views on the development of speech competence in the educational process have been enriched;

describing the position of social-mental factors in dramatic discourse, revealing the role and place of pragmatic factors in dramatic discourse, describing the speech intention in dramatic discourse, elucidating the issue of the position of verbal and non-verbal components in the expression of speech intention, elucidating the formation and

characteristics of the dramatic-discursive system, dramatic-discursive process used in the grant project AM-FZ-201908172 – “Creation of the educational corpus of the Uzbek language” implemented in the framework of the State scientific and technical programs in 2020-2023 in the conclusions on determining the place and status of verbal and non-verbal components in the stages (Reference No. 04/1-1371 dated May 27, 2024 of Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the role of social, mental and pragmatic factors in the artistic dramatic discourse, in the form of the characters of the selected works, the national mentality, social life, society and family of bilingual peoples with different views, and the language factors manifested in the process of communication, in particular, the verbal and scientific conclusions about the non-verbal form and semantic properties of components were used in the development of the scientific-theoretical basis of creating educational dictionaries, enriching them with new theoretical views on the research methodology of texts;

the results of the cognitive, pragmatic and linguistic cultural analysis of the speech of dramatic works defined as the subject of research in the dissertation in the preparation of syllabuses, textbook writing, social similarities and differences found in dramatic works in English and Uzbek languages, the analysis of lexical limited units representing the communicative purpose, therefore at the same time, the general conclusions of the bibliometric analysis data developed based on the SCOPUS scientific database were widely used in the ERASMUS CLASS project "Development of the interdisciplinary master program on Computational Linguistics at Central Asian Universities" carried out in 2017-2020 (Reference No. 04/1-1372 dated May 27, 2024 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). As a result, within the framework of the project, textbooks, study guides and dissertations have been scientifically enriched;

scientifically substantiating the fact that in Uzbek linguistics, as in World linguistics, a number of modern fields such as pragmalinguistics, sociolinguistics, cognitive linguistics have begun to develop, the fact that the genre of drama is equally understandable to both an influential reader, listener and viewer is the linguistic reality of the speech that forms them, the word game is a verbalizer of linguistic creativity, conclusions such as the identification of the characteristics of the activators of cognitive principles and lexically delimited units in the organization of information were used in the research project PZ-20170930188 on the topic “Uzbek dance art terminology”, which was carried out at the Uzbek State Academy of choreography under the guidance of professor R.O.Jomonov (Reference No. 01-04-08/323 of the State Academy of Choreography of Uzbekistan dated May 28, 2024). As a result, when compiling the glossary of the working program of the project, it was shown that the dramatic genre is equally understandable to the reader, listener, and viewer, and the need for linguistic realization of the speech that creates it.

Approval of research results. The results of the research were discussed in public at 11 scientific-practical conferences, including 5 international and 7 national scientific-practical conferences.

Publication of research results. A total of 24 scientific works were published on the topic of the dissertation, including 1 monograph, 11 articles in scientific

publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, including 10 republican and 1 foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion and a list of used literature, and the total volume of the work is 251 pages.

THE MAIN CONTENT OF DISSERTATION

In the introductory part, the relevance and necessity of the research is based, the purpose and tasks, objects and subjects of the research are described, the compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific novelty and practical results of the research are described, the scientific and practical significance of the obtained results is revealed. Information on the implementation of research results, published works and the structure of the dissertation is presented.

The first chapter of the dissertation is called “**Anthropocentric linguistics and discourse research**”. The formation of the anthropocentric paradigm is connected with the research of the factor of the speaker - the owner of the language. The emergence of the anthropocentric turn in linguistics put aside the principle of structuralism of language research “*in itself and for itself*” and focused its attention on the individual factor¹⁴. The roots of anthropocentrism, which is currently recognized as one of the leading paradigms of linguistics, were nourished by the theoretical views of W. von Humboldt and L. Weissgerber¹⁵. The word *anthropocentrism* is derived from the combination of the Greek *anthropos* - man and the Latin *centrum* - center¹⁶.

In the sources, it is noted that the term “presupposition” means *propositio*, at the initial stage, a judgment, a certain form in which an opinion is expressed. According to the linguist M. Rasulova, a proposition understood as a judgment can express the truth or lie, confirm or deny something in the objects of reality. The new meaning of the term “presupposition” began to be formed thanks to the ideas of Gottlob Frege, one of the founders of logical semantics, who distinguished the act of asserting an opinion in the work on the logical analysis of the language of science. As a result of the implementation of these ideas, the concept of modern proposal was formed as an objectified content of thought (*dictum*, representation or image, intention), which is able to express the value of truth together with the subjective communicative purpose of the statement¹⁷.

As we can see, in dramatic discourse, presupposition is most clearly seen in interrogative sentences:

O‘rinboy: Joyni yana chorpoyaga (supaga) qildinglarmi? Yangi dazmollangan shim bilan qandoq o‘tiramiz? (S. Amad. Brides’ Revolt. Act 1).

¹⁴ Воркачев С.Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании // Филологические науки. – М., 2001. – № 1. – С. 64.

¹⁵ Bu haqda qarang: Маслова В.А. Лингвокультурология. – М.: Academia, 2001. – С. 17.; Махмудов Н. Тилнинг мукамал тадқиқи йўлларини излаб ... // Ўзбек тили ва адабиёти. № 5. – Тошкент, 2012. – Б. 3-16.; Пименова М.В., Кондратьева О.Н. Концептуальные исследования. Введение. – М.: Флинта, 2014. – С. 8.

¹⁶ Новая философская энциклопедия // Науч.-ред. совет: В. С. Степин (пред.), А. А. Гусейнов, (зам. пред.), Г. Ю. Семигин (зам. пред.), А. П. Огурцов (ученый секретарь); Рук. проекта: В. С. Степин, Г. Ю. Семигин. – М.: Институт философии РАН, 2018.

¹⁷ Rasulova M. Dramatik diskursda metafora va uning lingvokulturologik aspekti (ingliz va o‘zbek tillaridagi materiallar asosida): Filol.fan.bo‘yicha falsafa d-ri diss. – Andijon, 2024.

In their monographic studies, N. Khursanov and M. Rasulova note that in the above case, according to the author's purpose, reality can be described through presupposition, the author always hints at the fact that the place is usually covered with a blanket by inserting the word "again", and this is clearly evident in the hero's speech¹⁸.

It can be observed that it is classified in different ways in studies devoted to the phenomenon of presupposition, for example: V.Z. Demyankov proposed a typology of presupposition: logical, pragmatic and semantic presuppositions¹⁹.

In a broad (general) sense, presupposition represents the sum of people's general knowledge about the world around them. Missing information in the text is easily recovered based on well-known stable topic relationships. For example, the sentence "O'rinboy: *Hukumatniki yedirilmaydimi?*" can be replaced by "*Hukumatniki ham yediriladi*" without any harm, since the overall pragmatic content is related to the same goal.

A presupposition in the narrow (special) sense is a situation related to a specific situation that is unique to the speaker. In this case, the reality becomes clear only to the speaker, it is mainly expressed in the form of monologues²⁰.

As linguist L. Raupova rightly notes, Z. Harris's article "Discursive Analysis" is far from today's principles of discursive analysis, but Harris studies the linguistic elements present in the text, the relationship between the text and the speech situation. The fact that semioticians and French structuralists began to study speech also gave a great impetus to the development of this field²¹. In the 60s of the last century, Dell Hymes starts the analysis of the situation of language in society²². Linguistic philosophers such as J. Austin, D. Searle, and M. Grays also began to study language as a social reality, study the formation of communication and the theory of speech, chose a pragmatic direction, and began to analyze the meaning understood from the text²³. The scientist singles out 3 main schools of discursive analysis: *British discursive analysis*, *American discursive analysis* and *Prague discursive analysis*.

Based on the studied literature, it can be noted that discourse is an integral part of philosophy and linguistics, which reflects national, universal and individual, personal mentality and cultural forms.

The term "discourse" is semantically close to "text", however, the discourse shows the dynamic character of linguistic dialogue, which occurs over time²⁴. And the text, unlike the discourse, is primarily conceived as a static object, the result of linguistic activity.

¹⁸ Xursanov N. Dramatik diskursda verbal va noverbal komponentlar munosabati. Monografiya. "Bookmany print" nashriyoti. – Toshkent. 2024. 142 b.; Rasulova M. Dramatik diskursda metafora va uning lingvokulturologik aspekti (ingliz va o'zbek tillaridagi materiallar asosida): Filol.fan.bo'yicha falsafa d-ri diss. – Andijon, 2024.

¹⁹ Демьянков В. З. Общая теория интерпретации и её приложение к критическому анализу метаязыка американской лингвистики 1970-80-х гг.: Автореф. дисс. ... д-ра филол. наук. – М., 1985. – 32 с.

²⁰ Rasulova M. Dramatik diskursda metafora va uning lingvokulturologik aspekti (ingliz va o'zbek tillaridagi materiallar asosida): Filol.fan.bo'yicha falsafa d-ri diss. – Andijon, 2024.

²¹ Раупова Л. Диалогик дискурсадаги полипредикатив бирликларнинг социопрагматик тадқиқи: Филол.фан. д-ри дисс. – Тошкент, 2012. – Б. 45.

²² Hymes D. Foundation in Sociolinguistics: An Ethnographic Approach. – Philadelphia. University of Pennsylvania Press, 1974. – P. 246.

²³ Остин Дж.Л. Слово как действие. В кн.: Новое в зарубежной лингвистике. Вып. XVI. – М.: Прогресс, 1986. – С. 22-130.

²⁴ Raupova L. R., Normurodova N. Z., Khursanov N. I. Discourse: Pragmatic Features in its Expression in Literary Works. In International Conference "Uzbek Language Development and International Cooperation, 2021. – No. 01. – P. 21-32.; Раупова Л.Р. Қўшма гап дискурсининг таркибий қисми сифатида. Монография. – Тошкент, 2021. – 192 б.

Discourse is a speech device that is structured in terms of its communicative function and adapted to the communication situation. Coordination in terms of form and function makes it possible to distinguish discourse from other units²⁵. It should be remembered that discourse theory is a branch of linguistics, which shows the need to find opportunities to use general linguistic methods in the direction of analysis. In fact, the comments of the linguists mentioned above are appropriate.

Dramatic discourse is a layer of social, ideological and cultural information that seems to be the basis for understanding and explaining many laws related to the construction of society, the events taking place in it. This type of discourse is not only oral speech, but also ordinary written speech. The use of dramatic discourse on the stage can consist of speech in the verbal and non-verbal visual dimension (gestures, facial expressions, movement, costumes, props). After all, discourse as a verbal act, at the level of rhetoric, is a speech act.

In this respect, dramatic discourse can be distinguished from the concept of dramatic text. Usually, in the analysis of the drama text, it can be done based on the principles of genre features, literary and artistic analysis, linguistic or linguopoetic analysis. But the same cannot be said about dramatic discourse. When analyzing a dramatic discourse, it is appropriate to distinguish the following structural parts:

1. Drama text (character dialogues, remarks);
2. Manifestation of the attitude of the author of the drama, stage director, screenwriter, characters and actors in the discourse;
3. The events of the drama and additional factors affecting it;
4. Change in the development of speech and events according to the genre requirements of the drama;
5. The period and place where the drama was created (category of time and space), etc.

This structural line directly expresses the general character of the dramatic discourse. However, the individual characteristics of dramatic discourse are manifested in the linguistic aspect.

It seems that all the above-mentioned semantic-pragmatic categories present in the text are typical indicators of texts within the framework of dramatic discourse. Therefore, in the analysis of dramatic discourse, linguists should take into account both additional linguistic factors (situations and events related to the events described in the text and the background that explains them, as well as the phonetic system of the text, grammatical and lexical features of the text).

Approaches to the definition of the subject of the anthropocentric paradigm help to establish a human ontology of language, because by approaching the semiotic system with a linguistic flow, it is possible to obtain information about the linguistic world of a person.

The second chapter of the dissertation is called **“Cognitive-discursive aspect of the language of dramatic works”** in which the cognitive interpretation of the text (dialogue, monologue, polylogue) of dramatic works, the cognitive field of dramatic

²⁵ Thornborrow J. Deborah Schiffrin, Approaches to discourse. Cambridge MA – Oxford: Blackwell, 1994. – P. 470. Journal of Linguistics, 31(1), 1995. – P. 193 – 194.; Сафаров Ш. Нутқ лингвистикасининг текширув объекти нимадан иборат// “Нутқ лингвистикаси” мавзуидаги халқаро илмий-назарий конференция материаллари. – Самарқанд, 2006. – Б. 4.

discourse and the cognitive field of dialogic communication in English and Uzbek dramatic discourse are presented. features are discussed.

Cognitive science offers a way to understand data analysis at a theoretical level. Cognitivism also considers the generality of all data analysis. Data analytics relies on the mind's ability to learn, analyze, and understand. Each analysis tries to inform the observer about some aspects of reality. The success of any data analysis depends on its ability to interact with the cognitive process.

The mental space formed by deictic cognitive interpretation is related to the linguistic expressions that express it. This mental space is the domain that emerges as we speak. For example, cognitive interpretation introduces and constructs the mental space of the performance in dramatic discourse. In other words, because we understand drama as the “make-up part” of literary discourse, we can also understand that, for example, a murder in a play does not actually cause the physical death of the actor. Returning to the deictic cognitive interpretation, it can be proposed to introduce and structure the mental space built in speech with the help of specific linguistic expressions. For example, when the sentence “now” is used, a mental space is constructed in the discourse constructed by deictic cognitive interpretation, so it is assumed that the speaker and receiver appear within this space during encoding. Similarly, the phrase “this house” creates a mental space in which the co-existence of the speaker and the addressee presupposes a certain location, which is indicated as the speaker's location during encoding. In both of these examples, the mental spaces constructed by the corresponding linguistic expressions are mixed with specific aspects of the deictic unit.

	Example	Description
In Uzbek	“QUMRI (yig‘lamoqdan beri bo‘lib). Bu sho‘xliklaringiz o‘n olti yildan beri (qo‘lini bo‘g‘ziga olib borib) mana bu yerimga kelgan...” (Sh. Boshbekov “Temir Xotin”, 1- parda)	The addressee directs the addressee's attention to reality. Sentences “Bu”, “o‘n olti yil”, “qo‘lini bo‘g‘ziga olib borib” are conclusions, generalizations and perceptions in the mechanism of perception from the behavior of the addressee.
In English	“Emma: Wyell, It’s nice, sometimes, to think back, Isn’t it? Jerry: Absolutely Pause. How’s everything? Emma: oh, not too bad Pause. Do you know how long sincye wye met?”	In this example, it is observed that the expressions “Isn’t it” and “sincye wye met” prototypically encode the relationship between the communicant and the locus of existence. Since the speaker is also understood as a being in space, the use of these expressions creates a mental space in which both the person, the speaker, and the object exist in physical space.

Cognitive interpretation helps to achieve high results in a wide range of scientific fields. The figurative expression of cognitive interpretation in dramatic discourse can be explained in “3D form”. On one side of the prism there is the visualization of the playwright, on the other side the director, and on the third side the visualization of the actor merges and forms a whole image. In dramatic speech, the character's speech reacts to the speech and perception of the interlocutor. Its expression can be used with the above-mentioned linguistic expressions. In cognitive interpretation, the following roles in spatial value are important: **Interpretation** → **social** (*social+ethnic+cultural+psycho-physiological*).

According to this scheme, a three-stage sequence begins with human cognition. Reality is perceived in the human mind; his level of perception changes and is interpreted according to the above-mentioned roles. Social roles are determined directly from the point of view of education, profession, position in society. In accordance with the ethnic role, a person's nationality, territorial origin, religious belief mentality in cultural roles, mental and physical condition in psycho-physiological roles are taken into account.

Cognitive interpretation occurs as a result of perception of non-verbal components based on visuality:

“Jo ‘ra. Iya, rostdanmi? Yo, tavba! Uylanib nima qilasan? Dardisarni boshingga urasanmi? To‘ringdan go‘ring yaqin bo‘lib qopti-ku, uylanishga balo bormi! Xotin zotining turgan-bitgani dahmaza-ku. (Belbog‘idan tortib silkitadi.) E, bu ahvolda to‘yning ertasiga o‘lib qolasan. Limon yeyaverib, limon gulini hidlayverib sovug‘ing oshib ketibdi” (S. Ahmad “Kuyov”. 1-parda)

By means of the non-verbal component of shaking by the belt, the addressee makes a conclusion about the external physical condition of the addressee, and through interpretation, weakness and illness are indicated.

In English, similar situations are mainly expressed by pauses and interruptions in speech:

“Emma: How is your wife?

Jerry: All right

Pause. Emma: Sam must be ...tall

Jerry: He is tall. Quite tall. Doyes a lot of running. He’s along distancye runner”.

So, cognitive interpretation is a term related to various fields of science, and it implies cognitive understanding, analysis and generalization of communication exchange and mutual physical and visual behavior within the framework of the triad of author, director and actor.

Unlike artistic texts of other genres, in dramas the role of the author, actors, actresses and directors is also high in the dialogue of the characters. The main attention is focused on the correct and effective delivery of the communicative goal expressed in the work to the audience. In particular, in the dialogues related to anger, the mood is transmitted to both parties. The level of emotional state is indicated by the author through punctuation in the text, and the actor expresses this state with his actions. Also, the theme and emotional state in the dialogue will continue gradually.

	Example	Description
In Uzbek	<p>“QO‘CHQOR. <i>Mayli, mayli, ishla... Ishlagan yaxshida... (Ikkilanibroq uyga kirib ketadi.) Qo‘chqorning xonasida chiroq yonadi, u yoqdan-bu yoqqa o‘tgan soyalar ko‘rinadi. Chiroq o‘chadi. Jimlik. Ko‘p o‘tmay Qo‘chqor yana chiqadi. (Asabiyroq, lekin o‘zini qo‘lga olishga urinib.) Olim-toy!..</i></p> <p>OLIMJON. <i>Ha?</i></p> <p>QO‘CHQOR. <i>Shu, desang, sira uxlab bo‘lmayapti-da, uka!... (Sh.Boshbekov, “Temir xotin”, 3-parda)</i></p>	<p>The main topic of conversation in Uzbek dramas is expressed through gestures in dialogic dialogues. That is, the main target topic does not suddenly become the topic of the communicants' conversation, but a stage of preparation of the interlocutor is held for it. At this stage, the main idea is implicitly indicated.</p>
In English	<p>“BEN: <i>Will you... for a minute, just stop that fucking pile of shit spewing out of your fucking mouth!</i></p> <p>SALLY: <i>A hit, Raymond. I say: a palpable!</i></p> <p>BEN: <i>Or you’ll get my fist right in the fucking middle of it. From my puny fist even it breaks my arm...</i></p> <p>SALLY: <i>You mustn’t damage your arm...”</i></p> <p>(J.Osborne “Watch It Come Down”), Act1.</p>	<p>In English, the flow of the conversation comes from the point of view of the managerial role and mainly uses emotional sentences in the form of simple sentences. This is a characteristic of both communicators in dialogic communication.</p>

In the text, the author's non-verbal cues related to the character and special punctuation marks make it possible to assess the situation. Also, during the analysis, it can be seen that in Uzbek dramas, the intensification of the emotional state is expressed through interrogative sentences. Surprise, anger, hatred are reflected in the text expressed through interrogative sentences.

In the context of the English drama, emotional state, disappointments of characters, fear, dissatisfaction, aggressive behavior are expressed in communication by transferring their anger to other people. Also, in dialogues, the main focus is on attracting the addressee's attention and capturing the tone of the conversation. In dialogues, communicators try to divert communication to their side and take control.

In Uzbek language dramas, the communicative purpose of the dialogue is carried out directly in the conversation process. The priority in dialogue changes according to the speech situation. So, it is implemented depending on the situation rather than the communicants. Below, we focus on the cognitive functions of dialogues in expressing the characteristics of personality and emotional state in both languages:

	Emotionally oriented strategies	Conatively oriented strategies
In Uzbek	<p>ALOMAT. <i>Doim shunaqa deysiz, odamni xijolat qilib qo‘yib... Yomonsiz, Qo‘chqor aka... QO‘CHQOR (jonholatda). Shunisini qo‘y, Olimtoy, shunisini qo‘y, uka! O‘chirma, o‘chirma!.. (Robotga.) Alomatxon!..</i></p> <p><i>Gapiring, Alomatxon!.. Shunaqa gaplaringizdan gapiring! (Flirting)</i></p>	<p>Bahri. <i>Jimjit bo‘lsa, ana, siz keldingiz, to‘polon endi bo‘ladida. (janjalkash)</i></p> <p>Nazmi. <i>Dadam qanilar? Kuyov bola ko‘rinmaydilar?(kesatiq)</i></p> <p>(Quarrel)</p>
In English	<p>Jimmy: <i>My dear __ I must get away. I don’t suppose you will understand, but please try. I need peace so desperately, and, at the moment, I am willing to sacrifice everything just for that... I shall always have a deep loving need of you. (Relief)</i></p>	<p>Jimmy: <i>She’s a great one for getting used to things. If she were to die, and wake up in paradise – after the first five minutes, she’d have gotused to it. (Flexibility)</i></p>

Cognitive interpretation helps to achieve high results in a wide range of scientific fields. The figurative expression of cognitive interpretation in dramatic discourse can

be explained in “3D form”. On one side of the prism there is the visualization of the playwright, on the other side the director, and on the third side the visualization of the actor merges and forms a whole image.

The third chapter of the work is called “**Discourse research in linguopragmatics: social features of the text of dramatic works**”. This chapter consists of three parts, it deals with the linguistic features of English and Uzbek dramatic works, the issue of lexical limited tools in English and Uzbek dramatic works, and the sociopragmatic description of the speech of English and Uzbek dramas.

Regarding the dramatic dialogue from the point of view of its linguistic and stylistic structure, the researcher notes several aspects when studying it:

1) characters' speech characteristics;

2) the internal structure and method of dialogic connection of replicas, that is, the real linguistic (lexico-phraseological and syntactic) structure of the dialogue, its development and, as a result, the development of the stage movement;

3) the "quality" of the language used by the writer to describe how his characters speak, i.e. the relationship between artistic typified colloquial speech and the living speech of a certain period and a certain society;

4) informational and aesthetic value of the dialogue, that is, the role of its linguistic and stylistic features in creating expressive artistic tools that help to convey the playwright's ideological-thematic and plot-compositional plan to the reader (spectator)²⁶.

Monological speech appears as the speaker's main speech forms; the linguo-stylistic method can be an important factor in the realization of this form. Accordingly, there are several types of it. Influential (promoting) monologic speech, dramatic monologic speech, lyrical monologic speech, narrative (informative) monologic speech. In monologic speech, the monologue is manifested in the form of the inner speech and thoughts of the character or the heroes of the work.

“Sukut. (Xijolatli.) Bugun, deng, kennoyingiz bilan sal g‘ijillashib qoldik... Endi, ro‘zg‘or ekan-da — goh unday, goh munday... Bolalarini olib, onasinikiga ketib qoldi. Keladi-da, qayoq-qa borardi shuncha bola bilan, nima dedingiz? Ha-a... Bu, o‘zingizning bolalaringiz yaxshi yurishib... Ha-ya... Yo‘q, o‘zi durust ayol. Endi, ja sizchalik bo‘lmasayam... xotin-da, ishqilib. Lekin aytdim — oldidan o‘tib qo‘ydim-da — agar, dedim, yaxshilikcha qaytmasang, dedim, shartta boshqasiga uylanvoraman, dedim...” (Sh. Boshbekov “Iron Woman”, Act 1.).

In a monologue-style speech, the character's true character is invisible. Internal emotions are not revealed in the dialogue.

“Lo, she is one of this confederacy!

Now I percyeive they have conjoin’d all threye

To fashion this false sport in spite of me.”

Theoretical works provide a preliminary description of the set of concepts used to describe speech in dramaturgy. These are primarily monologues and dialogues. Dialogue as the main means of linguistic expression in a dramatic work performs plot

²⁶ Винокур Т.Г. О языке современной драматургии // Языковые процессы современной русской художественной литературы. – М., 1977. – С. 130-197.

tasks, and the role of monologue is to reveal and reflect the characters themselves in relation to the action.

One of the characteristic speech features of dramatic discourse can be seen in the distinction of the special lexicon characteristic of male and female speech. Drama is written for performance on stage. Therefore, in order to ensure the status, naturalness and attractiveness of the hero, the lexical units representing the male and female characters are actively used. This aspect is slightly different in the English and Uzbek languages depending on the national-ethnic characteristics.

	In Uzbek dramas	In English dramas
Words characteristic of women's	"qirchiningdan qiyilgur", "girgitton", "sadqayi odam", "qurg'ur-qurmsa'gur", "pishiq-da, o'lgur", "tug'ilmaygina o'lsin", "o'zim aylanay" va b.	"lightly touching", "stinging", "bellow", "delicate", "loveliness", "gentle", "caring", "dearly", "lovely", "adore", "softly" va b.
Men's words	"Ko'zingga qara, bola", "yuz grammdan otaylik", "bir shisha eplash kerak", "zakuska".	"rubbish dump", "bottom", "racket", "shit", "nut", "piss", "chap", "bog hole", "bob", "gloomy bugger", "to boot", "arse" va b.

In conclusion, it can be said that dramatic discourse includes two ways of language existence: oral and written. The text is written to convey something to the audience in the form of a scene. Dramatic text is distinguished from epic and lyrical texts by the presence of certain elements characteristic of stage presentation, that is, dialogue and scene directions.

Occasional idioms are also actively used in dramatic works in the Uzbek language. This can be explained by two reasons: First, the selection of dialects according to national ethnic characteristics; secondly, choosing emergency words according to the speech situation.

"Jo'ra. Endi bundoq qilaylik. Kuyov bola bilan uyga kiraylik. Sizlar **aqllashib**, qayerda G'anibop kelin borligini bilib, ro'yxat qilinglar. Bo'ptimi? Yo, G'anivoy, ko'zingni ostiga olib qo'yganing bormi?"

The above-mentioned example of the word "**aqllashib**" is formed by means of the formative suffix of the verb **la**. This word, which is not active in speech, is used in accordance with the speech situation, from the language of the hero, and is used in the sense of "consulting", "putting one's thoughts together and acting wisely". It should also be noted that the explanatory dictionary of the Uzbek language does not contain an explanation of the word "aqllashish".

Vulgarisms used by women in relation to women also have a gender identity. In the dramatic discourse, the increase in the tempo of the voice indicates the high tone of exclamations in the text. In particular, in Uzbek-language dramas, the following descriptive vulgarisms are used by women in relation to women: "yashshamagur", "alvasti", "ajina", "g'onajin", "megajin", "tulki".

Also, the content of irony is expressed in the process of communication. Special words are used instead of vulgarisms in the context of irony. For example:

Qudrat. Dadam uylanmoqchilar.

Rahima. (kesatib). Shundoq, o'rgilay" (S. Ahmad "Groom", Act 1)

“Farmon (yerga o‘tirib oladi). Voydod! Uyimga ajina keldi. Uyimdan farishta qochdi. Qanaqa baloga giriftor bo‘ldim.

Farmon (yelkasiga g‘ildirak tashlab maykachan turgan Nigorani ko‘rsatib). Shu sharmanda”. (S. Ahmad **“Brides’ Revolt”, Act 1**)

“Farmon. Voy sharmanda. Voy beyuz. Bu qanaqasi? (O‘g‘illariga.) Qochlaring. Indamay qarab turgani uyalmaysanmi? (O‘zi ham yuzini to‘sadi.) Kir uyga, kir deyapman!” (S. Ahmad **“Brides’ Revolt”, Act 1**).

The intensity of dramatism increases in connection with the mental and psychological state of the characters in the dramas. That is, gradation increases with the change of mental state, but in dramatic works any vulgarism is euphemistically expressed.

Linguistics first focused on the object, but with the shift of attention to the subject, special attention was paid to the human factor based on the anthropocentric approach, and the role of the pragmatic approach became incomparable. That is why one of the fastest growing fields of linguistics is pragmalinguistics.

The main task of pragmalinguistics is to study language in terms of its pragmalinguistic role. In other words, language is considered as a tool that affects the mind and behavior of people. In particular, much attention is paid to the factors by which the speaker determines and chooses the best options for sending his communicative intention. Situations and difficulties affecting the understanding of the communicative purpose of the sentence are the subject of pragmalinguistics. In the pragmalinguistic analysis of dramatic discourse, we can define the following tasks:

Determining the goal of the speaker in the communication process (communicative goal). This goal can be expressed explicitly or implicitly. At this point, it can be said that the activity of implicit expression can be seen in Uzbek dramas. In particular, in the following cases, implicit meaning emerges as a means of achieving the main communicative goal:

“Farmon. Bo‘ldi, ko‘p valdiramalaring. (To‘xtaga.) Bu yoqqa kel. (To‘xta bir xotiniga, bir kelin ayalariga qarab onasi tomon yura boshlaydi.) Men senga kim bo‘laman?

To‘xta. Oyim bo‘lasiz.

Farmon. Xo‘sh, menga ayt-chi, senga ona kerakmi, xotin kerakmi? (S. Ahmad **“Brides’ Revolt”, Act 1**).

In the above examples, the following implicit meanings of the hero’s speech are noticeable:

“Who will I be to you” - Who knows, getting an answer to the question “I am your mother” must be what I said!

Xo‘sh, menga ayt-chi, senga ona kerakmi, xotin kerakmi? – To force his wife to give up by getting an answer to a question.

Usually, implicit content in Uzbek dramas is expressed through interrogative sentences. To prove this, 83 sentences with implicit content were analyzed in the three Uzbek language dramas as above. According to the result, implicitness is used in 46 interrogative sentences and 8 mixed ways in 34 declarative sentences.

In the English dramatic context, the explicit expression of the communicative purpose is active. In this case, implicitness is mainly used in the form of a sentence:

“My dear__ I must get away. I don’t suppose you will understand, but please try. I need peace so desperately, and, at the moment, I am willing to sacrifice everything just for that... I shall always have a deep loving need of you.”

English dramas mainly use implication when a certain emotional state is actualized. In particular, this situation is noticeable in cases of remembering the past, betrayal, and expressing love. In Uzbek-language dramas, implication is used together with irony, that is, sarcasm. In this case, the main communicative goal is focused on strongly influencing the interlocutor, putting pressure or subjugating him to his opinion.

The reason for any speech act is different situations. In such situations, a person communicates with another person. This leads to a communicative situation. There are many definitions of communicative situations in the work of pragmalinguists. One of them is explained in the work of N. I. Formanovskaya as follows: “Communicative situation is a complex situation that shows the relationship between external conditions and the status of participants in the form of speech”²⁷.

According to our research, the use of certain means of speech representation in the retelling of a dramatic dialogue is related to perlocution aimed at realizing the author's intention by creating and developing an artistic image. But at the same time, the message conveyed through a speech act of a certain illocutionary type can lead to unexpected, sometimes completely opposite results.

The nature of the hidden expression of the presupposition makes it possible for it not to be confused with the proposition expressed through the outer structure of the sentence. Presupposition is observed in all languages. It is determined in each language on the basis of the internal possibilities of this language, the specific characteristics of the means of expression. It is natural that this situation gives rise to a different approach to the issue of presupposition representation. However, it should be admitted that the presupposition does not fully show its material appearance in the external structure of the sentence. The assumption about the existence of the events mentioned by the speaker is called existential presupposition. This type of presupposition occurs not only in possessives, but also in any definite noun phrase in general:

“Kamil. Akamni qara. O’ttiz yildan beri buxgalterlik qiladilar, qo’llaridan eng kamida yigirma million so‘m pul o‘tgan.”

Existential presupposition is mainly possessive. For example, in the sentence “*Qo’llaridan eng kamida 20 millin so‘m pul o‘tgan*” it is understood that his brother owns that much money.

Phatic presupposition (passive presupposition)

The passive presupposition is associated with some presuppositional verbs. People often use this type of presupposition after verbs like “to have a dream”, “to imagine”, “to dream” to emphasize that the event is not close to reality:

“MA’MUR. 100 gramm shamol cho‘ntakni bu yog‘idan kirib 50 gramm bo‘lib chiqib ketyapti-ku, mulla jiringdan...”

FARMON. E, ha, hozir.

²⁷ Formonovskaya N.I. Speech Communication: Communicative-Pragmatic Approach. – M., 2002.

FARMON bibi chiqadi. Hamyonini ochib chorpoya suyanchig'iga pul terib chiqadi. Yettita bir so 'mlik, yettita ellik tiyinlik qo 'yadi.

MAHKAM. Hech bir so 'mdan oshmas ekan-da" (S. Ahmad. "Brides' Revolt", Act 1)

It is not difficult to understand that the phrase "even if it does not exceed a sum" was used in the drama to wish for money to exceed a specified amount, to worry about its scarcity.

JIMMY: *You've got it. When he comes here, I begin to feel exhilarated. He doesn't like me, but he gives me something, which is more than I get from most people.*"

In the example above, "I begin to feel exhilarated. The use of the sentence "He doesn't like me, but he gives me something" expresses a presupposition through "he gives me something". (J. Osborne, "Look Back in Anger", Act 1)

Lexical presupposition

Lexical presupposition is the presupposition that a speaker uses one form with a confirmed meaning and then conditionally interprets it with another (unconfirmed) meaning. In this case, a certain expression is used by the speaker to presuppose another (unspecified) concept.

In the following English drama, we can witness how lexical presupposition is expressed through the pronoun "that".

CLIFF: *Why don't you listen to **that** concert of yours? And don't stand behind me. That blooming droning on behind me gives me a funny feeling down the spine. Jimmy gives his ears a twist and Cliff roars with pain. Jimmy grins back at him. That hurts, you rotten sadist! (To Alison.) I wish you'd kick his head in for him.*" (J. Osborne, "Look Back in Anger", Act 1)

Here is a quote from Ben Jonson's *The Alchemist*:

FACE: *Believe 't, I will.*

SUBTLE: *Thy worst. I fart at thee.*

DOL Common: *Have you your wits? why, gentlemen! for love—*

FACE: *Sirrah, I'll strip you²⁸.*" (Ben Jonson "The Alchemist")

Before the author's comment, we can understand that in this dialogue Face and Subtle are arguing with each other. From the mutual conversation of two interlocutors, the concept arises that they are not socially equal. In the dramas, the speaking character of the language of the characters can arise in the process of communication, and it can cause some presuppositional thoughts to the listener.

In both linguistics and philosophy, the work on presuppositions has gained great importance, and there are serious debates about how to analyze and categorize them²⁹. According to E. Keenan and R. Kempson, all *presuppositions* are pragmatic³⁰.

The term "pragmatics" is usually intended for assumptions related to the immediate context and social relations, and today it is widely studied in linguistics. For

²⁸ Jonson B Cook E. *The Alchemist*. 3rd ed. ACT 1. Scene 1.1. – London: Methuen Drama, 2010.

²⁹ Keenan E. L. Two kinds of presupposition in natural language/ In Fillmore, C. J. and Langendoen, D. T. (eds), *Studies in linguistic semantics*. – New York: Holt Rinehart Winston, 1971. – P. 45-54.; Kempson R. M. *Presupposition and the delimitation of semantics*. – Cambridge: Cambridge University Press, 1975.; Leech G.N. *Semantics*. Harmondsworth: Penguin, 1983.: *Principles of pragmatics*. – London: Longman, 1975.

³⁰ Keenan E.L. Two kinds of presupposition in natural language. In Fillmore, C. J. and Langendoen, D. T. (eds), *Studies in linguistic semantics*. – New York: Holt Rinehart Winston, 1971. – P.45-54.; Kempson R.M. *Presupposition and the delimitation of semantics*. – Cambridge: Cambridge University Press, 1975.

example, a command such as “close the door” can be assumed that the speaker is in a socially friendly relationship with the listener and is willing to give such commands to him.

The term “pragmatics” is usually intended for assumptions related to the immediate context and social relations, and today it is widely studied in linguistics. For example, a command such as "close the door" can be assumed that the speaker is in a socially friendly relationship with the listener and is willing to give such commands to him.

In communicative events that have become a rule, the line of information exchange between the addressee and the addressee can be described in the following sequence: *addressee* → *message* → *addressee* ≈ **communicative aim**.

In Sh. Boshbekov's drama “The Iron Woman”, the sociopragmatic features of the characters' speech are shown as follows:

“**SALTANAT**. *Ha, tag'in keldingizmi, ko'ch-ko'roningizni ko'tarib? Lo'lida tinim bor, sizda tinim yo'q? (Qo'chqorga.) Iye, nega serrayib turibsiz, bir chiqib qarang ularingizning qilgan ishini!*” (Sh. Boshbekov, “**The Iron Woman**”)

The interaction between the two characters indicates the logical beginning of reality. The inattention of the character of the ram, the loss of the reins of life and the chaos of the way of life are expressed through the speech of both characters:

“**QO'CHQOR**. *Bilaman, kennoyi, qaramasam ham bilaman... (Gap topolmay.) Shoshmay tursin ular hali!.. Agar yana bir marta shunaqa bo'lsa...*

SALTANAT. “*...tabaka qivorasiz!*” *Bilamiz, birinchi marta eshitayotganimiz yo'q! Anavi kuni makkaning ichidan buzog'ingizni arang haydab chiqdim! Biram ochofatki, kaltakkayam parvo qilmaydi! “Mol egasiga o'xshamasa harom o'ladi” deb ja to'g'ri aytishgan ekan!*” (Sh. Boshbekov, “**The Iron Woman**”).

If we express the pragmatic program of the royal speech directly, the following situation is observed:

“*...tabaka qivorasiz!*” *Bilamiz, birinchi marta eshitayotganimiz yo'q! – you don't get over it by saying one sentence* (repeating it a thousand times won't do it);

Biram ochofatki, kaltakkayam parvo qilmaydi. “Mol egasiga o'xshamasa harom o'ladi” deb ja to'g'ri aytishgan ekan – idiosyncratic and unintelligible.

The analysis shows that factual presupposition is widely used in Uzbek language dramas. It can be said that this is related to the importance of dreaming and the wealth of imagination in the Uzbek mentality. Also, this imagination is included by the author in the speech and imagination of the characters, and the actor performs it professionally. This shows the imagination and hopes of a nation in a general way. English dramas often use existential and lexical presuppositions. This confirms our opinion that expository content is dominant in English.

The last chapter of the study is called “**The problem of dramatic discourse in the linguistic and cultural aspect**”. Not all of us always have the same understanding of the given general ideas about the universe. Consequently, phrases and sentences used in everyday English communication are accepted by interlocutors in different contexts. For example, phrases like “*I'll kick your face in (- to kick one's face in - severe warning, severe punishment)*” can be understood by the dialogue participants in their meaning and content.

It is important that linguistic and cultural units do not initially belong to one semiotic system - language, but are embodied in different sections of culture: myths, rituals, superstitions, stereotypes, speech behavior, etc. Linguistics as a new science “aimed at the analysis of cultural and linguistic features” faces the problem of forming a combination of two disciplines that make up it - linguistics and cultural studies.

Cultural symbols are semantic units, their semantic properties are smaller and more universal than words. For example, the following cultural themes that represent the Uzbek cultural phenomenon are actively used in the analysis of dramas: “*so‘ri*”, “*peshayvon hovli*”, “*obdasta*”, “*o‘choq*”, “*o‘rgilay*”. It is appropriate to single out the following themes characteristic of English culture: “*a little mind*”, “*mean spirited*”, “*dear*”, “*privacy*”, “*personal autonomy*”, “*fairness*”.

Cultural heritage is the transfer of cultural values and information, immutable situations, important for culture. It refers to the situations that have been reached for many years and have become a tradition, and it is used mainly through phraseological units and metaphors:

“*QO‘CHQOR. Kennoying onasinikida. Ketib qoldi... Xotin — jafo, Olimtoy! yechsangiz-chi! Kechadan beri onamni Uchqo‘rg‘ondan ko‘rdim!*” (Sh. Boshbekov “**The Iron Woman**”)

The above-mentioned phrases like “*Xotin-jafo*”, “*onamni Uchqo‘rg‘ondan ko‘rdim*” have a national-cultural character, and this is not only the context of that conversation, but it is an idea that has emerged for many years.

Cursing is one of the typical means of expressing the angry state of women. Therefore, cursing is used to express anger, ride a horse of anger, or create a negative character portrait. In this process, linguistic and cultural units specific to a certain culture are noticeable:

“*ALOMAT (kutilmaganda). Ha, og‘izginangdan qoning kelsin sening! Butun o‘zbekning dardini dasturxon qilib o‘tiribman!*” (Sh. Boshbekov “**The Iron Woman**”).

In dramas, especially in Uzbek dramas, watching the husband at work, saying good words, and wishing good luck and blessings are also considered as cultural heritage: “*Mayli dadasi, yaxshi borib keling*”.

Religious values and forms of belief are also valued as cultural heritage and tradition. In places where there is fear, excitement, gratitude, surprise, the non-verbal means of “squatting” is used in English culture. Or the tinkling of bells to mark the call to Sunday church services, which also serves as a means of displaying the English cultural image:

JIMMY: Oh, hell! Now the bloody bells have started! He rushes to the window. Wrap it up, will you? Stop ringing those bells! There’s somebody going crazy in here! I don’t want to hear them!”

In the Uzbek mentality, a kiss on the forehead - a brother kissing a sister, a father kissing a daughter on the forehead means wishing happiness, sadness, and help. In English, a kiss on the forehead usually indicates a relationship of medium closeness and intimacy:

“*CLIFF: Lying on the bed. Reading, I think. (Stroking her neck.) That better? She leans back, and closes her eyes again.*”

ALISON: Bless you. He kisses the top of her head.”

A stereotype is a widespread, simplistic, and necessary belief about a particular group. Groups are often stereotyped based on gender, race and ethnicity, nationality, age, socioeconomic status, language, and more. Stereotypes are deeply embedded in social institutions and culture. They appear even in the early stages of childhood and directly affect how people interact with each other³¹.

Stereotypes, which are regularly established in people's minds and believed to be true, are also reflected in dramas:

“Olimtoy! Jigarim! Gap mundoq. Shu... (Alomatga qarab qo‘yib.)

Alomatxonning oldilarida noqulay bo‘lyapti-ku..

QO‘CHQOR (*erib ketib*). *Qarang, vey, odamlar gap qaytarmaydigan xotin yo‘q bu dunyoda, deyishadi! Mana! Bu katta xolangmi?*

Or:

ALISON: (to Cliff). Let's have a cigarette, shall we? *Irons and saucepans—the eternal flaming racket of the female.* (“the eternal hot racket stereotype of iron and pan women”)

CLIFF: *Here we are then. Let's have your arm. He kneels down beside her, and she holds out her arms”.*

It is understood that cultural traditions are the most valuable elements of social and cultural heritage. Cultural stereotypes are the interaction of elements belonging to the system of cultural phenomena, and they are recognized as concepts that have a strong place in the worldview of a particular people and are believed to be true.

In pragmalinguistics, it can be called a means of pre-determining information about how non-verbal components are compared to verbal ones and exactly who wants to say or what they can say. It plays an important role in its selection. Since the use of non-verbal components in dramatic discourse is a complex process, the author can script what kind of non-verbal will be through remarks, but in the performance of an actor playing a role on the stage, a completely opposite gesture can be used. One of the non-verbal components of Uzbek-language dramas is speed. This aspect applies to the Uzbek dramatic discourse and shows that the speed of performing a certain action also serves as an expression of the author's communicative purpose.

“Farmon (jahl bilan sapchib o‘rnidan turib ketadi). Seni bu yoqqa kim chaqirdi? Xotinxalaj bor uyga indamay bostirib kiraverasanmi?” (S. Ahmad “The Iron Woman”)

“G‘ani (sapchib o‘rnidan turib ketadi). Iya, iya, hali niyatlarining shumidi?! Onangni ketidan meni ham jo‘natmoqchimisizlar? O‘limimni kutib o‘tirgan ekansizlar-da. Yo‘-o‘q, men hali-veri o‘lmayman. Bu dunyodan umidim ko‘p. Qiz olib senlarni bir kuydirmasam!” (S. Ahmad “Groom”).

“(Kelinlar shart o‘rnidan turib): Assalomu alaykum, oyijon.” (S. Ahmad “Kelinlar qo‘zgoloni”).

When the movement accelerates, there is also a change in facial expression: non-verbal components related to the face, such as anger “pale”, “bruised”, “hot”, “red”) applies to:

³¹ Rommes E. Gender Sensitive Design Practices. In Trauth, E. (Ed.), Encyclopedia of Gender and Information Technology. – Hershey: Idea Group Publishing, 2006. – P. 675-681.

“**QO‘CHQOR** (*qizishib*). *Mashina bo‘lsa, mashinaga o‘xshasin-da! Solyarka yesin, garajda tursin! Nima qilasan, odamlarning boshini qotirib?!*” (Sh. Boshbekov “**The Iron Woman**”).

Represents slowness of action, anger, compromise, helplessness:

To calm down: “(*Yana joyiga sekin o‘tiradi*), **QO‘CHQOR** (*past tushib, arazli*). *O‘zing ham unaqa erkak kishining hamiyatiga tegma-da bo‘lmasam. (Qovog‘ini solganicha chchkariga kirib ketadi.)*” (Sh. Boshbekov “**Temir Xotin**”)

To nagatiate: “*Farmon. Sekinroq o‘qisang-chi. Kar emasman, eshitaman(sekin joyiga o‘tiradi)*” (S. Ahmad “**Kelinlar qo‘zgoloni**”)

Laziness, pain: “*G‘ani (malol kelgandek o‘rnidan turib). Bo‘lmasam senlar uzmalaring. O‘zim bir-ikkita uzib beraman.*”

Impossibility: “(*Sekin o‘tirib bir nuqtaga tikilgan*)*chi*): *Nima ham qilardik endi, Olimtoy*”.

The occurrence of non-verbal components depends on the speed or slowness of the movement and changes accordingly. For example, fast walking causes rapid breathing, pauses in speech, strong pauses, panting. This affects the emergence of non-verbal components related to the face, eyes, hands, and changes in paralinguistic tools. During the analysis, it was observed that acceleration of movement occurs in cases of anger and strong excitement.

In addition, English dramas are a very rich literary genre in terms of the occurrence of various extralinguistic tools in a certain communicative situation. After all, a dramatic speech cannot be imagined without the participation of such tools. The following dialogue, the first exchange of words in the first scene of the play, can be a proof of the above idea:

“Jerry: Well... Emma: How are you?”

Jerry: All right.

Emma: You look well.

Jerry: Well, I’m not all that well, really. Emma: Why? What’s the matter? Jerry: Hangover. (**Harold Pinter “Betrayal”**).

Jerry opens the conversation with the phrase “well”, which indicates a pause in the flow of speech. It can also indicate hesitancy or loss of words. In response, Emma tries to cooperate and uses a positive politeness strategy to minimize social distance: “How are you?”.

He also compliments her: “You look well”. This is one strategy for practicing positive politeness. Jerry's use of the phrase “really” in this situation and his emphasis on it also serve to ensure politeness. Jerry is polite because it's hard for him to talk about the subject (i.e. *his true feelings for Emma*):

“JERRY: I must speak to you. It’s important.

ROBERT: Speak.

JERRY: Yes. Pause” (**Harold Pinter “Betrayal”**).

Quyidagi misolda esa, Jerri asarning boshqa qahramoni Robertga u bilan uchrashish juda qiyin bo‘lganini xushmuomalalik bilan aytadi:

JERRY: I’m very grateful to you ... for coming.

JERRY: Listen, I know you've got ... look, I saw her today ... we had a drink ... I haven't seen her for ... she told me, you know, that you're in trouble, both of you ... and so on. I know that. I mean I'm sorry. (**Harold Pinter "Betrayal"**).

Also, paralinguistic tools from non-verbal components are actively used in dramas, pauses, exclamations expressing different emotions express the emotional and mental state of the participants of the speech situation in communication:

JERRY: Well... [p. 157] // **Jerry:** Uuh... [p. 159] // **Emma:** Sam must be ... tall [p. 162]. // **Jerry:** Oh ... yes, sure [p. 163]. // **Emma:** Yes. She's very ... She's smashing. She's thirteen [p. 165]. // **Jerry:** She doesn't know... about us, does she? [p. 166] // **Emma:** It all ... [p. 167] (**Harold Pinter "Betrayal"**)

EMMA: Well ... I think we're going to separate. We had a long talk ... last night [p. 171]. // **Emma:** You know what I found out ... last night? He's betrayed me for years. He's had ... other women for years [p. 171]. (**Harold Pinter "Betrayal"**).

Remarks are rarely used in dramas. However, the comments made by the author are also very important in feeling and understanding a certain situation. Pinter points out that the characters in the drama hide their true feelings and feel uncomfortable. He does this many times through "pause" and "silence". The fact that "pause" is repeated 131 times during the work is proof of our opinion.

In dramatic works, pauses are usually used in two ways: **a)** trying to remember a moment of the past; **b)** showing agitation attitude.

1) "**Jerry:** Mmm. It's been a long time.

"**Emma:** Yes. **Pause.** I thought of you the other day"

"**Jerry:** I saw Charlotte the other day.

Emma: Yes. She's very ... She's smashing. She's thirteen. **Pause.** Do you remember that time... oh god it was... when you picked her up and threw her up and caught her?" (**Harold Pinter "Betrayal"**)

2) "**Emma:** Ever think of me?

Jerry: I don't need to think of you. **Pause.** Anyway I'm all right. How are you?" (**Harold Pinter "Betrayal"**).

Also, in dramatic works, sometimes a pause is used a lot in the dialogues of the characters, and it means that the topic of the conversation has been put to a sharp end or the topic of the conversation has changed:

"**Emma:** How is your wife?

Jerry: All right.

Pause. **Emma:** Sam must be ... tall". (**Harold Pinter "Betrayal"**)

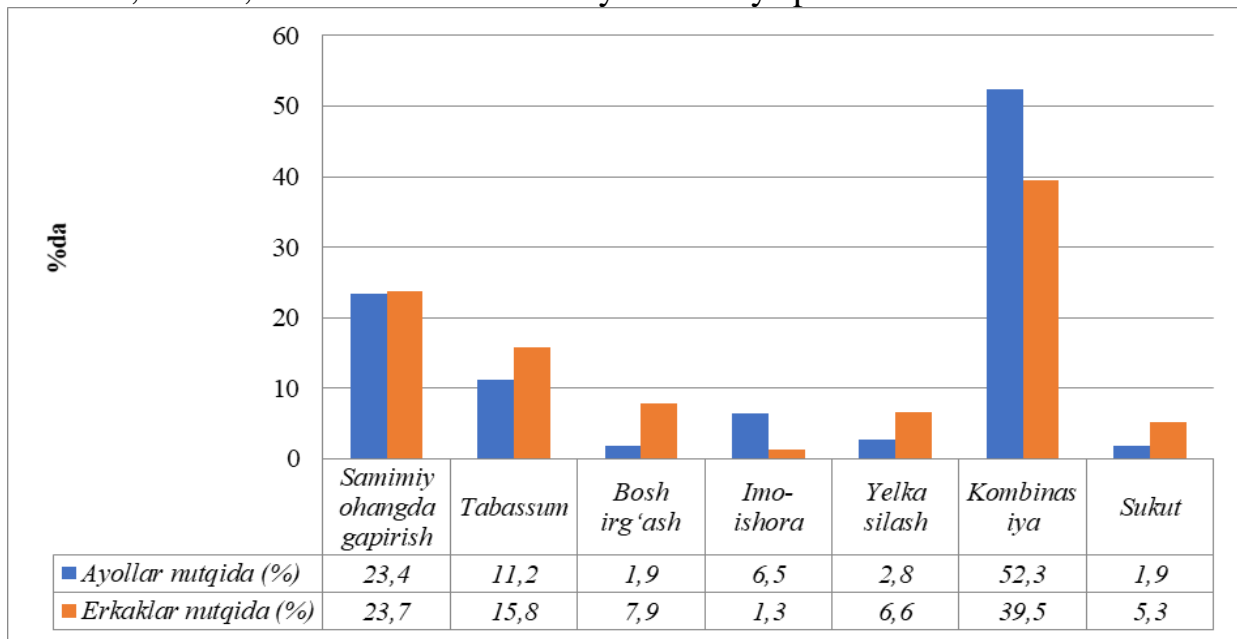
According to G. Pinter, conversations in real life are full of incomplete words - abbreviations, repetitions and contradictions, so it can be said that he created his theatrical language based on this idea. Pinter language, G.S. According to Fraser, it is a microcosm of general conversation. The author's speech is an artistic recreation of real-life dialogues that actors are used to saying and hearing on stage. That is why H. Pinter's dramas should be considered pioneers in the development of a new type of realism in conversation.

If we pay attention to the following example, we can see that hand movements are a tool that helps the speech to go directly to the topic being expressed:

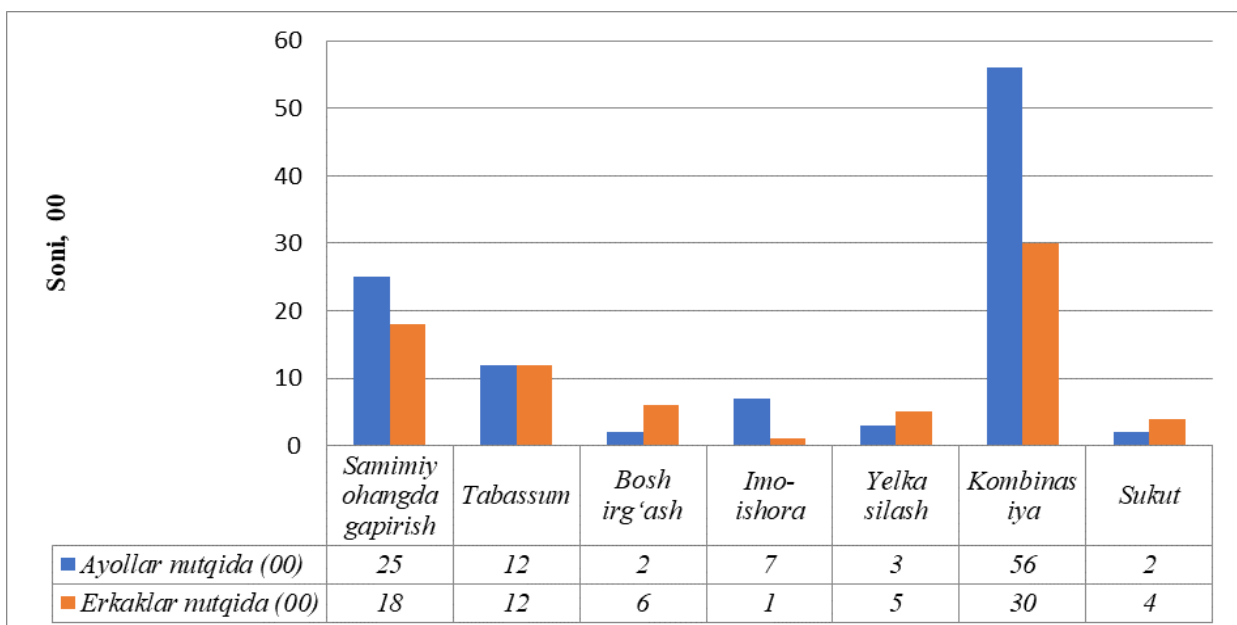
MAHKAM: *Nodonsan, uka, nodonsan. (Qo'lidagi cho't toshlarini turtib). Birinchidan, qonun bor, ikkinchidan, odamgarchilik bor, uchinchidan, insof degan narsa bor. Ana shular oldida pul bir tiyin. Bidingmi?*

KOMIL: *Akamni qara. O'ttiz yildan beri buxgalterlik qiladilar, qo'llaridan eng kamida yigirma million so'm pul o'tgan. (S.Ahmad, "Brides' Revolt")*

While non-verbal communication is ubiquitous in real life, it is manifested in different degrees in dramatic discourse. However, it can become a dominant means of expression in some forms of contemporary/experimental theatre. Gestures, with very little verbal content, emphasize the action taking place on the stage apart from the narrator. While it may seem obvious that nonverbal communication is innate and universal, in fact, much of it is defined by culturally specific codes.



4.2.6 – link. A - non-verbal means (%)



4.2.6 - link B - amount of non-verbal means

As shown in the link, voice tempo, smile, head and hand movements, shoulder movements, gestures, eye gaze express mental state and communicative purpose. Basically, non-verbal means are actively used in situations related to hesitation, surprise, amazement, anger, fear, excitement, and they play an important role in revealing the speech situation. In Uzbek-language dramas, non-verbal means are actively used to show and express the external situation rather than the inner state and thoughts of the hero. In contrast, English texts mainly focus on the character's inner state and express it through non-verbal means.

At the root of the proverbs lies the meaning of example, encouragement to do good. However, in the process of analysis of proverbs in dramatic discourse, it can be seen that proverbs play a key role in expressing sarcasm, irony, irony, and satirical content. English and Uzbek dramas have almost no commonalities in terms of language, era, and ethnicity. However, there are some commonalities in the main idea, the tools used to illuminate the characteristics of images, and their selection. In particular, proverbs are very important in Uzbek dramas. The total number of proverbs in the drama "Brides' Revolt" is 23, and most of them are used to explain the characteristics of the characters and express the satirical content. In particular, we pay attention to the pragmatic and sociopragmatic features of proverbs used in the speech of characters in the following dramas, their role and function in character creation:

MUHAYYO: *Oyim tipratikonni teskarisiga silab uxlatadiganlardan.*

BASHORAT: *Zo 'rdan zo 'r chiqsa, zo 'r bo 'ynini qisar.*

This proverb served not only as a means of increasing expressiveness in the context, but also as a means of expressing the main idea.

It seems that in the proverbs, phenomena related to the discourse are clearly manifested. The presupposition, implication, and communicative purpose of the hero's speech is revealed through proverbs. So, it can be briefly concluded that proverbs in dramatic discourse are a unique way of expressing presupposition and implication. The main functions of proverbs include pragmatic and sociopragmatic functions.

The discursive study of dramatic works, the speech characteristics of the language of drama characters, mutual understanding of the addressee and the addressee during the communication process, the interpretive ability of the listeners outside of communication, and the theory of the speech act in linguistics, which connects this chain, is one of the topical issues in linguistics today.

CONCLUSION

1. Dramatic discourse is a frequently used form of communication in works of art, in which the material conditions of a person's life, lifestyle, worldview, beliefs, spirituality, traditions, values, national characteristics, and behavior in relation to social norms of morality are expressed as a social mental sign through the author's statement, the speech of the communicants, and the performance of the actors on stage.

2. The linguistic and speech units that occur in English and Uzbek dramatic discourse are diverse in terms of social specialization: the speech communication of men and women of both nationalities serves to express their character traits in a unique way. In this case, the level, age, social background of the addressee, etc., come into play as asymmetrical pragmatic factors of the speech situation.

3. The elements of the goal and result of communication constitute the central environment of the speech microsystem, and the speech act is considered the basis of the communication system and acts as a means of creating communication. Intentional analysis shows the diversity of the addressee's intention. The means that increase the power of the intentionality of speech express a number of meanings, such as condition, time, goal, reason, result, comparison, analogy, style, and they have illocutionary verb clauses. The perlocutionary effect in the speech act expresses the initial goal of the addressee and serves as the foundation for the main goal. The effect of the illocutionary act is the trace, result, or rather, the perlocutionary act that the thought leaves on the addressee.

4. Discourse is a holistic system, all its constituent units, regardless of whether they are linguistic or non-linguistic, are united under one common content. The linguistic units that make up the discourse also serve to create a unity, directly or indirectly, with their semantic structure. In the realization of dramatic discourse, the nature, mood, and mental nature of the addressee and the addressee, who are the active elements of the communication system, are important in determining the direction of dialogical and monological discourse. If the addressee uses his external and internal capabilities in performing the function of communicative influence, then the recipient of the influence must also adapt to it. Therefore, in this regard, both the internal and external coordination of the addressee and the addressee, the proportionality of their mental character are of great importance in ensuring the quality of communication.

5. The use of folk proverbs in dramatic discourse requires linguistic, pragmatic, and sociopragmatic analyses, which include highlighting the character traits of the hero, expressing irony, highlighting the communicative purpose in the communicative relationship between the heroes, and realizing the pragmatic program of the hero's speech based on speech requirements.

6. When analyzing a text from the point of view of linguoculturology, we must take into account the following postulates: a) language and culture are closely related; b) the text is considered as the main tool for studying culture, at the same time it is the main source of cultural knowledge and information. The relationship between language and culture is mainly evident in literary texts, since the literary text reflects socio-cultural, aesthetic, emotional-evaluative information. Analyzing a text from a linguocultural point of view is associated with understanding the systems of units that make up the linguocultural platform of the text, cultural concepts as the content-thematic dominants of the text.

7. The principle of anthropocentric analysis has changed the subject of linguistics, introducing new theories and concepts that include facts and phenomena that were previously limited to linguistics from the researcher's point of view. The substantive side (subject and object) of the anthropological paradigm is the study of human language. The analysis of issues such as determining which phenomena and processes in language are determined or predetermined by the human factor, and which are not, is somewhat more complicated. Accordingly, it is clear that it is wrong to keep the problems of anthropological linguistics in the metaphysical connection of two general concepts, namely, the concepts of language and man.

8. Unlike other types of discourse, dramatic discourse clearly shows phenomena related to pragmatics. This is because dramatic discourse expresses pragmatic content in the triad of author, character, and actor. This triad clearly shows the specific features of the main problem and solution, which are determined by the analysis of whether the main content is preserved or not when events such as supposition, presupposition, and implication reach the author, scriptwriter, director, and actor.

9. Stylistic information is a concept very close to pragmatic information, because pragmatic information is also aimed at influencing the reader. However, pragmatic information not only has an emotional impact on the reader, but also calls the reader to some action. In addition, pragmatic information includes information about a linguistic person, his social and professional status, role relations, individual-psychological characteristics, etc.

10. In dramatic discourse, micro and social presuppositions are actively involved, and presuppositions are mainly used in the speech of the characters. In order to explain the essence of the presupposition, in some places one can observe the author's intervention through remarks. Intentionality can be not only individual, but also consist of concepts that are characteristic of the community. Community intentionality allows the creation of common factors characteristic of a group of people, including family, interests, kinship, and, importantly, common institutional factors related to language. Discourse intention is a defined goal set by the speaker in the speech process through such means as language - speech - speech expression.

11. Discourse, as a term in cognitive linguistics, is essentially a text combined with non-linguistic factors, a text viewed from the point of view of the course of events. In other words, discourse is a product of social action and speech activity aimed at a specific goal. Studying the essence of discourse, analyzing it in various aspects, creates the opportunity to study and evaluate the specific pragmatic and sociopragmatic structure of language. This, in turn, serves to express the result of human linguistic activity and its characteristic features in linguoculturological terms.

12. Cognitive interpretation provides high results in a wide range of scientific fields. The figurative expression of the manifestation of cognitive interpretation in dramatic discourse can be interpreted in the form of a "3D figure". On one side of the prism there is the visualization of the playwright, on the other side the director, and on the third side the actor's visualization, which merge and form a holistic image. In dramatic discourse itself, the hero's speech reacts to the speech and perception of the interlocutor, and its expression is important to use the linguistic expressions mentioned above.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2022.Fil.05.02
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

УНИВЕРСИТЕТ ОБРАЗОВАНИЯ РЕНЕССАНС

ХУРСАНОВ НУРИСЛОМ ИСКАНДАРОВИЧ

**ДРАМАТИЧЕСКИЙ ДИСКУРС: КОГНИТИВНЫЕ,
ПРАГМАТИЧЕСКИЕ, ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ
ОСОБЕННОСТИ**

(в сопоставлении английского и узбекского языков)

10.00.06 – Сравнительное литературоведение, сопоставительное языкознание и переводоведение

**АВТОРЕФЕРАТ
диссертации доктора наук (DSc) по филологическим наукам**

Фергана – 2024

Тема диссертации доктора наук (DSc) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2023.2.DSc/Fil593.

Диссертация выполнена в Университет образования Ренессанс.

Автореферат диссертации доступен на трех языках (узбекский, английский, русский (резюме)) на сайте Ученого совета (www.fdu.uz) и на информационнообразовательном портале «Ziynet» (www.ziynet.uz).

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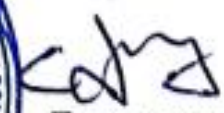
**Андижанский государственный институт
иностранных языков**


Защита диссертации состоится 22 » декабря 2024 года в 05:00 часов на заседании Ученого совета по DSc.03/30.12.2019.Fil.05.02 при Ферганском государственном университете (Адрес: 100151, г. Фергана, улица Маргониный, 105. Телефон: (99873) 224-57-82; факс: (998973) 244-44-01; Эл.почта: info@fdu.uz).

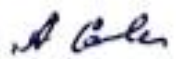
С содержанием диссертации можно ознакомиться в Информационно-ресурсном центре Ферганском государственном университете (указана под номером 424). (Адрес: 100138, 150100, г. Фергана, ул. Мураббийлар, 19. Тел.: (99873) 244-44-02; факс: (998973) 244-44-93; Эл.почта: fardu_info@umail.uz).

Автореферат диссертации разослан 14 » декабря 2024 года.
(Протокол рассылки за № 88 от 22 » декабря 2024 года).




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ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Цель исследования - уточнить когнитивное, прагматическое, лингвокультурологическое описание явлений, связанных с английским и узбекским драматическим дискурсом, уточнить речевые особенности языка драматических произведений на основе избранных примеров из драм на двух языках.

Задачи исследования:

описать научные источники, связанные с историей и развитием антропоцентрической лингвистики, возникновением феномена дискурса на антропоцентрической стадии, прагматическим характером речевой деятельности, языковыми особенностями драматического дискурса;

теоретические основы когнитивной интерпретации в драматическом дискурсе, описание когнитивных особенностей диалогического общения в английском и узбекском драматическом дискурсе и теоретическое обоснование его когнитивного поля;

определение прагматических основ информационнообразующих средств в дискурсе на основе лингвистических критериев, выявление методологических задач текста драмы на основе дискурсивного подхода;

осветить речевые особенности языка драматических произведений на английском и узбекском языках, коммуникативные возможности паремиологических средств в языке избранных произведений, выявить различия между ними;

выражение лексически ограниченных средств в драматургических произведениях на английском и узбекском языках, когнитивные особенности диалогического диалога в драматической речи, теоретическое обоснование когнитивной интерпретации анализируемых источников.

Научная новизна исследования заключается в следующем:

общение является продуктом мыслительной деятельности человека, в этом процессе носители речи создают различные речевые конструкции, направленные на разные цели, речевой акт воспринимается членами социума и осуществляется в соответствии с правилами речевого поведения. , речевой акт, направленный на конкретную цель, расчет и изучение социальной значимости, познавательных и прагматических возможностей языка, роли социальных, психических и прагматических факторов в художественно-драматическом дискурсе, национального менталитета, социальной жизни двуязычных народов в на основе дискурсивного подхода раскрываются формы персонажей драматических произведений, методологические задачи текста драмы;

когнитивные, прагматические и лингвокультурные характеристики языковых единиц, характерные для «драматического дискурса» (речь драматических произведений), процесс языкового моделирования дискурса, учет особенностей стереотипов выделенного текста на разных языковых уровнях, на примере избранных текстов доказываемость ориентированность речи с точки зрения лексического и смыслового содержания текста на показ различий между возникновением дискурсивного события на антропоцентрической стадии и

научными источниками, связанными с языковыми особенностями драматического дискурса. на английском и узбекском языках;

описание положения социально-психических факторов в драматическом дискурсе, выявление роли и места прагматических факторов в драматическом дискурсе, описание речевой интенции в драматическом дискурсе, выяснение вопроса о положении вербального и невербального компонентов в выражении речевое намерение, выяснение формирования и особенностей драматургически-дискурсивной системы, драматургически-дискурсивной роли и статуса вербального и невербального компонентов на этапах процесса, различия в менталитете английского и узбекского народа, движения части тела, мимика, а также паремии и выражения, выражающие национальный менталитет, используются авторами в драматических произведениях двух языков уникальным образом, доказавшим свою применимость;

результаты когнитивного, прагматического и лингвокультурологического анализа речи драматических произведений, социальные сходства и различия, выявленные в драматических произведениях на английском и узбекском языках, анализ лексических ограниченных единиц, репрезентирующих коммуникативную цель, роль социальных, психических и прагматических факторов. в художественно-драматическом дискурсе в образах персонажей драматических произведений освещаются такие вопросы, как национальный менталитет двуязычных народов и обосновываются различия между ними;

научно обосновать тот факт, что ряд современных направлений, таких как прагмалингвистика, социалингвистика, когнитивная лингвистика, начали развиваться, тот факт, что драматический жанр впечатляюще понятен как читателю, слушателю и зрителю, языковая реализация речь, их создающая, игра слов является лингвистическим вербализатором творчества, излагаются теоретические основы когнитивной интерпретации анализируемых источников на английском и узбекском языках, а также когнитивные особенности диалогического общения в драматических произведениях, то, что жанр драмы одинаково понятен и читателю, и слушателю, и зрителю, языковая реализация создающей их речи английская, доказаны прагматический и социальный факторы дискурса узбекских драм.

Внедрение результатов исследований.

общение – продукт мыслительной деятельности человека, в этом процессе носители речи создают различные речевые конструкции, направленные на разные цели, речевой акт воспринимается членами общества и осуществляется в соответствии с правилами речевого поведения, рассматривается речевой акт, направленный на конкретную цель и исследование социальной значимости, познавательных и прагматических возможностей языка, роли социальных, психических и прагматических факторов в художественно-драматическом дискурсе, в образах персонажей произведения. В драматических произведениях двуязычные народы по-разному смотрят на национальный менталитет, общественную жизнь, быт и семью, и в процессе этого общения научные выводы о языковых факторах, показывающие результаты, были использованы создателями ТВ «Спорт» и радиоканале Национальной телерадиокомпании

Узбекистана в рамках подготовки программ «Народные игры», «Эрудит» и «Этноспорт», транслируемых в 2022-2023 годах (Справка Телерадиокомпании Узбекистана от 16 мая 2024 года № 01-323). В результате зрители получили четко определенные с коммуникативно-поэтической точки зрения сведения о роли драмы в художественном тексте, о синтаксисе, стилистике, пунктуации, лингвопоэтике, лингвопрагматике английского и узбекского языков;

когнитивные, прагматические и лингвокультурные характеристики языковых единиц, характерные для «драматического дискурса» (речи драматических произведений) исследования, лингвистическое моделирование процесса дискурса, рассмотрение особенностей стереотипов выделенного текста на разных языковых уровнях, направленная речь по лексическому и смысловому наполнению текста из научных выводов, связанных с указанием различий по номеру ПЗ-202004165 «Устная и письменная речевая компетентность учащихся начальных классов общего среднего образования» на 2021-2023 годы в рамках Государственных научно-технических программ было использовано в практическом проекте «Создание развивающейся электронной платформы» (Обращение №04/1-1370 от 27 мая 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате обогатились теоретические взгляды на развитие речевой компетентности в образовательном процессе;

описание положения социально-психических факторов в драматическом дискурсе, выявление роли и места прагматических факторов в драматическом дискурсе, описание речевой интенции в драматическом дискурсе, освещение вопроса о положении вербального и невербального компонентов в выражении речи интенция, раскрывающая формирование и особенности драматургически-дискурсивной системы, драматургически-дискурсивного процесса в выводах по определению места и статуса вербального и невербального компонентов на этапах, использована в грантовом проекте АМ-ФЗ-201908172 - «Создание учебного корпуса узбекского языка», реализуемого в рамках Государственной научно-технической программы на 2020-2023 годы (Справочник Алишера №04/1-1371 от 27 мая 2024 года Ташкентского государственного университета им. Навои). Язык и литература). В результате выявлена роль социальных, ментальных и прагматических факторов в художественно-драматическом дискурсе в виде персонажей избранных произведений, национального менталитета, общественной жизни, общества и семьи билингвальных народов с разными взглядами, языка. факторы, проявляющиеся в процессе общения, в частности, вербальные и научные выводы о невербальной форме и смысловых свойствах компонентов, были использованы при разработке научно-теоретической основы создания учебных словарей, обогащая их новыми теоретическими взглядами на методология исследования текстов;

результаты когнитивного, прагматического и лингвокультурологического анализа речи драматических произведений, определенных как предмет исследования в диссертации, социальные сходства и различия, обнаруженные в драматических произведениях на английском и узбекском языках, анализ лексических ограниченных единиц, репрезентирующих коммуникативной цели,

при составлении учебных программ, проводимых в рамках проекта, при написании учебников, в то же время общие выводы данных библиометрического анализа, разработанные на основе научной базы данных SCOPUS, широко использовались в Проект ERASMUS CLASS «Разработка междисциплинарной магистерской программы по компьютерной лингвистике в университетах Центральной Азии», реализованный в 2017-2020 гг. (Обращение №04/1-1372 от 27 мая 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате в рамках проекта были научно обогащены учебники, учебные пособия и диссертации;

научно обосновано то, что в узбекском языкознании, как и в мировом языкознании, начал развиваться ряд современных направлений, таких как прагмалингвистика, социалингвистика, когнитивная лингвистика, а также то, что драматический жанр впечатляет и понятен как читателям, так и слушателям. и зрителями «Терминология узбекского танцевального искусства», проведенной в Государственной академии хореографии Узбекистана под руководством профессора Р.О. Джомонова, к.ф.н., использованного в научно-исследовательском проекте № ПЗ-20170930188 (Обращение Государственной академии хореографии Узбекистана от 28 мая 2024 года № 01-04-08/323). В результате при составлении глоссария рабочей программы проекта было показано, что драматический жанр одинаково понятен читателю, слушателю и зрителю, и необходимость языковой реализации создающей его речи.

Структура и объем диссертации. Диссертация состоит из введения, четырех глав, заключения и списка использованной литературы, общий объем работы составляет 251 страница.

E'LON QILINGAN ISHLAR RO'YHATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
LIST OF PUBLISHED WORKS
I bo'lim (I часть; I part)

1. Xursanov N.I. Dramatik diskursda verbal va noverbal komponentlar munosabati. Monografiya.– Toshkent: Bookmany Print, 2024. – 142 b.
2. Khursanov N.I. Discourse and Pragmatics: Phenomena in Linguistics. Uzbekistan: Language and Culture. 2023 Vol. 1. – pp. 30-45. [10.00.00 OAK Raёsatinинг 2021 йил 30 октябрдаги 308/6-сон қарори]
3. Xursanov N. I. Ingliz va o'zbek dramalarida verbal va noverbal vositalar munosabati // O'zbekistonda xorijiy tillar. – 2024. – 10-jild, № 1 (54). – B. 17-27. [10.00.00 №17]
4. Xursanov N. I. Dramatik diskursning sotsiolingvistik xususiyatlari. So'z san'ati xalqaro ilmiy jurnal. 2023. 17;6(1). 131-141 b. [10.00.00 №31]
5. Khursanov N.I. Discourse Studies in Anthropocentric Linguistics. ACTA NUUZ. 2024 1/7. – pp. 362-364. [10.00.00 №15]
6. Xursanov N. I. Dramatik diskursning kognitiv maydoni. Til va adabiyot.uz //Ilmiy-metodik jurnal. 2024-yil 9-son. 131-132 b. [10.00.00 OAK Rayosatining 2023-yil 3-iyundagi 338/5-son qarori]
7. Khursanov N.I. Exploring the Cognitive Field of Dramatic Text: A Comparative Analysis of John Osborne and Harold Pinter's Works. Til va adabiyot ta'limi// Ilmiy-metodik jurnal. 2024/5. 19-21 b. [10.00.00 №9]
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9. Xursanov N.I. Dramatik asarlar tilining diskursiv tahlili (metafora misolida). UzA xabarлари//Elektron jurnal. 2024/5 (55). 120-125. [10.00.00 OAK Raёsatinинг 2019 йил 28 мартдаги 263/7.1-сон қарори]
10. Xursanov N.I. O'zbek muloqot diskursida frazeologik birliklarning o'rganilishi//NamDU Ilmiy axborotnomasi, №7. – Namangan, 2024.– B. 399-403. [10.00.00 №26]
11. Khursanov N.I. "Gender and Age Characteristics of Communicative Discourse (As an Example of Uzbek Phraseology) // Central Asian Journal of Literature, Philosophy and Culture. Vol. 5 No. 6 (2024) ResearchBib (2024) – 11.43 (№14)
12. Khursanov N.I. Semantic-Cognitive Aspects of Behavioral Verbs in Uzbek and English Languages. Uluslarasi türk dünyasi eğitim bilimleri ve sosyal bilimler kongresi bildiriler eğitim bilimleri. – Turkeye. – pp. 33-41.
13. Khursanov N.I. Using the Information Resource Center to Create Independent Educational Assignments. Proceedings of MMIT'23 International Conference 25 May 2023y. – pp. 74-77.
14. Xursanov N.I. Tilni o'qitishda talabalarning nutqiy kompetensiyalarini rivojlantirish muammolari// "Global ta'lim va milliy metodika taraqqiyoti"

mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2023.– B. 57-58.

15. Хурсанов Н.И. Дискурсивная интерпретация метафор в английской драме: когнитивно-прагматическая характеристика// “Tilshunoslikning zamonaviy yo‘nalishlari” mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2024. – B. 258-264.

II bo‘lim (II часть; II part)

16. Khursanov N.I. Some Views on the Linguistic-Pragmatic study of Dramatic texts. «Мировая наука» электронное научно-практическое периодическое издание (№5 (74)). – Moskva, 2023. – С. 14-19.

17. Хурсанов Н.И. Выявление речевых характеристик драматического языка: лингвистический анализ// Материалы международной дистанционной научной конференции «Язык и межкультурная коммуникация», 2024. – С. 193-195.

18. Xursanov N.I. Terminologik tilzimning shakllanishi// “Elektron lug‘atlar yaratishning nazariy va amaliy asoslari” mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. – Andijon, 2023. – B.261-266.

19. Хурсанов Н.И. Философские взгляды на концепцию семи в узбекской и английской литературе XX века// “Sharq Renessansi: tarix, ta’lim va tarbiyaning nazariy va amaliy ahamiyati” mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2024. – B. 70-72.

20. Xursanov N.I. O‘zbek dramalarida metaforalarning kommunikativ-pragmatik xususiyatlari// “O‘zbek filologiyasi: muammo va yechimlar” mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2023. – B.12-14.

21. Хурсанов Н.И. Освещение проблем языка, общества и культуры в английских драмах// “Filologiyaning dolzarb muammolari” mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2024. – B. 33-39.

22. Хурсанов Н.И. Роль компьютерных технологий в обучении иностранному языку// “O‘zbekistonda pedagog kadrlarni tayyorlashning muammo va yechimlari” mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2024. – B. 993-997.

23. Khursanov N.I. Correspondences, Analogies and Differences of Corpora// “O‘zbek tili milliy va ta’limiy korpusining nazariy va amaliy masalalari” mavzusidagi respublika ilmiy-amaliy anjumani materiallari. –Toshkent, 2023.– B. 41-45.

24. Khursanov N.I. A Sociopragmatic Description of the Discourse of English Dramas // The Theoretical and Practical Significance of Philological-Pedagogical Research in the Context of the New Renaissance. – Tashkent, 2024. – P. 129-135.

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