ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI PhD.03/2025.27.12.Fil.06.05 RAQAMLI ILMIY KENGASH

ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT UNIVERSITETI

ATAJONOVA MALOXAT ILXAMOVNA

MULOQOTDAGI O‘ZBEK VA INGLIZ TILLARIDA MAYL VA OHANG KOMBINATSIYASI

10.00.13 – Qiyosiy va chog‘ishtirma tilshunoslik

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

Urganch – 2026

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zaruriyati. Jahonda madaniyatlararo muloqot, xorijiy tillarni o‘qitish, tarjima va nutqni avtomatik tahlil qilish amaliyotining jadal kengayishi og‘zaki nutqda ma’no faqat leksik-grammatik vositalar bilan emas, balki ohang va mayl uyg‘unligi orqali ham shakllanishini hisobga olishni taqozo etmoqda. Amaliyotda bir xil grammatik shakldagi gapning turli ohangda aytilishi so‘zlovchi niyatini tubdan o‘zgartirishi, bu esa turli tilda so‘zlashuvchilar o‘rtasida tushunmovchilik va pragmatik xatolarga olib kelishi kuzatiladi. Chunki ohang va mayl turlari nutqning ma’nosini, vaziyatga moslashuvini va stilistik rang-barangligini belgilaydi. Zamonaviy texnologiyalar sharoitida so‘zlovchi va tinglovchi munosabatini aniq ifodalovchi ohang va mayl uyg‘unligini tavsiflash hamda uni til o‘qitish, tarjima va nutq texnologiyalari amaliyotiga tatbiq etish dolzarb vazifalardan biriga aylanmoqda.

Dunyo tilshunosligida ohang va mayl uyg‘unligi muloqotda fikr ifodasining emotsional va kommunikativ mazmunini ta’minlovchi vositalar sifatida e’tirof etilgan. Intonatsion fonologiya, lingvopragmatika, diskurs tilshunosligi va fonostilistika sohalarida prosodiya bilan grammatik kategoriyalar o‘rtasidagi munosabatni aniqlash ustuvor ilmiy yo‘nalishlardan biri hisoblanadi. Biroq bu munosabat, asosan, ingliz tili va boshqa Yevropa tillari materialida yoritilgan bo‘lib, tipologik jihatdan farqli tillarda mayl va ohang kombinatsiyasini chog‘ishtirma asosda tadqiq etish, nutqiy muloqot jarayonida fikrga nisbatan munosabat bildirish mexanizmlarini ochib berish dolzarb ilmiy vazifa bo‘lib qolmoqda.

Mamlakatimizda so‘nggi yillarda xorijiy tillarni o‘qitish tizimini isloh qilish, chog‘ishtirma tilshunoslik va tarjimashunoslik tadqiqotlarini rivojlantirishga alohida e’tibor qaratilmoqda: “…xorijiy tillarni o‘rgatish bo‘yicha kelajak uchun mustahkam poydevor bo‘ladigan yangi tizimni yo‘lga qo‘yish vaqti-soati keldi. Chet tillarni chuqur o‘rganish xalqaro maydonga keng yo‘l ochadi”[1]. O‘zbek tilshunosligida fonostilistika va intonatsiyaga oid tadqiqotlar muloqot nafaqat so‘zlar va grammatik tizim, balki tovushlar, ohang va mayl kabi vositalar orqali ham shakllanishini ko‘rsatdi. Tilning fonetik jihatlari, ya’ni so‘zlarning talaffuzi, ularning ohang bilan kombinatsiyasi va gap tuzilishi muloqotda nafaqat axborotni aniq yetkazishda, balki so‘zlovchining hissiy holati, munosabati va niyatini ifodalashda ham muhim rol o‘ynaydi. Shu bois o‘zbek va ingliz tillaridagi muloqotda ohang va mayl kombinatsiyasining semantik imkoniyatlarini, pragmatik, sintaktik-funksional va kommunikativ mohiyatini ochib berish dolzarb ilmiy yo‘nalishlardan biri hisoblanadi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2020-yil 20-oktyabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son

[1] O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning 2021-yil 6-may kuni xorijiy tillarni o‘rganishni ommalashtirish masalalariga bag‘ishlangan videoselektor yig‘ilishidagi nutqidan.

“2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2023-yil 11-sentyabrdagi PF-158-son “O‘zbekiston–2030” strategiyasi to‘g‘risida”gi Farmonlari, 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”gi Qarori, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 18-maydagi 376-son “Jahon adabiyotining eng sara namunalarini o‘zbek tiliga hamda o‘zbek adabiyoti durdonalarini chet tillariga tarjima qilish va nashr etish tizimini takomillashtirish chora-tadbirlari to‘g‘risida”gi Qarori hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Jahon tilshunosligida mayl kategoriyasini nazariy asoslash O.Espersen tadqiqotlaridan boshlangan bo‘lib, olim mayl shakllarining “tushuncha kategoriyalari” bilan bevosita mos kelmasligini, bir modal mazmun bir necha xil vosita orqali ifodalanishi mumkinligini isbotlagan edi[2]. Keyinchalik J.Layonz mayl va modallikni semantik jihatdan farqlab, birinchisini modal mazmunning grammatikalashgan ifoda rejasi sifatida talqin qildi[3]; F.R.Palmer indikativ/subjunktiv va realis/irrealis oppozitsiyalarining dunyo tillaridagi tarqalishini tipologik jihatdan umumlashtirdi[4]; J.Baybi, R.Perkins va U.Palyukalar mayl shakllarining kelib chiqish yo‘llarini grammatikalashuv nazariyasi asosida diaxron yoritdilar[5], P.Portner esa mazkur kategoriyani formal semantika apparati orqali izohladi[6]. Ingliz tilining akademik grammatikalarida R.Kvirk va hammualliflarning[7] hamda R.Haddlston va G.Pullamning[8] fundamental asarlarida mayl indikativ, imperativ va subjunktiv turlarga ajratilib, uning gap tiplari bilan munosabati tahlil qilingan; gap tipi va nutqiy akt o‘rtasida bir qiymatli moslik yo‘qligi, ya’ni bitta grammatik shakl bir necha illokutiv vazifada kela olishi J.Sedok va A.Zvikkilar tomonidan tipologik materialda ko‘rsatib berilgan[9]. M.A.K.Xollideyning funksional grammatikasida esa MOOD tizimi interpersonal

[2] Jespersen O. The Philosophy of Grammar. – London: George Allen & Unwin, 1924. – P. 313–321.
[3] Lyons J. Semantics. Vol. 2. – Cambridge: Cambridge University Press, 1977. – P. 787–849.
[4] Palmer F.R. Mood and Modality. 2nd ed. – Cambridge: Cambridge University Press, 2001. – 236 p.
[5] Bybee J., Perkins R., Pagliuca W. The Evolution of Grammar: Tense, Aspect, and Modality in the Languages of the World. – Chicago: The University of Chicago Press, 1994. – P. 176–242.
[6] Portner P. Mood. – Oxford: Oxford University Press, 2018. – 320 p.
[7] Quirk R., Greenbaum S., Leech G., Svartvik J. A Comprehensive Grammar of the English Language. – London; New York: Longman, 1985. – P. 149–158, 803–853.
[8] Huddleston R., Pullum G.K. The Cambridge Grammar of the English Language. – Cambridge: Cambridge University Press, 2002. – P. 172–212, 851–945.
[9] Sadock J.M., Zwicky A.M. Speech Act Distinctions in Syntax // Language Typology and Syntactic Description. Vol. I: Clause Structure / Ed. by T.Shopen. – Cambridge: Cambridge University Press, 1985. – P. 155–196.

metafunksiyaning markazi sifatida talqin etilib, u nutqiy vazifalar – bayon, savol, taklif va buyruq bilan bevosita bog‘lanadi[10].

Dunyo tilshunosligida ohangni tizimli o‘rganish an’anasi X.E.Palmer[11], L.Armstrong va I.Uord[12] ishlaridan boshlangan; K.Payk amerika ingliz tilining ohang darajalari nazariyasini yaratdi[13], britaniya maktabida esa R.Kingdon[14] hamda J.D.O‘Konnor va G.F.Arnoldning[15] “nukleus va shkala” modeli keng tarqaldi. D.Kristal prosodik tizimlarni ko‘pparametrli tavsiflashni taklif qildi[16], A.Kruttenden[17] va P.Tench[18] ohangning grammatik, diskursiv hamda attitudinal vazifalarini farqladilar, J.Uells uni tonalitet, toniklik va ton tizimlari birligi sifatida umumlashtirdi[19]; XX asrning 80-yillaridan boshlab J.Pyerumbertning avtosegment-metrik modeli[20] va uning D.R.Ladd[21] hamda K.Gussenxoven[22] tomonidan rivojlantirilgan variantlari ohang tadqiqotlarining metodologik asosiga aylandi. Bevosita bizning tadqiqot predmetimiz hisoblanuvchi mayl va ohang kombinatsiyasi masalasi ilk bor M.A.K.Xollidey ishlarida tizimli qo‘yilgan: olim ohangni grammatik tizimning tarkibiy qismi deb qaradi va ton tanlovini MOOD tizimi bilan bog‘ladi[23], mazkur yondashuv keyinchalik M.A.K.Xollidey va U.Grivzning asarida bayon, savol, taklif, buyruq, undov, murojaat va javob gaplar misolida aniqlashtirildi[24]. D.Bolinjer, aksincha, ohangni birlamchi grammatik marker emas, balki universal emotiv-attitudinal vosita sifatida talqin qilib, “grammatik” va “attitudinal” qarashlar o‘rtasidagi uzoq davom etgan bahsga asos soldi[25], D.Breyzil ohangning kommunikativ qiymatini diskurs kontekstidan kelib chiqib izohladi[26], J.Pyerumbert va J.Xirshberglar ohang konturlari semantikasini kompozitsion modellashtirdilar[27]. So‘nggi o‘n yilliklarda K.Bartels darak va so‘roq gaplar ohangining kompozitsion talqinini ishlab chiqdi[28], K.Ganlogson

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[10] Halliday M.A.K., Matthiessen C.M.I.M. Halliday’s Introduction to Functional Grammar. 4th ed. – London; New York: Routledge, 2014. – P. 134–151.
[11] Palmer H.E. English Intonation, with Systematic Exercises. – Cambridge: W.Heffer & Sons, 1922. – 105 p.
[12] Armstrong L.E., Ward I.C. A Handbook of English Intonation. – Cambridge: W.Heffer & Sons, 1926. – 124 p.
[13] Pike K.L. The Intonation of American English. – Ann Arbor: University of Michigan Press, 1945. – 200 p.
[14] Kingdon R. The Groundwork of English Intonation. – London: Longmans, Green & Co., 1958. – 272 p.
[15] O’Connor J.D., Arnold G.F. Intonation of Colloquial English. 2nd ed. – London: Longman, 1973. – 290 p.
[16] Crystal D. Prosodic Systems and Intonation in English. – Cambridge: Cambridge University Press, 1969. – 381 p.
[17] Cruttenden A. Intonation. 2nd ed. – Cambridge: Cambridge University Press, 1997. – P. 68–128.
[18] Tench P. The Intonation Systems of English. – London: Cassell, 1996. – 421 p.
[19] Wells J.C. English Intonation: An Introduction. – Cambridge: Cambridge University Press, 2006. – P. 15–96.
[20] Pierrehumbert J. The Phonology and Phonetics of English Intonation: PhD Thesis. – Cambridge (Mass.): MIT, 1980.
[21] Ladd D.R. Intonational Phonology. 2nd ed. – Cambridge: Cambridge University Press, 2008. – P. 42–90.
[22] Gussenhoven C. The Phonology of Tone and Intonation. – Cambridge: Cambridge University Press, 2004. – P. 49–95.
[23] Halliday M.A.K. Intonation in English Grammar // Transactions of the Philological Society. – Oxford, 1963. – P. 143–169; Halliday M.A.K. Intonation and Grammar in British English. – The Hague; Paris: Mouton, 1967. – 62 p.
[24] Halliday M.A.K., Greaves W.S. Intonation in the Grammar of English. – London: Equinox, 2008. – P. 109–125.
[25] Bolinger D. Intonation and Its Uses: Melody in Grammar and Discourse. – Stanford: Stanford University Press, 1989. – P. 97–120.
[26] Brazil D. The Communicative Value of Intonation in English. – Cambridge: Cambridge University Press, 1997. – 188 p.
[27] Pierrehumbert J., Hirschberg J. The Meaning of Intonational Contours in the Interpretation of Discourse // Intentions in Communication / Ed. by P.R.Cohen, J.Morgan, M.E.Pollack. – Cambridge (Mass.): The MIT Press, 1990. – P. 271–311.
[28] Bartels C. The Intonation of English Statements and Questions: A Compositional Interpretation. – New York; London: Garland Publishing, 1999. – 336 p.

ko‘tariluvchi ohang bilan talaffuz qilingan darak gaplarning (rising declaratives) so‘roq vazifasida kelishini tadqiq etdi[29], P.Portner esa buyruq maylining semantikasini nutqiy akt nazariyasi bilan bog‘ladi[30]; bu ishlarning umumiy xulosasi shuki, ingliz tilida modal-kommunikativ mazmun ko‘pincha mayl shakli yoki ohangning yakka o‘zi bilan emas, balki aynan ularning kombinatsiyasi bilan belgilanadi.

Rus tilshunosligi va turkologiyada mazkur muammo, asosan, modallik kategoriyasi hamda gapning intonatsion tuzilishi doirasida yoritilgan. Modallikning nazariy asoslari V.V.Vinogradov tomonidan yaratil[31], A.V.Bondarko rahbarligidagi funksional grammatika nazariyasida u temporallik bilan yaxlit tizimda tahlil qilinga[32]; Ye.A.Brizgunovaning intonatsion konstruksiyalar haqidagi ta’limoti[33] va T.M.Nikolayevaning aksent ajratish semantikasiga oid tadqiqoti[34] ohangning ma’no farqlash imkoniyatlarini ochib berdi, ingliz tili ohangi esa A.M.Antipova[35] va V.A.Vasilyev[36] asarlarida tizimli bayon etildi, atamaviy jihatdan O.S.Axmanovaning lug‘ati muhim manba bo‘lib qolmoqda[37]. Turkiy tillar fe’l mayllari tizimi A.N.Kononov[38], A.M.Sherbak[39], B.A.Serebrennikov va N.Z.Gadjiyevalar[40] tomonidan qiyosiy-tarixiy aspektda tadqiq etilgan; mayl va ohang munosabati turkiy tillar orasida eng batafsil turk tili materialida, A.Gyoksel va J.Kerslekning izohli grammatikasida[41] hamda U.Yozge va J.Bozshahinning ohangni turk tili grammatikasi tizimida talqin etuvchi maqolasida[42] o‘rganilib, unda gap tipi, so‘z tartibi va prosodik kontur o‘rtasidagi bog‘liqlik ko‘rsatib berilgan, bu esa o‘zbek tili materialida shunga o‘xshash tadqiqot olib borish uchun metodologik yo‘naltiruvchi ahamiyatga ega.

O‘zbek tilshunosligida fe’l mayllari muammosi A.G‘ulomovning “Fe’l” monografiyasidan[43] boshlab izchil o‘rganilgan. A.Hojiyev mayl shakllarining ma’noviy va shakliy chegaralarini aniqlashtirdi[44], “O‘zbek tili grammatikasi”ning morfologiyaga bag‘ishlangan jildida mayl tizimi akademik tarzda tavsiflandi[45],

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[29] Gunlogson C. True to Form: Rising and Falling Declaratives as Questions in English. – New York; London: Routledge, 2003. – 176 p.

[30] Portner P. The Semantics of Imperatives within a Theory of Clause Types // Proceedings of Semantics and Linguistic Theory (SALT) 14. – Ithaca: CLC Publications, 2004. – P. 235–252.

[31] Виноградов В.В. О категории модальности и модальных словах в русском языке // Труды Института русского языка АН СССР. – М.; Л., 1950. – Т. II. – С. 38–79.

[32] А.В.Бондарко. Теория функциональной грамматики: Темпоральность. Модальность. – Л.: Наука, 1990. – 263 с.

[33] Брызгунова Е.А. Звуки и интонация русской речи. – М.: Русский язык, 1977. – 279 с.

[34] Николаева Т.М. Семантика акцентного выделения. – М.: Наука, 1982. – 104 с.

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[43] Ғуломов А. Феъл. – Тошкент: ЎзФА нашриёти, 1954. – 90 б.

[44] Ҳожиев А. Ўзбек тилида феъл. – Тошкент: Фан, 1973. – 172 б.

[45] Ўзбек тили грамматикаси. I том: Морфология. – Тошкент: Фан, 1975. – 610 б.

Sh.Rahmatullayev [46], N.Mahmudov va A.Nurmonov [47], R.Sayfullayeva va hammualliflar [48] tadqiqotlarida esa mayl gapning modal-predikativ tabiati bilan bog‘liq holda talqin qilindi. Ohangni o‘rganish, o‘z navbatida, asosan fonetika doirasida rivojlandi: Sh.Shoabdurahmonov va hammualliflar darsligida ohang gap tiplari bilan bog‘liq holda tavsiflangan [49], S.Otamirzayeva va M.Yusupovalar o‘zbek tili fonetikasi va orfoepiyasini tizimli bayon qildilar [50], A.Abduazizov o‘zbek tili fonologiyasi va morfonologiyasini tizimli yoritish barobarida [51] ingliz tili ohang tizimini qiyosiy nuqtayi nazardan bayon qildi [52]. M.Mirtojiyev intonatsiyaga alohida bob bag‘ishlab, uning tayanch komponenti tovush balandligi tizimi – ohang ekanligini asosladi [53] va ohang, tovush balandligi, tovush kuchi, temp, gap urg‘usi, emfatik urg‘u, tembr, pauza kabi intonatsiya komponentlarini izchil tavsifladi [54]; H.Jamolxonov intonatsiyani og‘zaki nutqning majburiy fonetik komponenti sifatida baholaydi [55], A.Hojiyevning terminologik lug‘atida uning ta’rifi berilgan [56], Y.Tojiyev va M.Mallaboyev ohang o‘zgarishi bilan mazmunning ham o‘zgarishini ta’kidlaydilar [57]; ohangning uslubiy-ekspressiv imkoniyatlari G.Yaxshiyeva [58], A.Haydarov va Z.Qobilova [59] ishlarida, tarixiy-lingvistik zamini esa “Devonu lug‘otit turk” materiallari tahlilida [60] maxsus tekshirilgan. XXI asrda K.Saparova rus va o‘zbek tillari fonostilistikasini so‘zlarning fonovariantlari materialida qiyosiy-tipologik aspektda tadqiq etgan bo‘lsa [61], S.Karimov o‘zbek tili nutq tovushlarining muloqot jarayonida ifodalaydigan emotsional-ekspressiv ma’nolarini monografik planda yoritdi [62]; o‘zbek va ingliz tillarini qiyosiy-tipologik o‘rganish an’anasi J.Bo‘ronov [63] va U.Q.Yusupov [64] ishlarida, modal mazmunning nutqiy vaziyat bilan bog‘liqligi Sh.Safarov [65] va M.Hakimov [66] tadqiqotlarida

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[46] Раҳматуллаев Ш. Ҳозирги адабий ўзбек тили. – Тошкент: Университет, 2006. – 464 б.

[47] Маҳмудов Н., Нурмонов А. Ўзбек тилининг назарий грамматикаси: Синтаксис. – Тошкент: Ўқитувчи, 1995. – 232 б.

[48] Sayfullayeva R., Mengliyev B., Boqiyeva G. va boshq. Hozirgi o‘zbek adabiy tili. – Toshkent: Fan va texnologiya, 2009. – 416 b.

[49] Ҳозирги ўзбек адабий тили / Ш.Шоабдураҳмонов ва бошқ. I қисм. – Тошкент: Ўқитувчи, 1980. – 448 б.

[50] Отамирзаева С., Юсупова М. Ўзбек тили: фонетика, графика, орфоэпия, орфография. – Тошкент: ЎАЖБНТ маркази, 2004. – 168 б.

[51] Абдуазизов А. Ўзбек тили фонологияси ва морфонологияси. – Тошкент: Ўқитувчи, 1992. – 136 б.

[52] Abduazizov A. Theoretical Phonetics of Modern English. – Tashkent: Musiqa, 2007. – 152 p.

[53] Миртожиев М. Ўзбек тили фонетикаси. – Тошкент: Университет, 2013. – Б. 349–418.

[54] Ўша манба. – Б. 352–356.

[55] Жамолхонов Ҳ. Ҳозирги ўзбек адабий тили. – Тошкент: Талқин, 2009. – Б. 170.

[56] Ҳожиев А. Тилшунослик терминларининг изоҳли луғати. – Тошкент: ЎзМЭ, 2002. – Б. 45.

[57] Тожиев Ё., Маллабоев М. Ўзбек нутқи маданияти ва услубият асослари амалиёти. – Тошкент, 2009. – Б. 12.

[58] Яхшиева Г. Ўзбек тилида фонографик услубий воситалар. – Тошкент: Фан, 1996. – Б. 14–27.

[59] Ҳайдаров А. Коннотатив маънонинг фонетик воситаларда ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009. – 21 б.; Қобилова З. Ўзбек тилининг фоносемантик воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008. – 24 б.

[60] Misliddinova M.X. Mahmud Koshg‘ariyning fonetik va fonostilistik qarashlari: Filol. fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Samarqand, 2023.

[61] Сапарова К.О. Сопоставительно-типологическое исследование фоностилистики русского и узбекского языков (на материале фоновариантов слов): Автореф. дисс. … д-ра филол. наук. – Ташкент, 2009. – 50 с.; Сапарова К.О. Фоностилистика русского и узбекского языков. – Ташкент: Узбекистан, 2006. – 272 с.

[62] Karimov S. O‘zbek tilining fonetik stilistikasi: monografiya. – Samarqand: SamDU nashri, 2016. – 160 b.

[63] Бўронов Ж. Инглиз ва ўзбек тиллари қиёсий грамматикаси. – Тошкент: Ўқитувчи, 1973. – 285 б.; Buranov J. Comparative Typology of English and Turkic Languages. – Moscow: Vysshaya Shkola, 1983. – 267 p.

[64] Yusupov U.Q. Kontrastiv lingvistika. – Toshkent: Akademnashr, 2013. – 180 b.

[65] Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008. – 300 б.

asoslangan. Ilmiy adabiyotlar tahlili shuni koʻrsatadiki, mayl va ohang munosabati jahon tilshunosligida asosan ingliz tili materialida yoritilgan, oʻzbek tilshunosligida esa mazkur hodisalar, odatda, alohida sathlar doirasida oʻrganilgan; oʻzbek tilida bir mayl shaklining turli ohang konturlarida turli modal maʼno kasb etishi maxsus tadqiq qilinmagan; agglutinativ oʻzbek tilida modal mazmunning koʻproq morfologik shakl zimmasiga, analitik ingliz tilida esa prosodik kontur va yordamchi vositalar zimmasiga tushishi qiyosiy-eksperimental tekshiruvni talab qiladi; nihoyat, ikki tilda mayl va ohang kombinatsiyasining izomorf va allomorf jihatlarini aniqlashga qaratilgan monografik ish yaratilmagan. Bu esa dissertatsiya mavzusining tanlanishini va uning dolzarbligini belgilab beradi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy taʼlim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bogʻliqligi. Dissertatsiya mavzusi Abu Rayhon Beruniy nomidagi Urganch davlat universitetining ilmiy-tadqiqot ishlari rejalariga muvofiq “Qiyosiy adabiyotshunoslik, chogʻishtirma tilshunoslik va tarjimashunoslik” mavzusidagi ilmiy yoʻnalishi doirasida amalga oshirilgan.

Tadqiqotning maqsadi oʻzbek va ingliz tillaridagi muloqotda mayl va ohang kombinatsiyasini lingvistik diskurs nuqtayi nazaridan chogʻishtirib, gapning ifoda maqsadiga koʻra turlarida ohang oʻzgarishining semantik-pragmatik xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

oʻzbek va ingliz tillari intonatsion tizimining nazariy-metodologik asoslarini belgilash, gapning aktual boʻlinishida remaning prosodik ifodasi – semantik prosodiya hamda intonemaning struktur-semantik va funksional-semantik xususiyatlarini ochib berish;

oʻzbek va ingliz tillarida darak, soʻroq, buyruq va his-hayajon gaplarda ohang oʻzgarishi taʼsirida mayl maʼnosining oʻzgarishini yuzaga keltiruvchi lingvistik omillarni aniqlash;

oʻzbek va ingliz tillaridagi muloqotda ohang va mayl kombinatsiyasining lingvistik, semantik, pragmatik va stilistik munosabatlardagi qonuniyatlari va maqomini belgilash;

nutqiy muloqotda koʻtariluvchi, pasayuvchi, barqaror va aralash ohang orqali mayl maʼnolarining ifodalanishini hamda bunda ayrim soʻzlarning funksional-sintaktik xususiyatlarini koʻrsatish.

Tadqiqotning obyekti sifatida G‘.Gʻulomning “Shum bola” qissasi va “Mening oʻgʻrigina bolam” hikoyasi hamda Sh.Brontening “Jeyn Eyr” romanidan olingan dialogik nutq namunalari tanlangan.

Tadqiqotning predmetini oʻzbek va ingliz tillaridagi muloqotda mayl va ohang kombinatsiyasining funksional-semantik, funksional-grammatik va pragmatik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Tadqiqotda tavsifiy, chogʻishtirma, fonetik-intonatsion, eksperimental-fonetik (akustik), funksional-sintaktik va diskurs tahlili usullaridan foydalanilgan.

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[66] Ҳакимов М. Ўзбек илмий матнининг синтагматик ва прагматик хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2001. – 47 б.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

o‘zbek va ingliz tillaridagi muloqotda semantik prosodiya nutqni mazmun va tuzilma asosida segmentlarga bo‘lish, mantiqiy urg‘u va sintaktik tuzilmani belgilash, ma’noni farqlash hamda gapga emotsional yuklama berish vazifalarini bajarishi, shuningdek, kommunikativ niyat va shaxsiy munosabatni semantik ma’no bilan integratsiya qiluvchi mexanizm ekanligi asoslangan;

o‘zbek va ingliz muloqotida mayl fonetik-intonatsion tizim bilan uzviy bog‘liq asosiy lingvistik omil ekanligi aniqlanib, ohangdagi avj o‘zgarishi, urg‘u, intensivlik, surat va to‘xtamning badiiy diskurs namunalari asosida mayl o‘zgarishiga ta’siri isbotlangan;

o‘zbek va ingliz tillaridagi muloqotda darak, so‘roq, buyruq va his-hayajon gaplarda ohang va mayl kombinatsiyasi lingvistik jihatdan tuzilma, semantik jihatdan ma’no farqi, pragmatik jihatdan nutq niyati, stilistik jihatdan esa nutqmatnning ichki emotsional-estetik bo‘yoqdorligini belgilovchi, integral semantik-kommunikativ mexanizm sifatida ishtiroki dalillangan;

o‘zbek va ingliz tillaridagi nutqiy muloqotda obyektga yo‘naltirilgan lingvistik ifodalar ohang orqali mayl ma’nolarini ifodalashda ayrim so‘zlarning funksional sintaktik xususiyatlarini ko‘tariluvchi, pasayuvchi va barqaror ohanglar orqali aytilishi jumla mazmuni o‘zgarishining asosiy sabablaridan biri ekanligi badiiy diskurs ifoda vositalarining dialogik nutq tahlili yordamida aniqlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o‘zbek va ingliz tillaridagi muloqotda ohang va mayl kombinatsiyasi masalalarini tadqiq qilishda ilmiy-nazariy manba ishlab chiqilgan;

o‘zbek va ingliz tillaridagi muloqotda ohang va mayl uyg‘unligi natijasida kommunikativ maqsadga ko‘ra bir turdagi gapning struktur o‘zgarishlarsiz boshqa turdagi gapga xos semantik xususiyat kasb etishi bilan bog‘liq chalg‘ish holatlarini to‘g‘ri talqin etish uchun ilmiy asos vazifasini o‘tashi aniqlangan;

tadqiqot doirasida to‘plangan ma’lumotlar oliy ta’lim tizimida “Diskurs tilshunosligi”, “Fonologiya”, “Diskurs tahlili”, “Nazariy va funksional grammatika”, “Lingvistik va qiyosiy tipologiya”, “Semasiologiya” hamda “Nazariy tilshunoslik” kabi o‘quv kurslari bo‘yicha darslik va o‘quv qo‘llanmalar yaratishda, o‘zbek va ingliz tillarining funksional grammatikasi va kommunikativ tilshunosligi bo‘yicha ma’ruzalar o‘qish, maxsus kurslar o‘tish, o‘quv-uslubiy qo‘llanmalar yozishda xizmat qilish imkoniyatlari ko‘rsatilgan;

tadqiqot natijalari pragmatika va diskurs tahlili sohalarida ohang va mayl uyg‘unligining kontekstual ma’no, subyektiv munosabat va o‘zaro aloqa vazifalarini aniqlashga qaratilgan yangi ilmiy yondashuvlarning rivoji uchun asos bo‘lishi dalillangan.

Tadqiqot natijalarining ishonchliligi Tadqiqot natijalarining ishonchliligi o‘zbek va ingliz tillaridagi muloqotda ohang va mayl kombinatsiyasi natijasida yuzaga keladigan semantik-pragmatik hodisalarning kompleks o‘rganilganligi, nazariy ma’lumotlarni bayon etishda aniq ilmiy manbalarga tayanilganligi, tahlilga tortilgan badiiy dialoglar zamonaviy tilshunoslik usullari va intonografik (akustik) tahlil yordamida talqin qilinganligi, nazariy xulosalarning amaliyotga joriy

etilganligi hamda olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

Tadqiqot natijalarining ilmiy ahamiyati ularning zamonaviy tilshunoslik, fonologiya va funksional grammatikada ohang va maylning struktur, emotsional va pragmatik-kommunikativ xususiyatlarini tadqiq etishda hamda turli o‘quv qo‘llanma va darsliklar yaratishda nazariy manba bo‘lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati olingan ilmiy xulosalar va nazariy asoslardan “Kommunikativ lingvistika asoslari”, “Badiiy diskurs tahlili”, “Semasiologiya”, “Matn tahlili” hamda “Fonostilistika” kabi fanlarni o‘qitishda foydalanish oliy ta’lim tizimida o‘quv jarayonining mazmunan boyishiga, talabalarning o‘zbek va ingliz tillaridagi nutqiy muloqotda mayl va ohang kombinatsiyasiga oid bilim va ko‘nikmalarini chuqurlashtirishga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. O‘zbek va ingliz tillaridagi muloqotda mayl va ohang kombinatsiyasi tadqiqi yuzasidan olingan ilmiy natijalar asosida:

muloqotda ohang ta’sirida mayl ma’nosining o‘zgarishini yuzaga keltiruvchi omillar – ohang avjining o‘zgarishi, urg‘u va intensivlik, sur’at va to‘xtam, tovush tebranishi hamda leksik-grammatik vositalar, shuningdek, ohangning grammatik maylni o‘zgartirmasdan, uning kommunikativ-pragmatik reallashuvini belgilashi haqidagi ilmiy xulosalardan Erasmus+ dasturining 561574-EPP-1-2015-1-ES-EPPKA2-CBHE-JP raqamli “Establishment of Computing Centers and Curriculum Development in Mathematical Engineering Master programme” (ECCUM) grant loyihasida foydalanilgan (Abu Rayhon Beruniy nomidagi Urganch davlat universitetining 2025-yil 3-oktyabrdagi 06-176/1-son ma’lumotnomasi). Natijada materiallar mazkur loyihaning metodologik asosini yaratishga va grant ilmiy bazasini boyitishga xizmat qilgan;

ko‘tariluvchi ohang maylga davomiylik, noaniqlik, javob kutish va muloyimlik, pasayuvchi ohang tugallanganlik va qat’iylik, barqaror ohang xolislik ma’nosini yuklashi hamda o‘zbek va ingliz tillarining milliy va nutqiy etiket me’yorlaridagi o‘xshash va farqli jihatlar haqidagi ilmiy xulosa va tavsiyalardan O‘zbekiston Respublikasi Ekologiya, atrof-muhitni muhofaza qilish va iqlim o‘zgarishi vazirligi huzuridagi Turizm qo‘mitasi faoliyatida – turizm va madaniyat sohalarini rivojlantirish, xorijlik sayyohlarga xizmat ko‘rsatuvchi ekskursovod, tarjimon va gid-hamrohlarning sayyohlar bilan og‘zaki muloqotda ohangning ma’no anglatuvchi turlarini to‘g‘ri anglashi, uning semantik va pragmatik jihatlarini hisobga olgan holda faoliyat olib borishini ta’minlashda hamda “Yo‘l xaritalari”ni shakllantirishda foydalanilgan (O‘zbekiston Respublikasi Ekologiya, atrof-muhitni muhofaza qilish va iqlim o‘zgarishi vazirligi huzuridagi Turizm qo‘mitasi Xorazm viloyati turizm boshqarmasining 2025-yil 17-martdagi 02-09/219-son ma’lumotnomasi). Natijada ekskursovod, tarjimon va gid-hamrohlarning mahalliy va xorijiy sayyohlar bilan kechadigan muloqotida mayl va

ohang kombinatsiyasi haqidagi bilimlari muhim faktlar va ma’lumotlar bilan boyitilgan;

darak, so‘roq, buyruq va his-hayajon gaplarda ohang va mayl kombinatsiyasi lingvistik jihatdan gap tuzilmasini, semantik jihatdan ma’no farqini, pragmatik jihatdan nutqiy niyatni, stilistik jihatdan emotsional-estetik bo‘yoqdorlikni belgilovchi integral mexanizm ekanligi, uning nutqda emotsional kayfiyatni shakllantirishdagi va suhbatdoshning ichki holatini anglashdagi signal vazifasi haqidagi ilmiy xulosalardan Xorazm viloyati teleradiokanalining “Najot bilimda” eshittirishida suxandonlar faoliyatini tashkil qilishda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi Xorazm viloyati teleradiokanali davlat muassasasining 2025-yil 18-martdagi 259-son ma’lumotnomasi). Natijada ko‘rsatuv va eshittirishlarning ilmiy-ma’rifiy ahamiyati ortgan, dastur doirasidagi radiotaqdimotlarda og‘zaki nutqning kommunikativ maqsadini keng tinglovchilar ommasiga tez va samarali yetkazishga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta ilmiy-amaliy anjumanda, jumladan, 2 ta xalqaro va 1 ta respublika ilmiy-amaliy anjumanida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi bo‘yicha jami 16 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola (5 tasi respublika, 2 tasi xorijiy jurnalda), boshqa nashrlarda 1 ta maqola va 8 ta tezis nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiyaning umumiy hajmi 159 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati asoslangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, muammoning o‘rganilganlik darajasi yoritilgan, tadqiqotning maqsadi, vazifalari, obyekti, predmeti va usullari belgilangan, ilmiy yangiligi, amaliy natijalari, natijalarning ishonchliligi, ilmiy va amaliy ahamiyati asoslab berilgan, natijalarning joriy qilinishi, aprobatsiyasi, e’lon qilinganligi hamda dissertatsiyaning tuzilishi va hajmi haqida ma’lumot keltirilgan.

Dissertatsiyaning birinchi bobi **“O‘zbek va ingliz tilshunosligida nutqning aktual bo‘linish masalalari”** deb nomlangan. Bobning birinchi fasli “O‘zbek va ingliz tillari intonatsion tizimining nazariy-metodologik asoslari” deb ataladi. Ohang tilshunoslikda tavsifi va talqini eng ko‘p bahs-munozaralarga sabab bo‘lgan hodisalardan biri hisoblanadi. Nutqning asosiy birligi bo‘lgan ohang bilan bog‘liq holda tovush, bo‘g‘in, so‘z, so‘z birikmasi va jumla rang-barang xususiyat kasb etib, pragmatik mazmun o‘zgarishini hosil qiladi. Faslda ohang va intonatsiya atamalariga tilshunoslikda berilgan turlicha ta’riflar muhokama qilinadi. Jumladan, R.Nordkvist bu sohada “... terminologiya bo‘yicha kelishuvning yo‘qligi.

intonatsiya tahlilida turli xil fikrlash maktablari mavjud”[67] ekanligini qayd etadi. Bu fikr o‘zbek tilshunosligi uchun ham o‘rinli, chunki unda intonatsiya va ohang atamalari ko‘pincha bir-birining o‘rnida qo‘llaniladi. Shuningdek, ohang so‘zi inglizcha “tone” va “melody” atamalarining tarjimasi sifatida ham ishlatiladi. Tahlilga tortilgan manbalarda ohangga nisbatan “nutqda ovoz balandligida sodir bo‘ladigan o‘zgarishlar”[68], “… ovoz balandligining ko‘tarilishi va pasayishi”[69], “... gap aytilayotganda yuzaga keladigan ohang konturlari, ohang darajalari va urg‘u darajalarining butun majmuasi”[70], “idrok darajasida jumla intonatsiyasi to‘rt komponentning birligi bo‘lib, ovoz balandligi, so‘zlarning mo‘tadilligi yoki ularning urg‘usi, temp (shiddat), nutqning ritmi va to‘xtami hamda ovoz tebranishi”[71], “nutq ohangi, gapda urg‘u taqsimoti, tembri, nutq ma’nosini ifodalashning eng muhim vositasi bo‘lib xizmat qiladigan talaffuzning ovoz sifati va sur’atidan iborat murakkab birikma”[72] kabi ta’riflar berilgan.

A.Abduazizov ta’kidlaganidek, intonatsiyaning artikulyatsion, akustik, pertseptiv va funksional (lingvistik) jihatlari bir-biriga chambarchas bog‘liq bo‘lib, ularning barchasini uyg‘un holda tahlil qilish muhim natijalarga erishish imkonini beradi. Biroq intonatsiyaning lingvistik va fonologik funksiyalariga oid soha hali to‘liq o‘rganilmagani bu mavzuni chuqur ilmiy tadqiqotlar uchun ochiq maydon qilib qo‘ymoqda[73]. Intonatsiya komponentlarining lingvistik tuzilishdagi roli, ularning tilning fonologik, grammatik, leksik va stilistik sathlari bilan o‘zaro munosabati ilmiy tadqiqotlar uchun katta ahamiyatga ega. Dissertatsiyada intonatsiyaning fonologiya, tarjima va lingvokommunikatsiya, intonologik tipologiya, fonostilistika, funksional tilshunoslik, chog‘ishtirma tilshunoslik, lingvopragmatika va korpus tilshunosligida nutqning ohang xususiyatlariga bildirilgan fikr va munosabatlar tahlilga tortilgan.

Birinchi bobning ikkinchi fasli “Remaning prosodik elementlar orqali ifodalanishi: semantik prosodiya” deb nomlanadi. Prosodiya – nutqning ohang, urg‘u, ritm, cho‘ziqlik va to‘xtamlar kabi supersegment xususiyatlarini o‘z ichiga olgan murakkab tizimdir. U nutqni faqat tovush birikmalari sifatida emas, balki ma’no shakllantiruvchi va kommunikativ vazifalarni bajaruvchi ierarxik birliklar sifatida tashkil etadi[74]. Bu ierarxik tuzilishda prosodik birliklar – intonatsion frazalar, ohang pasayishi, urg‘u turlari va to‘xtamlar o‘zaro bog‘lanib, nutqni mantiqiy va semantik jihatdan segmentlarga bo‘lishga xizmat qiladi[75]. Semantik

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[67] Nordquist R. Intonation Contour in English Speech // ThoughtCo. – 2019. – URL: https://www.thoughtco.com/what-is-intonation-contour-1691079

[68] Jones D. An Outline of English Phonetics. 9th ed. – Cambridge: W. Heffer & Sons, 1962. – P. 275.

[69] Armstrong L.E., Ward I.C. A Handbook of English Intonation. 2nd ed. – Cambridge: W. Heffer & Sons, 1931. – P. 1.

[70] Lieberman Ph. On the Acoustic Basis of the Perception of Intonation by Linguists // Word. – 1965. – Vol. 21, No. 1. – P. 40.

[71] Vassilyev V.A. English Phonetics: A Theoretical Course. – Moscow: Higher School Publishing House, 1970. – P. 290.

[72] Торсуев Г.П. Фонетика английского языка. – М.: Изд-во литературы на иностранных языках, 1950. – С. 212; Торсуев Г.П. Обучение английскому произношению. – М., 1954. – С. 127.

[73] Abduazizov A.A. English Phonetics: A Theoretical Course. – Tashkent: Musiqa, 2007. – P. 179–180.

[74] Ladd D.R. Intonational Phonology. 2nd ed. – Cambridge: Cambridge University Press, 2008. – 372 p.; Gussenhoven C. The Phonology of Tone and Intonation. – Cambridge: Cambridge University Press, 2004. – P. 345.

[75] Selkirk E.O. Phonology and Syntax: The Relation between Sound and Structure. – Cambridge (Mass.): The MIT Press, 1984. – 436 p.

prosodiya asosiy prosodik elementlar majmuidan iborat. A.Kruttenden tomonidan keng qamrovda tavsiflangan bu elementlar quyidagilardir: choʻziqlik (length), tovush kuchi (loudness), tovush balandligi (pitch), ton (tone), aksent (accent), marom (rhythm), urgʻu (stress), surʼat (tempo), toʻxtam (pause), tembr (timbre) va yadro (nucleus) [76] . Bizningcha, semantik prosodiya tilning kommunikativ funksiyalarini kengaytiruvchi, leksik va sintaktik maʼnolardan tashqari, nutqdagi yangi va taʼkidlanadigan axborotni ifodalashda hal qiluvchi vositadir. Rema nutqdagi eng muhim yangi axborot qismi sifatida turli prosodik elementlar yordamida tinglovchiga aniq yetkaziladi. Prosodik elementlarning uygʻunligi va ierarxik tuzilishi semantik prosodiyani boyitib, nutqni tushunish va idrok etishni osonlashtiradi.

D.R.Laddning fikricha, ohang (intonatsiya) remaning eng koʻzga koʻringan prosodik elementidir: koʻtariluvchi ohang yangi maʼlumotni ajratishda, savol va hayrat ifodasida qoʻllanilsa, pasayuvchi ohang tasdiq yoki gap yakunini bildiradi[77].

Remaning prosodik elementlar orqali ifodalanishi nutqda yangi, dolzarb axborotni ajratish, nutq strukturasi va semantik qatlamlarini mustahkamlashda muhim ahamiyatga ega. U lingvistik va pragmatik qatlamlarning oʻzaro sintezi boʻlib, nutq mazmunini aniq yetkazishga xizmat qiladi.

Bobning uchinchi fasli “Oʻzbek va ingliz tillarida ohang va intonema” deb nomlangan. Funksional tilshunoslikda intonema[78] ohangning eng kichik funksional birligi sifatida alohida ahamiyatga ega. U nutqda intonatsiyaning aniq maʼnolarini shakllantiruvchi va farqlovchi element hisoblanadi. Intonemalar nutqning kommunikativ maqsadiga koʻra turlarini ajratishda, taʼkidlashda va his-tuygʻularni ifodalashda faol qoʻllaniladi. Shunday qilib, intonatsiya va intonema nutqning fonetik, semantik, hissiy va pragmatik qatlamlarini boyitadi.

Intonema muayyan gap ichidagi oʻziga xos ohang tuzilmasini anglatadi. U orqali muloqotda farqlanuvchi maʼno (masalan, soʻroq uchun koʻtariluvchi yoki darak gap uchun pasayuvchi intonatsiya) ifodalanadi. Oʻzbek tilining intonatsiya tizimi ingliz tilinikidan farq qilib, uning urgʻusi va ohang tuzilmalari koʻproq soʻzning oxirgi boʻgʻiniga qaratilgan. Oʻzbek tilidagi intonema koʻpincha sintaktik birliklar, yaʼni ritmik guruhlarga mos keladi, bu esa tilning agglutinativ morfologiyasini aks ettiradi. Faslda darak, soʻroq, buyruq va his-hayajon gaplardagi ohangning asosiy xususiyatlari tavsiflangan. Intonatsiya va intonema soʻzlar maʼnosi, jumla tarkibi va soʻzlovchining his-tuygʻularini nutq maqsadiga moslashtiradi, gaplarning grammatik tuzilishini toʻgʻri anglashga, nutqdagi asosiy fokusni farqlashga va kommunikativ maqsadni ifodalashga yordam beradi.

Tillararo qiyosiy tahlil shuni koʻrsatadiki, intonatsiya universal tizim boʻlsa-da, har bir tilning fonologik va morfologik tuzilishi uning nutqiy ifodasiga taʼsir koʻrsatadi. Mazkur kontekstlarning xilma-xilligi intonatsiya va intonemaning real muloqot jarayonidagi qoʻllanilishini toʻliqroq oʻrganishga imkon beradi. Masalan,

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[76] Ladd D.R. Intonational Phonology. 2nd ed. – Cambridge: Cambridge University Press, 2008. – 372 p.; Cruttenden A. Intonation. 2nd ed. – Cambridge: Cambridge University Press, 1997. – 220 p.; Cruttenden A. Intonation. 2nd ed. – Cambridge: Cambridge University Press, 1997. – 220 p.

[77] Ladd D.R. Intonational Phonology. 2nd ed. – Cambridge: Cambridge University Press, 2008. – 372 p. – DOI: 10.1017/CBO9780511808814.

[78] Шахматов А.А. Синтаксис русского языка. 2-е изд. – Л.: Учпедгиз, 1941. – 620 с.

oʻzbek tilida gap turi koʻpincha morfologik koʻrsatkichlar (soʻroq yuklamasi, buyruq-istak mayli shakli) orqali ham belgilanganligi sababli ohang qoʻshimcha emotsional-pragmatik yuk tashiydi, ingliz tilida esa soʻz tartibi va yordamchi feʼllar bilan birga ohang gap turini farqlashda bevosita ishtirok etadi.

Dissertatsiyaning ikkinchi bobi **"Gapning ifoda maqsadiga koʻra turlarida mayl va ohang kombinatsiyasi"** deb nomlanib, toʻrt fasldan iborat. Birinchi fasl "Darak gaplarda ohang oʻzgarishining semantik-pragmatik tahlili" deb nomlangan. Fasl F.R.Palmerning "Mayl modallikning kengroq grammatik kategoriyasi tarkibidagi grammatik kichik kategoriyalardan biridir"[79] degan taʼrifiga munosabat bildirish bilan boshlanadi. Ohang esa gapdagi intonatsion oʻzgarishlar, ovoz balandligi va ritm orqali gapni ifoda qilish tarzini, yaʼni xabar berish, taʼkidlash yoki soʻrash kabi vazifani belgilaydi. Darak gaplar obyekt haqida aniq, ravshan va faktlarga asoslangan maʼlumotlarni ifodalaydi. Ular koʻpincha moʻtadil hissiy ifoda va barqaror ohang bilan aytiladi, bu esa nutqni tushunarli va ishonchli qiladi. Boʻlishli darak gaplarda ohang va mayl uygʻunligi lingvistik, madaniy va pragmatik nuqtayi nazardan bir qator oʻziga xosliklarga ega. Masalan: (Oʻzb.) "Hovliga chiqib boʻgʻiq va hayajonli ovoz bilan dodlay boshladim"[80]. (Ing.) "John Reed was a schoolboy of fourteen years old"[81].

Boʻlishsiz darak gaplarda (negative declarative) ham ohang va mayl uygʻunligi lingvistik, madaniy va pragmatik jihatlarning oʻziga xos xususiyatlarini koʻrsatadi. Masalan: (Oʻzb.) "Xullas, men uchun bu yer shikoyat qilarli darajada zeriktiruvchi joy emas edi"[82]. (Ing.) "You did not act the character of a gipsy with me"[83]. Darak gapda ohang nutq prosodiyasining asosiy omili boʻlib, axborot berishda qoʻllaniladigan jumlalarda boʻgʻin, ritmik tuzilma va sintagma kabi prosodik birliklarni shakllantiradi. Bunda maʼnoni farqlovchi asosiy belgilar yadro boʻgʻinidagi ton yoʻnalishi, ton diapazonining kengligi va toʻxtamlarning joylashuvidir. Ohang surʼat, ritm va tembr yordamida darak gaplarda turli ohang tuzilmalarini hosil qilib, javob, savol, motivatsiya, chaqiriq, tashvish, ajablanish, quvonch, norozilik, ogohlantirish, gʻazab, shikoyat, jirkanish, xushmuomalalik, iltijo, gʻurur, qoʻrquv, tahdid, taʼkid kabi hissiy munosabatlarni ifodalaydi.

Ikkinchi bobning ikkinchi fasli "Soʻroq gaplarda ohang oʻzgarishining semantik-pragmatik natijasi" deb nomlangan. Chogʻishtirilayotgan tillarda soʻroq gaplarning kommunikativ va semantik funksiyalarini ohang orqali ifodalashda oʻxshashliklar va tafovutlar mavjud boʻlib, ohangning koʻtarilish va pasayish shakllari savol turi va kontekstga qarab tanlanadi.

Oʻzbek tilidagi tasdiq soʻrovchi soʻroq gaplarda ohang koʻtarilib-pasayuvchi konturga ega boʻladi, bu esa savolning tasdiq soʻrash yoki ajratilgan soʻroq maʼnosini aniq koʻrsatadi. Ohang oʻzgarishi urgʻu va hissiy munosabat bilan qoʻshilib, savolning nutqdagi funksiyasini boyitadi. Ingliz tilida esa, ayniqsa,

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[79] Palmer F.R. Mood and Modality. 2nd ed. – Cambridge: Cambridge University Press, 2001. – P. 236.
[80] Gʻulom Gʻ. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 31.
[81] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 10. – URL: https://www.ucm.es/data/cont/docs/119-2014-04-09-Jane%20Eyre.pdf
[82] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 105.
[83] Oʻsha manba. – P. 308.

tasdiq talab qiluvchi so‘roq gaplarda pasayuvchi ohang ko‘proq uchraydi va savolning tasdiqlash yoki rozilik so‘rash maqsadini ifodalaydi.

Umumiy jihatlar: ikkala tilda ham so‘roq gaplarning ohangi savol turiga qarab ko‘tariluvchi, pasayuvchi yoki ko‘tarilib-pasayuvchi tuzilmalardan iborat bo‘lib, savolning muloqotdagi maqsadi va emotsional holatini ifodalashda muhim rol o‘ynaydi. Shuningdek, ohangning urg‘u va mayl bilan uyg‘unligi savolning diqqat markazini belgilaydi.

Farqli jihatlar: o‘zbek tilida so‘roq gaplar savol yuklamalari (-mi, -chi, -a/-ya) va so‘roq olmoshlari bilan shakllanadi, ular ohang bilan birga savolni yanada qat’iy va aniq ifodalaydi. O‘zbek tilida mayl va ohang uyg‘unligi ko‘p qatlamli va emotsional bo‘lib, to‘xtam va takror kabi vositalar nutqning ifodaliligini oshiradi. Ingliz tilida esa so‘roq gaplar sintaktik jihatdan aniqroq, ko‘pincha yordamchi yoki modal fe’l inversiyasi orqali tuziladi, ohang o‘zgarishlari esa qat’iyroq va ko‘proq funksional xarakterga ega.

Bobning uchinchi fasli “Buyruq gaplarda ohang o‘zgarishining semantik-pragmatik dinamikasi” deb nomlanadi. Buyruq gaplarda mayl va ohangning birlashuvi muloqot jarayonida ma’no qatlamlarini boyitib, xabarning tinglovchiga turlicha ta’sir etishini ta’minlaydi. Bizningcha, buyruq maylidagi gaplar buyruq, iltimos, qonun-qoidalar yoki tavsiyalar ifodalanadigan, so‘zlovchi va tinglovchi o‘rtasida bevosita harakatga undovchi yoki taqiqlovchi gaplardir. R.Sayfullayeva va hammualliflar buyruq maylidagi gaplarning 6 turini[84], G‘.Abdurahmonov[85] esa o‘nga yaqin turini ajratadi. Buyruq maylidagi gaplarning grammatik va uslubiy xususiyatlari tahlil etilgan bo‘lsa-da, ularning semantik-sintaktik tuzilishi va pragmatik jihatlari maxsus o‘rganilmagan[86]. Tadqiqot natijasida buyruq maylidagi gaplar qat’iy buyruq, talab yoki ko‘rsatma, iltimos shaklidagi buyruq, maslahat, nasihat, yo‘l-yo‘riq, undash yoki da’vat, taqiqlash, ruxsat yoki rozilik, duo yoki istak, hamkorlik muhitini yaratish, ruhiy ko‘tarinkilik va motivatsiya berish, ijtimoiy yaqinlikni kuchaytirish, muloyim yoki ilhomlantiruvchi iltimos, birga ishlashga tayyorlikni ko‘rsatish, harakatni boshlashni muvofiqlashtirish, jamoaviylik diskursini shakllantirish kabi kommunikativ vazifalarni bajarishi aniqlandi. Masalan: (O‘zb.) “Keling, mulla akalar, keling, boyvachchalar”[87]. (Ing.) *“*There you are! Come on, if you please!”*[88]*.

Bobning to‘rtinchi fasli “His-hayajon gaplarda ohang o‘zgarishining semantik-pragmatik mexanizmlari” deb nomlanadi. His-hayajon gaplarda mayl va ohang o‘rtasidagi o‘zaro bog‘liqlikni o‘rganish nutqning nafaqat formal, balki funksional va emotsional jihatlarini chuqurroq anglashga imkon beradi hamda nutqning inson psixikasi bilan bog‘liq murakkab mexanizmlarini har tomonlama yoritishga xizmat qiladi.

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[84] Sayfullayeva R., Mengliyev B., Boqiyeva G. va boshq. Hozirgi o‘zbek adabiy tili. – Toshkent: Fan va texnologiya, 2009.

[85] Abdurahmonov G‘. O‘zbek tili grammatikasi (Sintaksis). – Toshkent: O‘qituvchi, 1996. – B. 18.

[86] Madaminova M.S. Matn pragmatik tavsifida sintaktik birliklarning o‘rni: monografiya. – Toshkent: Bookmany Print, 2023. – B. 34.

[87] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 3.

[88] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 165.

His-hayajon gaplarning funksional-leksik tahlili so‘zlarning hissiy ta’sir kuchini oshirishda ularning tanlovi va qo‘llanishi muhim ekanligini ko‘rsatadi. Xususan, gaplardagi ma’no kuchaytiruvchi vositalar hissiyot ifodasining ta’sirini oshirishga xizmat qiladi. Masalan: (O‘zb.) “Voy, quloqlaringning qimirlashiga o‘zginam girgitton bo‘lay!”[89] (Ing.) “Alas! yes: the more’s the pity!”[90]

Grammatik nuqtayi nazardan his-hayajon gaplar mayl va jumla tuzilishi jihatidan o‘ziga xos xususiyatlarga ega. Ingliz tilida his-hayajon gaplar quyidagi grammatik ko‘rinishlarda uchraydi: yakka so‘zli his-hayajon gaplar (interjections): “Oh!”, “Pity!”, “Right!”, “Good!”; so‘z birikmasi orqali ifodalangan his-hayajon iboralari: “Well done!”, “How nice!”, “What fun!”; how/what bilan boshlanuvchi his-hayajon tuzilmalari: “*How stern you look now!”*[91]*, “How well you read me, you witch!”*[92].

His-hayajon gaplarda ohang va mayl uyg‘unligi orqali quvonch (Splendid! Wonderful!), achinish (Pity!), ranjish (Too bad!), xursandchilik (How nice!), ta’na (Silly boy!) kabi emotsional holatlar ifodalanib, nutqiy jarayonda ular bir-biridan farqlanadi.

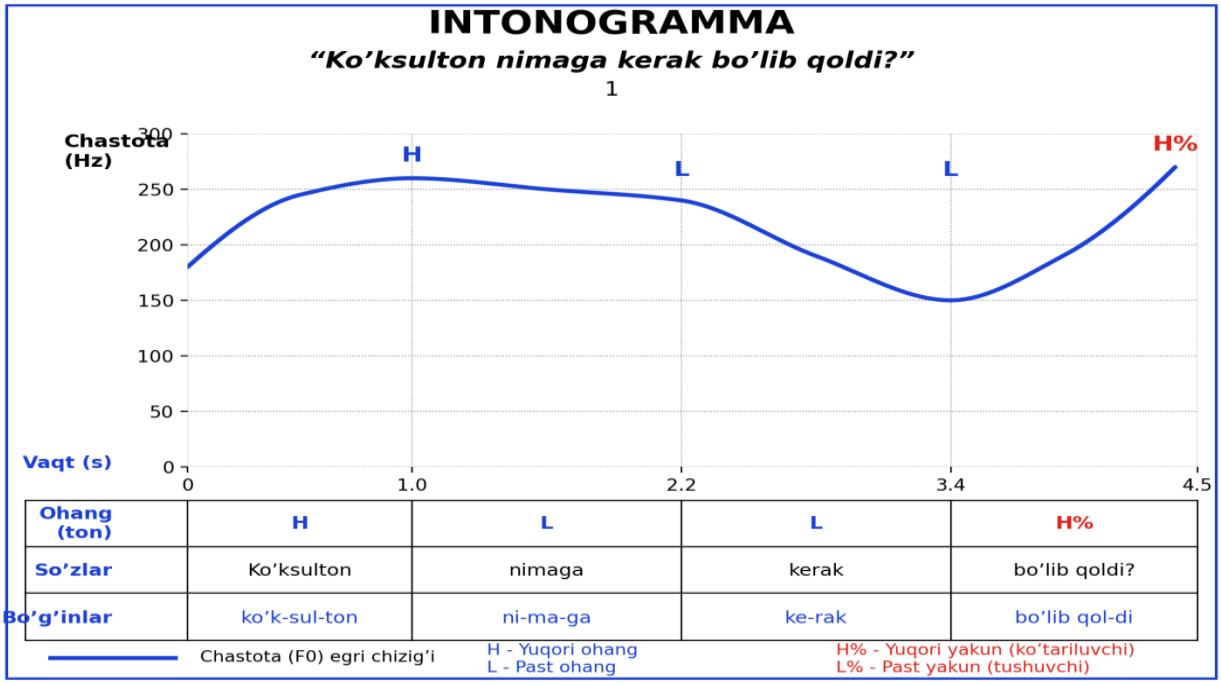
His-hayajon gaplarda ohang va mayl uyg‘unligi muloqot ritmini boshqaradi: odatda ularning kombinatsiyasi “signal → baho → yakun” ketma-ketligini ifodalaydi. Masalan: “Good! but not quite the thing,’ I thought, as I surveyed the effect: ‘they want more force and spirit;’ and I wrought the shades blacker, that the lights might flash more brilliantly – a happy touch or two secured success”[93].

His-hayajon gaplar orqali so‘zlovchining tinglovchiga munosabati ham ifodalanadi. Masalan: “Oh! he has a fine bass voice, and an excellent taste for music”[94]. Ohang tarkibidagi murakkab prosodik tuzilma tufayli his-hayajon gaplar ayrim holatlarda muloqot strategiyasiga aylanadi. Bunday ifoda turi fikr mazmunidan ko‘ra ohang bilan ko‘proq bog‘liq bo‘lgani uchun ohang nutqning semantik va pragmatik markaziga aylanadi, suhbat jarayoni esa prosodiya yordamida boshqariladi. Gapning mazmuni bir-ikki so‘z bilan berilishi mumkin, ammo intonatsiya uni boyitadi.

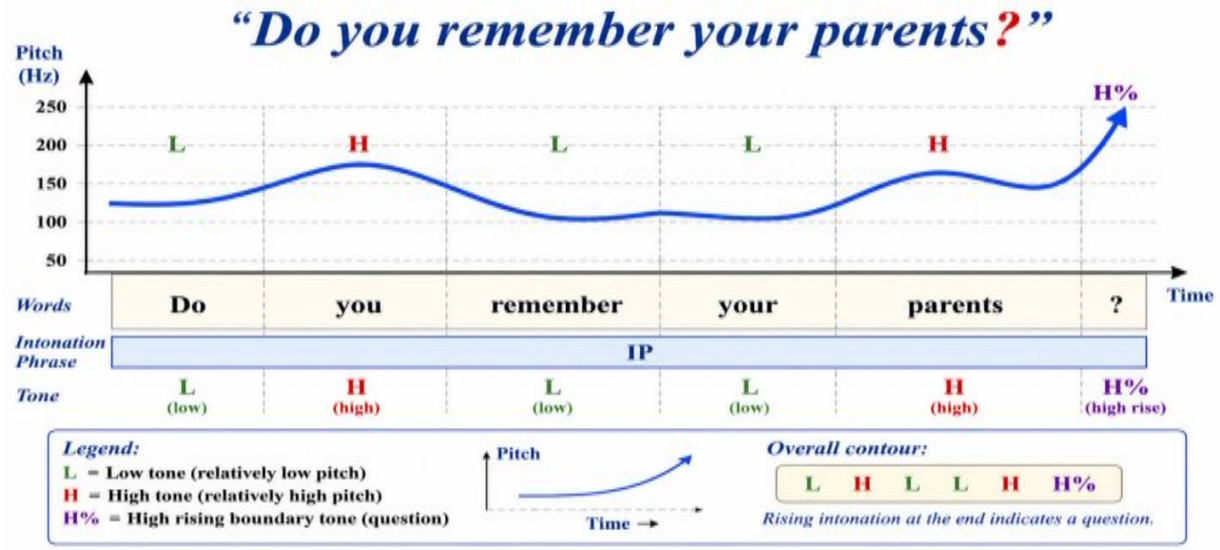
Dissertatsiyaning uchinchi bobi **“O‘zbekcha va inglizcha muloqotda maylning ohang orqali ifodalanishi”** deb nomlangan. Bobning birinchi fasli “Ko‘tariluvchi ohang yordamida ifodalanuvchi mayl munosabatlari” deb nomlanadi. Lingvistik jihatdan ko‘tariluvchi ohangning funksiyalari ikki asosiy guruhga ajratildi: sintaktik-funksional (so‘roq gap) va emotsional-psixologik (undov, istak, shubha, javob kutish va boshqalar). Tahlil natijasida ko‘tariluvchi ohang orqali ifodalanadigan quyidagi mayl munosabatlari aniqlandi:

a) Ma’lumot olish. (O‘zb.) “Ko‘ksulton nimaga kerak bo‘lib qoldi?”[95] (3.1-rasmga qarang.)

[89] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 61.
[90] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 280.
[91] O‘sha manba. – P. 399.
[92] O‘sha manba. – P. 428.
[93] O‘sha manba. – P. 354.
[94] O‘sha manba. – P. 242.
[95] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B**.** 133.



(Qarang.Dis.- B.117. Ilova №.1. 3.1 - rasm.)



3.2-rasm. Inglizcha umumiy so‘roq gap: “Do you remember your parents?[96]” (Qarang. Dis.- B.118. Ilova №.2. 3.2-rasm.)

b) Shubha va noaniqlik. 3.3.(“Hay-hay, bola, og‘zingga qarab gapir”) (Qarang. Dis.- B.119.Ilova №.3. 3.3-rasm.);

d) Izoh va so ‘rov: 3.4-rasm. O‘zbekcha izoh va so‘rov: “Xo‘sh, to‘riq qashqa nima qilib o‘ldi?” (Qarang.Dis.- B.119. Ilova №.4. 3.4-rasm.)

Ohangning diskursga umumiy ta’siri uning mayl bilan uyg‘unlashib interaktiv, emotsional va tartibli diskursni shakllantirishida ko‘rinadi. Undov va ogohlantirish (pasayuvchi ohang) tinglovchini tayyorlaydi, modal vositali iboralar (ko‘tariluvchi ohang) esa javobni rag‘batlantiradi. Maylning tarbiyaviy, qiziqish va hayrat qatlamlari nutqni boyitib, tinglovchini faol ishtirok etishga undaydi. Masalan:

[96] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 65.

3.5-rasm. Inglizcha ajratilgan so‘roq gap: “You have not quite forgotten little Adele, have you?” (Qarang.Dis.- B.120. Ilova № 5. 3.5-rasm.)

e) Aks ta’sirni kutish va munosabat bildirishni talab qilish. Masalan: (O‘zb.) “Xo‘p-xo‘p, boring, kechki obiyovg‘onga kelarsiz, albatta? – Albatta”[97].4-rasm. (Qarang. Dis.- B.121.Ilova № 6. 3.6-rasm.) Jumlada ohang gapning emotsional tonusini belgilasa, mayl so‘zlovchining mulohazali va tinglovchiga hurmat bilan munosabatini aks ettiradi. Diskursda jumla tinglovchini faol ishtirok etishga va javob berishga rag‘batlantiruvchi vosita sifatida xizmat qiladi. Ko‘tariluvchi ohang yordamida so‘zlovchi tinglovchidan tasdiq, e’tibor yoki bayon qilgan fikriga nisbatan reaksiya kutayotganini namoyon qiladi. Masalan: (Ing.) *“You’re coming, right?” (5-rasmga qarang).* Inglizcha tasdiq-so‘roq konstruksiyasi: “You are coming, right?” (Qarang. Dis.- B.121. Ilova №.7. 3.7-rasm.) Bu gapda ko‘tariluvchi ohang va mayl uyg‘unligi yumshoq, muloyim, tasdiq kutuvchi, interaktiv ma’no yaratadi. Intonatsiya gapning pragmatik-ijtimoiy vazifasini belgilab, uni bir vaqtning o‘zida ham darak, ham so‘roq xususiyatiga ega diskursiv birlikka aylantiradi.6-rasm.

f) Ichki mulohaza va qayta so‘rov. Masalan: (O‘zb.) “Yopiray, bu chol bizning sang‘ib yurgan darbadarligimizni qayerdan bildiykin?!”[98] (Qarang. Dis.- B.122. Ilova № 8. 3.8-rasm.) Bu jumla ohang va mayl uyg‘unligi nuqtayi nazaridan emotsional, interaktiv va mulohazali diskursni tashkil qiladi. Qayta so‘rovni ifodalovchi ko‘tariluvchi ohang. Diskursda ko‘tariluvchi ohang bilan aytilgan bu so‘roq jumla tinglovchini faol ishtirok etishga, qaror qabul qilish va javob berishga rag‘batlantiruvchi vosita sifatida ishlaydi. Jumla ohang va mayl uyg‘unligi nuqtayi nazaridan interaktiv, mulohazali va qiziqish bilan aralash diskursni hosil qiladi. Ko‘tariluvchi ohangda aytilgan undov muayyan kishilarga yo‘naltirilib, diqqatni jalb qilish vazifasini bajaradi. Bunday ohang tinglovchiga murojaat qilish va javob kutish vazifasini bajarsa, mayl so‘zlovchining ichki tafakkuri, mulohazasi va qaror qabul qilish jarayonini namoyon qiladi. Ingliz tilida: Inglizcha ehtiyotkor taklif: Masalan, “Perhaps it maybe got over – explained away?[99]” (Qarang. Dis.- B.124. Ilova № 10; 3.10-rasm.)

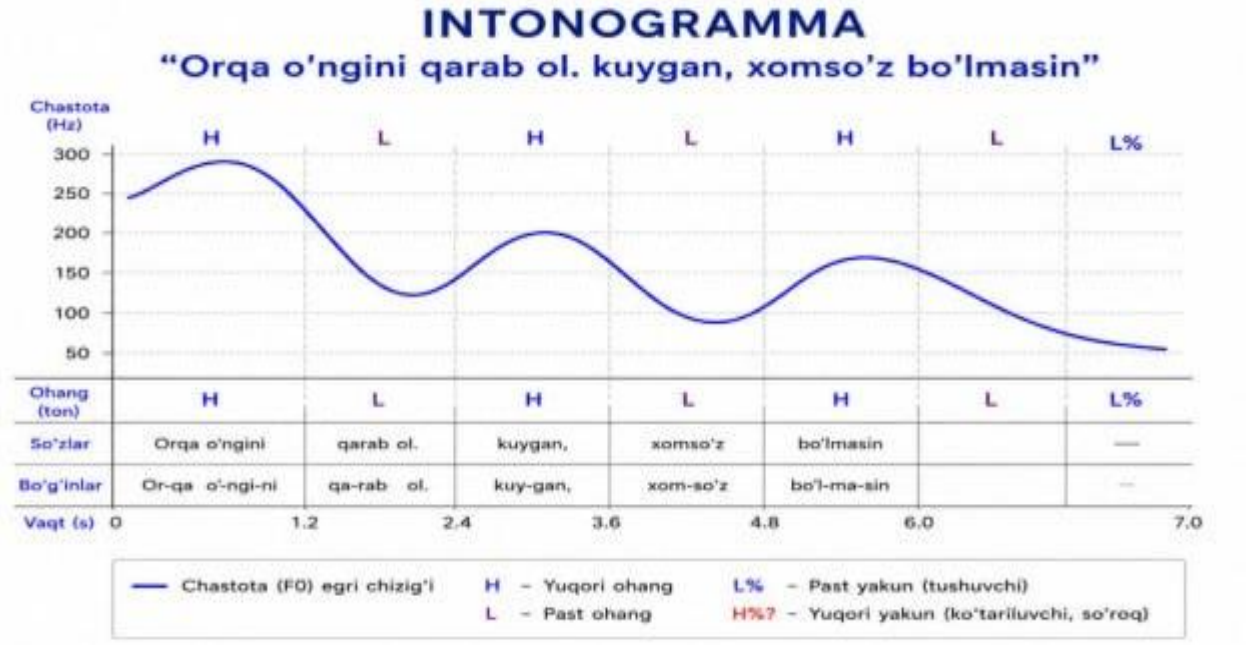
g) Undov hayrat va diqqatni jalb qilsa, so‘roq qism tinglovchidan javob kutadi, ichki fikr qismi esa mulohazali kayfiyat bilan gapni yakunlaydi. Shu tariqa jumla tinglovchini voqeaga qiziqtiruvchi va unga hissiy ta’sir o‘tkazuvchi vositaga aylanadi. Masalan: (O‘zb.) “Hoy, musulmonlar, hoy, xaloyiq!”[100] 3.11-rasmga qarang. (Qarang. Dis.- B.125. Ilova № 11. 3.11-rasm.) Kuchli ko‘tariluvchi ohang odatda so‘zlovchining g‘ayrati va ishtiyoqini bildirsa, mayl buyruq, chaqiriq va jiddiy e’tiborni ifodalaydi. Diskurs nuqtayi nazaridan bu undov so‘zlovchining mavzuga jiddiy kirishishini va tinglovchilarni faollashtirishni ko‘rsatadi. Ko‘tariluvchi undov tinglovchini rag‘batlantirsa, undan keyingi pasayuvchi ohang so‘zlovchining xolis va mulohazali kayfiyatini ifodalaydi. Ingliz tilida ham ko‘tariluvchi ohang e’tiborni jalb qilish yoki murojaat vazifasini bajaradigan

[97] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 103.
[98] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 135.
[99] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 25.
[100] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 182.

maylni namoyon qiladi. Masalan: (Ing.) *“Miss Eyre, are you ill?”*[101] Inglizcha e’tibor bilan so‘ralgan informatsion so‘roq. (3.12-rasmga qarang.) Inglizcha murojaatli umumiy so‘roq gap:(Qarang. Dis.- B.126. Ilova № 12. 3.12-rasm.)

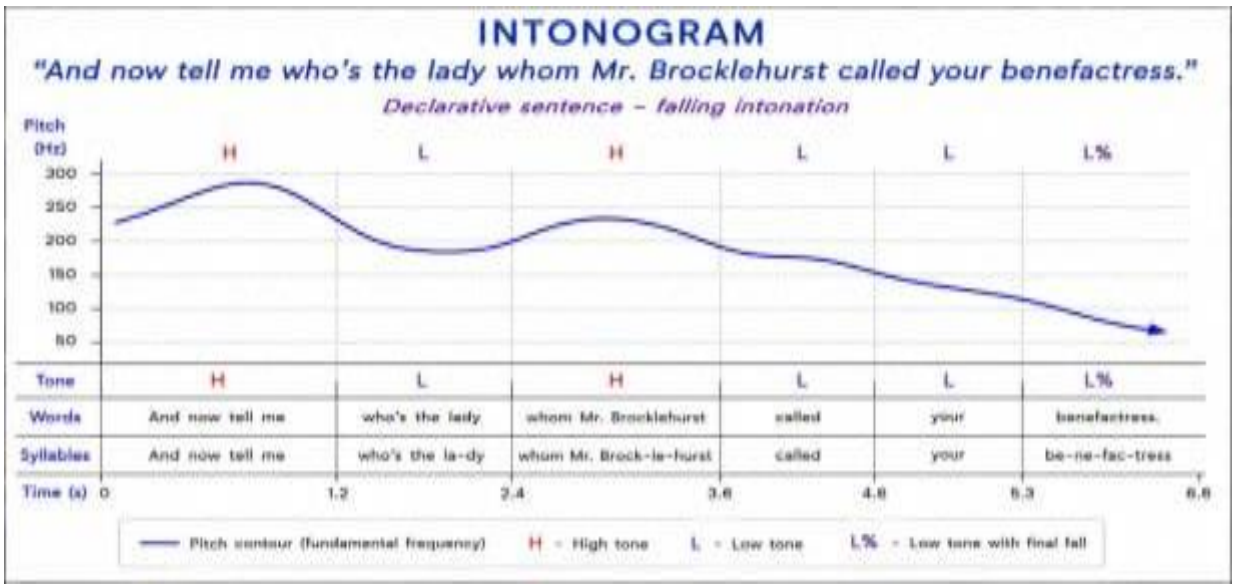
h) Yumshoq kesatiq va kinoya ma’nosi. Ko‘tariluvchi ohang bu turdagi diskurslarda so‘roq mazmunli, interaktiv va hissiyotga boy kommunikativ vosita bo‘lib, gapning mavhumlik darajasini, tinglovchidan javob yoki tasdiq kutilishini va so‘zlovchining emotsional kayfiyatini ifodalaydi. Shu sababli u gapning diskursiv maylini aniqlashda va tinglovchi bilan muloqotni moslashtirishda asosiy vosita hisoblanadi. Natijada so‘zlovchi nutqi yumshoq, ehtiyotkor va interaktiv xarakter kasb etib, tinglovchi uchun nutqning maqsadi va kayfiyatini tushunish osonlashadi. Masalan: (O‘zb.): “Sening sovuq diydoringni ko‘rishga uncha ham zor emas edim.[102]”(Qarang. Dis.- B.127. Ilova № 14.) Shuningdek, ohang va mayl uyg‘unligi murojaat, maslahat yoki so‘rov vaziyatlarida nutqning ijtimoiy vazifasini oshiradi. Inglizcha kinoyali so‘roq: *“Master! How is he my master? Am I a servant?”*[103] (Qarang. Dis.- B.128. Ilova № 16. 3.16-rasm.)

Uchinchi bobning ikkinchi fasli “Pasayuvchi ohang yordamida ifodalanuvchi mayl munosabatlari” deb nomlangan. Pasayuvchi ohang orqali so‘zlovchi o‘zining nutqiy maylini, xulqini va munosabatini tinglovchiga yetkazadi. Pasayuvchi ohang gapni yakunlashda keskinlikni oshiradi va ayniqsa buyruq gaplarda qat’iylikni ta’minlab, so‘zlovchi bildirayotgan majburiyat yoki talabni kuchaytiradi. Masalan: “Orqa-o‘ngini qarab ol, kuygan, xomso‘z bo‘lmasin”[104]. (Qarang. Ilova № 17; 3.17-rasm. Dis.- B.130.3.17-rasm.)



(Ing.) “And now tell me who is the lady whom Mr. Brocklehurst called your benefactress”[105](Qarang. Dis.- B.130. Ilova № 18. 3.18-rasm.)

[101] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 22.
[102] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.79.
[103] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 14.
[104] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 125.
[105] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 106.



Inglizcha maxsus so‘roq: “And now tell me who is the lady whom Mr. Brocklehurst called your benefactress”

Chog‘ishtirma tahlil shuni ko‘rsatadiki, o‘zbekcha gapda pasayuvchi ohang muloyim buyruq va maslahatni uyg‘unlashtirib, suhbatdoshga xushmuomalalik, yaqinlik, mehribonlik va ogohlantirishni ifodalaydi. Inglizcha gapda esa ohang mulohazali, oqlovchi va rasmiy tusga ega bo‘lib, mayl o‘zini ehtiyotkor tushuntirish, noto‘g‘ri tasavvurni bartaraf etish va suhbatdoshga nisbatan hurmatni ko‘rsatadi.

Quyidagi jumlalarda qat’iy buyruq bilan muloyim iltimos orasidagi farq pasayuvchi ohang bilan aniq seziladi. Masalan: (O‘zb.) “Lekin sendan bitta iltimosim shuki, meni ko‘rib qolganingni hech kimga aytib yurma”[106](Qarang. Dis.- B.132. Ilova № 19. 3.19-rasm). “Mr. Rochester, allow me to disown my first answer: I intended no pointed repartee: it was only a blunder.”[107](Qarang. Dis.- B.132. Ilova № 20. 3.20-rasm.) Chog‘ishtirma tahlilda o‘zbek jumlasida pasayuvchi ohang iltimos, yashirin topshiriq va ishonchga asoslangan maylni ifodalasa, ingliz jumlasida mulohaza, o‘zini oqlash va izoh berish modal ma’nolarini kuchaytiradi. O‘zbek nutqida xijolat, iltimos va ishonch ohangi ustuvor bo‘lsa, ingliz nutqida izoh, o‘zini oqlash va ijtimoiy muloqot estetikasi ustunlik qiladi.

Pasayuvchi ohang muloqotning mazmuniy va emotsional qatlamlarini samarali uyg‘unlashtirib, so‘zlovchi bilan tinglovchi o‘rtasidagi tushunishni osonlashtiradi. Masalan: (O‘zb.) “Bolam, g‘ir etib borib, non olib kelib ber, xumlarga suv to‘ldirib qo‘y, bedanalarning donidan, suvidan xabar ol”[108]. (Qarang. Dis.- B.133. Ilova № 21. 3.21-rasm) (Ing.) “Why, you have saved my life! – snatched me from a horrible and excruciating death! and you walk past me as if we were mutual strangers!”[109] (Qarang.Dis.- B.133. Ilova № 22. 3.22-rasm.)

O‘zbek jumlasida ohang sokin, barqaror va funksional bo‘lib, buyruq mayli asosiy rol o‘ynaydi. Diskurs maishiy, kundalik muhitni tasvirlaydi, so‘zlovchining

[106] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 118.
[107] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 200.
[108] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 132.
[109] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 230.

ustun mavqeyi esa ohangda aks etadi. Ingliz jumlasida ohang o‘zgaruvchan, keskin ko‘tarilib-pasayuvchi, dramatik xarakterga ega. Bu yerda mayl hissiy ifodali bo‘lib, so‘zlovchining hayrat, ranjish va kuchli hissiyotlarini ifodalash asosiy diskurs maqsadiga aylanadi. Har ikkala jumlada mayl gapning muloqot maqsadini aniqlab beradi, biroq birinchisi buyruq-ko‘rsatma, ikkinchisi esa hissiyot ifodalovchi xarakterga ega. Pasayuvchi ohang o‘zida fonetik, pragmatik va semantik qatlamlarni uyg‘unlashtirib, nafaqat tovush balandligining pasayishini, balki gapdagi ijtimoiy-hissiy ma’noni ham ifodalaydi. Masalan: (O‘zb.) “Bo‘lmasa, qarab turma, mahkamaning hovuzida yaxshilab ishqalab sochingni ivitib kel”[110] O‘zbekcha qat’iy buyruq: “Bo‘lmasa, qarab turma, mahkamaning hovuzida yaxshilab ishqalab sochingni ivitib kel” (Qarang. Dis.- B.134. Ilova № 23. 3.23-rasm.)

(Ing.) “We shall think what you prove yourself to be, my child”[111].(Qarang. Dis.- B.135. Ilova № 24. 2.24-rasm.) Chog‘ishtirma diskurs tahlili o‘zbekcha gapda intonatsiya aniq buyruq ohangi bilan shakllanganligini ko‘rsatadi: undagi har bir harakat (“qarab turma”, “ivitib kel”) keskin pasayuvchi ohangda aytiladi. Bu so‘zlovchining buyuruvchi mavqeyini va ijtimoiy ustunligini ko‘rsatadi. Mayl majburiy, aniq, keskin va vazifa ijrosini talab etuvchi xarakterga ega bo‘lib, diskursda gap bir tomonlama kuchli ko‘rsatma sifatida namoyon bo‘ladi. Inglizcha gapda esa ohang yumshoq pasayuvchi, axborot beruvchi tusda bo‘lib, modallik orqali bilvosita ta’sir ko‘rsatishga qaratilgan: so‘zlovchi buyruq bermaydi, balki xulq-atvor oqibatini mulohazali tarzda bildiradi.

Pasayuvchi ohang so‘zlovchi yoki qahramonning maqsadi, ruhiyatidagi o‘zgarishlar va his-tuyg‘ularini ham ifodalaydi. Masalan: (O‘zb.) “Yo‘lingdan qolma, sen menga to‘g‘ri kelmas ekansan”[112];(Qarang. Ilova №.25; Dis.- B.136. 3.25-rasm.) (Ing.) “Why I do struggle to retain a valueless life?”[113](Qarang. Dis.- B.136. Ilova № 26. 3.26-rasm)

Ikkala jumla ham yuqori emotsional bo‘lsa-da, ohang va mayl uyg‘unligi ularning diskursdagi yo‘nalishini tubdan farqlaydi. O‘zbekcha jumla tashqi munosabatni chegaralangan, qat’iy va muloqotni yakunlovchi tarzda tashkil etsa, inglizcha jumla ichki munosabatni emotsional, iztirobli, hayot ma’nosini izlovchi tarzda ifodalaydi. Rasmiy nutqda va ishbilarmonlar muloqotida pasayuvchi ohang yordamida so‘zlovchi o‘zining hurmat va izzat-ikromini bildiradi, shu bilan birga, nutq madaniyati talablariga rioya qiladi. Masalan: (O‘zb.) “Attang, bebiliska pul topadigan kasb qo‘ldan ketadigan bo‘ldi-da!”[114](Qarang. Dis.-B.138.Ilova №27. 3.27-rasm) (Ing.) “Miss; and I should say a light sleeper: perhaps you may have heard a noise?”[115](Qarang. Dis.-B.138. Ilova №28. 3.28-rasm.) Chog‘ishtirma diskurs tahlili shuni ko‘rsatadiki, o‘zbekcha jumla emotsional jihatdan ochiq, keskin, chuqur hissiyot va undov bilan aytilgan bo‘lib, so‘zlovchining ichki kechinmalarini bevosita ochib beradi. Inglizcha jumla esa muloyim, diplomatik,

[110] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 111.
[111] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 106.
[112] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 108.
[113] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 502.
[114] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 58.
[115] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 234.

ehtiyotkor ohangda aytilib, unda so‘zlovchining hissiyotidan ko‘ra ijtimoiy muloyimlik me’yorlariga rioya qilishi ustun turadi. Kundalik muloqotdagi norasmiy nutqda pasayuvchi ohang norozilik, tanqid yoki salbiy fikrni ifodalash vositasi bo‘lib xizmat qiladi. Masalan: (O‘zb.) “Eshakni so‘yib qo‘yibsan-ku, padarla’nat!”[116] (Qarang ilova №29; Dis.-B.139. 3.29-rasm.) Inglizcha rasmiy tekshiruv so‘rog‘i: “What is your business here at this hour?[117]” (Qarang Dis.-B.140. Ilova №30. 3.30-rasm.)

Chog‘ishtirma tahlil ikki tilda bir xil munosabatni ifodalashda pasayuvchi ohang mazmunida sezilarli funksional farq mavjudligini ko‘rsatadi. O‘zbekcha nutqda emotsional ifodada ohangning pasayib-ko‘tarilishi asosiy ton bo‘lsa, inglizcha nutqda bu ohang orqali tartib, masofa va ijtimoiy mavqedagi ustunlik ifodalanadi. Shu sababli ikkala gap ham talab yoki norozilik semantikasiga ega bo‘lsa-da, ularning diskursga ta’siri turlicha: o‘zbekcha gap hissiy portlashga asoslangan, inglizcha gap esa bosiq, tartibli munosabatni ifodalab, mayl funksiyasini boyitadi. Masalan: (O‘zb.) “Senga aytyapman, – dedi u meni ko‘rsatib, – davradan chiq, anoringni boshqa yoqqa borib ye!”[118] (Qarang ilova №31; Dis.-B.141, 3.31-rasm.) Inglizcha maqsadga yo‘naltirilgan darak gap: “I came on purpose to find you, Jane Eyre[119]” (Qarang. Dis.- B.141. Ilova №32. 3.32-rasm.)

O‘zbekcha tartibga chaqiruvchi buyruq: “Xaloyiq, ibtidoiy avval tikka turmay joy-joylaringizga o‘ltiringlar” (Qarang. Dis. - B.142; Ilova № 33, 3.33-rasm), (Ing) Tell me everything about them; but sit down first. (Qarang. Dis. - B.142; Ilova № 34. 3.34-rasm)

Uchinchi bobning uchinchi fasli “Qo‘shma gaplarda mayl va aralash ohang kombinatsiyasi” deb nomlangan. Faslda mayl va aralash ohang kombinatsiyasi, asosan, shart ergash gapli qo‘shma gaplar misolida tahlil qilinadi. Qo‘shma gaplarda taxmin ma’nosi shart mayli va ohangning ko‘tarilib-pasayishi orqali ifodalanadi. Masalan: (O‘zb.) “Mabodo, ho‘kiz yomonlab qolgunday bo‘lsa, borib, darrov bo‘g‘ziga pichoq tortib yuborasan-da, meni chaqirasan”[120].(Qarang. Dis.-B.145. Ilova №35. 3.35-rasm.) Inglizcha shart ergash gapli qo‘shma gap: “If you don’t sit still, you must be tied down[121]” (Qarang. Dis.- P.148, Ilova №36. 3.36-rasm) Ushbu jumla shart ergash gap (if you don’t sit still) va natija qismini (must be tied down) birlashtirgan shart konstruksiyasidir. Undagi mayl va ohang uyg‘unligi qat’iy xulq-atvor tartibini ifodalaydi: Bessi nutqida itoatsizlik uchun muqarrar jazo borligi shart tuzilmasi va avtoritar munosabat orqali bildiriladi. O‘zbekcha misolda esa “mabodo” so‘zi va -sa shakli shart ma’nosini ikki marta belgilaydi, shu sababli ergash gap oxiridagi ko‘tariluvchi ohang taxminni, bosh gapdagi pasayuvchi ohang esa ko‘rsatma ma’nosini ifodalaydi. Natijada ikki tilda ham shart konstruksiyasi ohang yordamida ogohlantiruvchi ko‘rsatmaga aylanadi.

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[116] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 45.
[117] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 510.
[118] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 110.
[119] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 105.
[120] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 43.
[121] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 14.

Shart maylidagi qo‘shma gaplarda aralash ohangning qo‘llanilishi ishonchsizlik, g‘azab, chidamsizlik, norozilik kabi salbiy emotsional holatlarni bildiradi. Masalan: (Ing.) “If all these people came in a body and spat at me, what would you do, Jane?”[122](Qarang. Dis.-P.148. Ilova №37; 3.37-rasm.)

O‘zbek tilida shart mayli real voqelikni emas, balki subyektiv-hissiy bahoni ifodalaganda gapning ta’siri bir necha omil orqali kuchayadi: shart maylida ayblov semantikasi, ohangda g‘azab, ranjish va la’nat, leksik birliklarda emotsional portlash, sintaktik qurilmada esa dramatik o‘zgarish kuzatiladi. Demak, bu jumlalar mazmunida ehtiros, shiddat, mulohaza, sinovchanlik, ehtimollik, gumon, shubha va talab ma’nolari birgalikda anglashiladi. Ohangning pragmatik ahamiyati shundaki, u shart ergash gapning ta’sir kuchini oshirib, so‘zlovchining subyektiv munosabatini ochiq ifodalaydi va shart maylidagi gaplarda hukmronlik ma’nosini ta’kidlaydi. Har ikki tilda ohang semantik vositalar bilan birgalikda qo‘llanganda ehtirosli holatni yanada samarali yetkazadi. Qo‘shma gaplarda noreal shart va ehtimollikni ifodalovchi ohangda o‘rta balandlik diapazoni hamda cho‘ziq aytilgan urg‘uli bo‘g‘inlar shartni ehtimoliy qilib, so‘zlovchining taxminiy niyatini bildiradi. Gumon va shubhani ifodalovchi ohangga ingliz tilidagi quyidagi gap misol bo‘ladi.

Shart maylidagi qo‘shma gaplarda aralash ohang iltimos, yalinish va intizorlikni ifodalaydi. Masalan: “Agar shu qutichani biror yerga yashirgan bo‘lsang, hali ham yaxshilikcha o‘rniga qaytar...” (Qarang. Dis.-B.155. Ilova №38; 3.38-rasm.) “Hali ham yaxshilikcha o‘rniga qaytar, agar shu qutichani biror yerga yashirgan bo‘lsang”. Birinchi jumlada shart ergash gap boshda kelgani sababli ohang ogohlantiruvchi, muloyim nasihat tarzida boshlanib, tinglovchini shartli harakatga tayyorlaydi va diqqatni shartga qaratadi. Ikkinchi jumlada esa bosh gap (*Hali ham yaxshilikcha o‘rniga qaytar*) oldinga chiqarilgan, shart ergash gap oxirda kelgan. Shart mayli va ohang uyg‘unligi jumlaga ehtiyotkor maslahat va ogohlantirish funksiyasini beradi: shart mayli faraz, gumon yoki ehtiyotkorlik ma’nosini, aralash ohang ogohlantirish va muloyim tavsiyani, sintaktik tartib esa bosh gapga yoki shartga urg‘uni ifodalaydi. Ular birgalikda diskursda psixologik yumshoqlik, muloyimlik va pragmatik jihatdan kuchli ifodani hosil qiladi[123]. Har bir bob yakunida ma’lumotlar asosida xulosalar berilgan.

Birinchi bobda ohang va intonatsiya atamalarining talqini aniqlashtirilib, gapning aktual bo‘linishida remaning prosodik ifodasi – semantik prosodiya tahlil qilingan, o‘zbek va ingliz tillarining ohang va intonema tuzilmalaridagi o‘xshash va farqli jihatlar belgilangan. Ohangning ma’noni ifodalash va shakllantirish vazifasi barcha tillar uchun universal bo‘lsa-da, uning fonetik-prosodik ifodasi har bir tilning tipologik tuzilishiga bog‘liq ekanligi ko‘rsatilgan.

Ikkinchi bob bo‘yicha ohang grammatik maylni o‘zgartirmasligi, balki uning kommunikativ-pragmatik reallashuvini belgilashi aniqlangan. Ohang maylning semantik va diskursiv imkoniyatlarini kengaytirib, so‘zlovchining kommunikativ niyati, emotsional munosabati hamda illokutiv maqsadini aniqlashtiradi. Natijada bir xil grammatik mayl turli intonatsion konturlar orqali xabar, savol, taajjub,

[122] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 311.
[123] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 150.

shubha, kinoya yoki talab kabi turli pragmatik mazmunlarda namoyon bo‘ladi. Xususan, darak gaplarda barqaror ohang xabarning xolisligini, so‘roq gaplarda ko‘tarilib-pasayuvchi kontur tasdiq so‘rashni, buyruq gaplarda yumshoq pasayuvchi ohang muloyim iltimosni, his-hayajon gaplarda esa avj ohang emotsional kontrastni yuzaga chiqaradi.

Uchinchi bob bo‘yicha ko‘tariluvchi ohang bilan birikkan mayl munosabatlari nutqning davomiyligi, ochiqligi va muloqotga yo‘naltirilganligini, savol, noaniqlik, muloyim buyruq yoki iltimos ma’nolarini ifodalashi, pasayuvchi ohang bilan birikkan mayl munosabatlari esa fikrning tugallanganligi, qat’iyligi va so‘zlovchining ijtimoiy mavqeyini ko‘rsatishi aniqlangan. Shart ergash gapli qo‘shma gaplarda aralash ohang shart mayli bilan birikib ehtimollik, gumon, ogohlantirish, iltimos va emotsional baho ma’nolarini hosil qilishi, ergash gapning bosh gapdan oldin yoki keyin kelishi esa ohang konturini va gapning pragmatik ta’sirini o‘zgartirishi dalillangan.

XULOSA

1. Tadqiqot o‘zbek va ingliz tillaridagi muloqotda mayl va ohang kombinatsiyasi nutqning kommunikativ va emotsional mazmunini belgilovchi yaxlit mexanizm ekanligini ko‘rsatdi: mayl gapning modal-predikativ asosini, ohang esa bu asosning muayyan nutqiy vaziyatdagi kommunikativ-pragmatik talqinini belgilaydi. Ularning uyg‘unligi xabarning aniqligi, samimiyligi va ta’sirchanligini oshirib, tushunmovchilik ehtimolini kamaytiradi hamda so‘zlovchining kayfiyati va munosabatini tinglovchiga to‘g‘ri yetkazadi;

2. Nutqning aktual bo‘linishi mayl va ohang kombinatsiyasining prosodik tayanchi hisoblanadi. Rema semantik prosodiya – yadro urg‘usi, ton yo‘nalishi, to‘xtam va sur’at – orqali ajratiladi va aynan rema tushgan yadro bo‘g‘inida ohang konturi gapning kommunikativ turini hamda mayl ma’nosining pragmatik talqinini belgilaydi;

3. Semantik prosodiya ikki tilda nutqni mazmuniy segmentlarga bo‘lish, mantiqiy urg‘uni belgilash, ma’noni farqlash va gapga emotsional yuk berish vazifalarini bajaradi. Agglutinativ o‘zbek tilida bu vazifalar ko‘proq so‘z oxiridagi urg‘u va ritmik guruhlar, analitik ingliz tilida esa yadro o‘rni va ohang konturi orqali amalga oshadi. Shu jihatdan qiyosiy yondashuv mayl va ohangning funksional mosligini, madaniy kontekst bilan bog‘liqligini va muloqot samaradorligidagi ahamiyatini chuqurroq ochib beradi;

4. Intonema ohangning eng kichik funksional birligi sifatida ikki tilda ham gap turini farqlaydi. Biroq o‘zbek tilida intonema ko‘pincha sintaktik-ritmik guruhlarga mos kelsa, ingliz tilida u tonalitet, toniklik va ton tanlovi tizimi doirasida reallashadi. Shu sababli o‘zbek tilida mayl va ohang ko‘proq emotsional-pragmatik mazmunni yetkazishga xizmat qilsa, ingliz tilida sintaktik va pragmatik tuzilmani belgilashda faol ishtirok etadi;

5. Ohang grammatik maylni o‘zgartirmaydi, balki uning kommunikativ-pragmatik reallashuvini belgilaydi: bir xil grammatik mayl turli intonatsion konturlarda xabar, savol, taajjub, shubha, kinoya yoki talab ma’nolarini ifodalashi mumkin. Ohang ta’sirida mayl ma’nosining o‘zgarishini ohang avji, urg‘u va

intensivlik, sur’at va to‘xtam, tovush tebranishi hamda leksik-grammatik vositalar yuzaga keltiradi;

6. Darak gaplarda barqaror (tekis) va mo‘tadil pasayuvchi ohang xabarning xolisligi, ishonchliligi va tugallanganligini ta’minlaydi. Bo‘lishli va bo‘lishsiz darak gaplarda ohangning keskinlashuvi esa norozilik, ogohlantirish, ranjish, tahdid kabi qo‘shimcha emotsional ma’nolarni yuzaga chiqaradi, ya’ni grammatik jihatdan neytral darak gap ohang orqali baho ifodalovchi birlikka aylanadi;

7. So‘roq gaplarda ikki tilda ham ko‘tariluvchi, pasayuvchi va ko‘tarilib-pasayuvchi konturlar savol turi va maqsadiga ko‘ra tanlanadi. O‘zbek tilida so‘roq ma’nosini savol yuklamalari (-mi, -chi, -a) va so‘roq olmoshlari ohang bilan birgalikda ifodalasa, ingliz tilida u ko‘proq yordamchi fe’l inversiyasi va ajratilgan so‘roq (tag question) qolipining ohang bilan uyg‘unligiga tayanadi. Ko‘tariluvchi ohang bilan aytilgan darak shaklidagi gaplar (“You’re coming, right?”) ikki tilda ham tasdiq kutuvchi so‘roq vazifasini bajaradi;

8. Buyruq gaplarda buyruq-istak mayli ohang bilan birikib, qat’iy buyruqdan tortib iltimos, maslahat, da’vat, taqiq, ruxsat va duo-istakkacha bo‘lgan kommunikativ vazifalarni farqlaydi. Keskin pasayuvchi ohang qat’iylik va so‘zlovchining ijtimoiy ustunligini, yumshoq pasayuvchi yoki yengil ko‘tarilib-pasayuvchi ohang esa muloyimlik va yaqinlikni ifodalaydi. Ingliz tilida buyruq ma’nosi ko‘pincha modallik orqali bilvosita, o‘zbek tilida esa buyruq-istak maylining ohangi orqali bevosita ifodalanadi;

9. His-hayajon gaplarda ma’no leksik shakldan ko‘ra intonatsion kontur va ton diapazoniga bog‘liq bo‘ladi. O‘zbek tilida xitob so‘zlar (voy, eh-ha, iyya, hoy) mehr, afsus, hayrat, ogohlantirish, qarg‘ish kabi diskursiv-madaniy ma’nolarni tashisa, ingliz tilida how/what qoliplari va yakka so‘zli undovlar pasayuvchi ohang bilan emfatik kuch kasb etib, “signal → baho → yakun” tarzidagi muloqot ritmini hosil qiladi;

10. O‘zbek va ingliz tillarida mayl turlarining pasayuvchi ohang bilan kombinatsiyasi fikrning tugallanganligi, qat’iyligi va kommunikativ maqsadning aniqligini ifodalaydi. Xabar maylida u xabar yakunini, buyruq-istak maylida talab yoki ko‘rsatmaning qat’iyligini, shart maylida esa natija va xulosaning aniqligini kuchaytiradi. O‘zbek tilida bu holat asosan grammatik shakl va gap oxiri ohangi orqali, ingliz tilida esa urg‘u, ritm va intonatsion kontur uyg‘unligi orqali yuzaga chiqadi;

11. Mayl turlarining ko‘tariluvchi ohang bilan kombinatsiyasi ikki tilda davomiylik, noaniqlik, javob kutish, muloyim taklif va kinoya ma’nolarini kuchaytiradi: darak shaklidagi gapda fikrning ochiq qolganini, so‘roq gapda savol mazmunini, buyruq gapda esa talabning yumshoq iltimos yoki maslahat tusini ifodalaydi. Shart ergash gapli qo‘shma gaplarda aralash ohang ehtimollik, gumon, ogohlantirish va emotsional baho ma’nolarini yuklab, bosh gapdagi natijaga prosodik tayyorgarlik yaratadi;

12. Tadqiqot natijalariga ko‘ra, xorijiy tilni o‘qitishda, tarjima amaliyotida, gid-tarjimonlar va suxandonlar tayyorlashda mayl shakllarini ularning tipik ohang konturlari bilan birgalikda o‘rgatish, badiiy asar tarjimasida esa asliyatdagi ohang va mayl munosabatining pragmatik ma’nosini leksik-grammatik vositalar bilan

qayta tiklash tavsiya etiladi. Kelgusida qo‘shma gaplarning shart, sabab, maqsad, zidlov va natija munosabatlarini ifodalovchi turlarida mayl shakllari bilan ohang konturlarining uyg‘unlashuvini eksperimental fonetika, intonografik tahlil, korpus lingvistikasi va diskurs-pragmatik yondashuvlar asosida tadqiq etish, jonli og‘zaki nutq materialiga tayangan akustik tadqiqotlarni kengaytirish istiqbolli yo‘nalish hisoblanadi.

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URGENCH STATE UNIVERSITY NAMED AFTER ABU RAYHAN BIRUNI

ATAJONOVA MALOKHAT ILKHAMOVNA

THE COMBINATION OF THE MOOD AND INTONATION IN THE UZBEK AND ENGLISH LANGUAGES IN COMMUNICATION

10.00.13 – Comparative and Contrastive Linguistics

ABSTRACT
of the Doctor of Philosophy(PhD) dissertation in PHILOLOGICAL science

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INTRODUCTION
(Abstract of the Doctor of Philosophy (PhD) Dissertation)

The actuality and necessity of the dissertation topic. The rapid expansion of intercultural communication, foreign language teaching, translation, and automatic speech-analysis practice worldwide makes it necessary to take into account the fact that meaning in oral speech is shaped not only by lexico-grammatical means but also by the congruence of intonation and mood. Practice shows that the same sentence, identical in grammatical form, can radically change the speaker's intention when pronounced with a different intonation, which in turn gives rise to misunderstanding and pragmatic errors between speakers of different languages. This is because types of intonation and mood determine the meaning of speech, its adaptation to the situation, and its stylistic diversity. Under conditions of modern technology, describing the congruence of intonation and mood that precisely expresses the relationship between speaker and listener, and applying this description to the practice of language teaching, translation, and speech technologies, is becoming one of the pressing tasks of the field.

In world linguistics, the congruence of intonation and mood has been recognized as a means of ensuring the emotional and communicative content of an utterance in communication. In the fields of intonational phonology, linguopragmatics, discourse linguistics, and phonostylistics, determining the relationship between prosody and grammatical categories is regarded as one of the priority scientific directions. However, this relationship has been elucidated mainly on the material of English and other European languages, whereas the comparative study of the combination of mood and intonation in typologically different languages, and the disclosure of the mechanisms for expressing attitude toward a proposition in the process of speech communication, remains an urgent scientific task.

In our country, particular attention has been devoted in recent years to reforming the system of foreign-language teaching and to developing research in comparative linguistics and translation studies: "…the time has come to establish a new system that will serve as a solid foundation for the future in the teaching of foreign languages. Profound study of foreign languages opens a broad path to the international arena"[124]. Research on phonostylistics and intonation in Uzbek linguistics has shown that communication is shaped not only by words and the grammatical system but also by sounds, intonation, and mood. The phonetic aspects of language that is, the pronunciation of words, their combination with intonation, and sentence structure, play an important role in communication, not only in the accurate conveyance of information but also in expressing the speaker's emotional state, attitude, and intention. For this reason, revealing the semantic potential, as well as the pragmatic, syntactic-functional, and communicative essence of the combination of intonation and mood in Uzbek and English communication, is one of the pressing scientific directions.

[124]From the speech of the President of the Republic of Uzbekistan, Sh.M. Mirziyoyev, at the video-conference meeting of May 6, 2021, devoted to the popularization of foreign language learning.

This research aligns with the objectives outlined in a number of official documents and legal acts, including: Decree PF-5847 of the President of the Republic of Uzbekistan, dated October 8, 2019, "On Approval of the Concept for Development of the Higher Education System of the Republic of Uzbekistan until 2030"; Decree PF-6084, dated October 20, 2020, "On Measures for the Further Development of the Uzbek Language and the Improvement of Language Policy in Our Country"; Decree PF-60, dated January 28, 2022, "On the Development Strategy of New Uzbekistan for 2022–2026"; Decree PF-158, dated September 11, 2023, "On the 'Uzbekistan–2030' Strategy"; Resolution PQ-5117 of the Cabinet of Ministers of the Republic of Uzbekistan, dated May 19, 2021, "On Measures for Bringing the Popularization of Foreign Language Learning in the Republic of Uzbekistan to a Qualitatively New Stage"; Resolution No. 376 of the Cabinet of Ministers of the Republic of Uzbekistan, dated May 18, 2018, "On Measures for Improving the System of Translating and Publishing the Best Examples of World Literature into Uzbek and Masterpieces of Uzbek Literature into Foreign Languages"; as well as other normative legal documents pertaining to this field of activity.

Correspondence of the research with the priorities of the science and technology development in the republic. The dissertation research has been carried out in accordance with Priority Direction I, "Ways of Forming and Implementing a System of Innovative Ideas in the Social, Legal, Economic, Cultural, and Spiritual-Educational Development of an Informatized Society and a Democratic State," of the development of science and technology in the Republic.

The scope of the dissertation research. In world linguistics, the theoretical grounding of the category of mood began with the studies of O.Jespersen, who demonstrated that the forms of mood do not directly correspond to "notional categories". And, that a single modal meaning can be expressed by several different means[125]. Later, J.Lyons distinguished mood from modality on semantic grounds, interpreting the former as the grammaticalized plane of expression of modal meaning [126]; F.R.Palmer offered a typological generalization of the distribution of the indicative/subjunctive and realis/irrealis oppositions across the world's languages[127]. J.Bybee, R.Perkins, and W.Pagliuca provided a diachronic account of the pathways of origin of mood forms within the framework of grammaticalization theory[128], while P. Portner explained this category by means of the apparatus of formal semantics[129]. The category of mood is divided into the indicative, imperative, and subjunctive types and its relationship with sentence types, and is analyzed in academic grammars of English, in the seminal works of R.Quirk and co-authors[130] and of R.Huddleston and G.Pullum[131]. The absence of a

[125]Jespersen O. The Philosophy of Grammar. – London: George Allen & Unwin, 1924. – P. 313–321.
[126]Lyons J. Semantics. Vol. 2. – Cambridge: Cambridge University Press, 1977. – P. 787–849.
[127]Palmer F.R. Mood and Modality. 2nd ed. – Cambridge: Cambridge University Press, 2001. – 236 p.
[128]Bybee J., Perkins R., Pagliuca W. The Evolution of Grammar: Tense, Aspect, and Modality in the Languages of the World. – Chicago: The University of Chicago Press, 1994. – P. 176–242.
[129]Portner P. Mood. – Oxford: Oxford University Press, 2018. – 320 p.
[130]Quirk R., Greenbaum S., Leech G., Svartvik J. A Comprehensive Grammar of the English Language. – London; New York: Longman, 1985. – P. 149–158, 803–853.

one-to-one correspondence between sentence type and speech act. That is a fact that a single grammatical form can perform several illocutionary functions as demonstrated on typological material by J.Sadock and A.Zwicky[132]. In M.A.K. Halliday's functional grammar, the mood system is interpreted as the center of the interpersonal metafunction and is directly linked to speech functions, statement, question, offer, and command[133].

In world linguistics, the tradition of the systematic study of intonation began with the works of H.E.Palmer[134] and L.Armstrong and I.Ward[135]; K.Pike created the theory of pitch levels for American English[136], while in the British school the "nucleus and scale" model of R.Kingdon [137] and of J.D.O'Connor and G.F.Arnold[138] became widely established. D.Crystal proposed a multi-parameter description of prosodic systems[139], A.Cruttenden[140] and P.Tench[141] distinguished the grammatical, discourse, and attitudinal functions of intonation. J.Wells generalized it as a unity of the systems of tonality, tonicity, and tone[142]; beginning in the 1980s, J.Pierrehumbert's autosegmental-metrical model[143] and its versions further developed by D.R.Ladd [144] and C.Gussenhoven [145] became the methodological foundation of intonation studies. The question of the combination of mood and intonation which constitutes the direct subject of our research was first raised systematically in the works of M.A.K.Halliday, who regarded intonation as a constituent part of the grammatical system and linked tone choice to the mood system [146], and this approach was later refined in the work of M.A.K.Halliday and W.Greaves through examples of statements, questions, offers, commands, exclamations, address forms, and response utterances[147]. D.Bolinger, by contrast, interpreted intonation not as a primary grammatical marker but as a universal emotive-attitudinal device, thereby laying the foundation for a long-standing debate between the "grammatical" and "attitudinal" views[148]. D.Brazil

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[131]Huddleston R., Pullum G.K. The Cambridge Grammar of the English Language. – Cambridge: Cambridge University Press, 2002. – P. 172–212, 851–945.
[132]Sadock J.M., Zwicky A.M. Speech Act Distinctions in Syntax // Language Typology and Syntactic Description. Vol. I: Clause Structure / Ed. by T. Shopen. – Cambridge: Cambridge University Press, 1985. – P. 155–196.
[133]Halliday M.A.K., Matthiessen C.M.I.M. Halliday's Introduction to Functional Grammar. 4th ed. – London; New York: Routledge, 2014. – P. 134–151.
[134] Palmer H.E. English Intonation, with Systematic Exercises. – Cambridge: W. Heffer & Sons, 1922. – 105 p.
[135] Armstrong L.E., Ward I.C. A Handbook of English Intonation. – Cambridge: W. Heffer & Sons, 1926. – 124 p.
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[137] Kingdon R. The Groundwork of English Intonation. – London: Longmans, Green & Co., 1958. – 272 p.
[138] O'Connor J.D., Arnold G.F. Intonation of Colloquial English. 2nd ed. – London: Longman, 1973. – 290 p.
[139] Crystal D. Prosodic Systems and Intonation in English. – Cambridge: CU Press, 1969. – 381 p.
[140] Cruttenden A. Intonation. 2nd ed. – Cambridge: Cambridge University Press, 1997. – P. 68–128.
[141]Tench P. The Intonation Systems of English. – London: Cassell, 1996. – 421 p.
[142] Wells J.C. English Intonation: An Introduction. – Cambridge: Cambridge University Press, 2006. – P. 15–96.
[143] Pierrehumbert J. The Phonology and Phonetics of English Intonation: PhD Thesis. – Cambridge (Mass.): MIT, 1980.
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[146] Halliday M.A.K. Intonation in English Grammar // Transactions of the Philological Society. – Oxford, 1963. – P. 143–169; Halliday M.A.K. Intonation and Grammar in British English. – The Hague; Paris: Mouton, 1967. – 62 p.
[147] Halliday M.A.K., Greaves W.S. Intonation in the Grammar of English. – London: Equinox, 2008. – P. 109–125.
[148] Bolinger D. Intonation and Its Uses: Melody in Grammar and Discourse. – Stanford: Stanford University Press, 1989. – P. 97–120.

explained the communicative value of intonation on the basis of discourse context[149], and J.Pierrehumbert and J.Hirschberg provided a compositional model of the semantics of intonational contours[150]. In recent decades, C.Bartels developed a compositional interpretation of the intonation of declarative and interrogative sentence[151]. C.Gunlogson investigated the use of declarative sentences pronounced with rising intonation (rising declaratives) in a questioning function[152], while P.Portner linked the semantics of the imperative mood to speech act theory[153]. The overall conclusion to be drawn from these studies is that in English, modal-communicative meaning is determined not by mood form or intonation alone, but precisely by their combination.

In Russian linguistics and Turkology, this problem has mainly been addressed within the framework of the category of modality and the intonational structure of the sentence. The theoretical foundations of modality were laid by V.V.Vinogradov[154], and within the theory of functional grammar developed under the direction of A.V.Bondarko, it was analyzed together with temporality as an integral system[155]; Y.A.Bryzgunova's doctrine of intonational constructions[156] and T.M.Nikolaeva's research on the semantics of accentual highlighting[157] revealed the meaning-distinguishing potential of intonation, while English intonation was systematically described in the works of A.M.Antipova[158] and V.A.Vasilyev[159], and, in terminological respects, O.S.Akhmanova's dictionary remains an important source[160]. The system of verb mood category in the Turkic languages has been studied from a comparative-historical perspective by A.N.Kononov[161], A.M.Shcherbak[162], and B.A.Serebrennikov and N.Z.Gadzhieva[163]. Among the Turkic languages, the relationship between mood and intonation has been studied in the greatest detail on the material of Turkish in the descriptive grammar of

[149] Brazil D. The Communicative Value of Intonation in English. – Cambridge: Cambridge University Press, 1997. – 188 p.
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[153] Portner P. The Semantics of Imperatives within a Theory of Clause Types // Proceedings of Semantics and Linguistic Theory (SALT) 14. – Ithaca: CLC Publications, 2004. – P. 235–252.
[154] Виноградов В.В. О категории модальности и модальных словах в русском языке // Труды Института русского языка АН СССР. – М.; Л., 1950. – Т. II. – С. 38–79.
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[158] Антипова А.М. Система английской речевой интонации. – М.: Высшая школа, 1979. – 131 с.
[159] Васильев В.А. Фонетика английского языка: Теоретический курс. – М.: Высшая школа, 1970. – 323 с.
[160] Ахманова О.С. Словарь лингвистических терминов. – М.: Советская энциклопедия, 1969. – С. 388.
[161] Кононов А.Н. Грамматика современного узбекского литературного языка. – М.; Л.: Изд-во АН СССР, 1960. – 446 с.
[162] Щербак А.М. Очерки по сравнительной морфологии тюркских языков (Глагол). – Л.: Наука, 1981. – 183 с.
[163] Серебренников Б.А., Гаджиева Н.З. Сравнительно-историческая грамматика тюркских языков. – М.: Наука, 1986. – 301 с.

A.Göksel and C.Kerslake [164] and in the article by U.Özge and C.Bozşahin interpreting intonation within the system of Turkish grammar[165] which reveals the interconnection between sentence type, word order, and prosodic contour, and which is of methodological guiding importance for conducting a similar study on the material of the Uzbek language.

The problem of the grammatical category of the mood has been consistently studied since A.Gulomov's monograph "The Verb" [166] in Uzbek linguistics. A.Hojiyev clarified the semantic and formal boundaries of the forms of mood[167]. The system of mood was described in an academic manner in the volume of "Grammar of the Uzbek Language" devoted to morphology[168], while in the studies of Sh.Rahmatullayev[169], N.Mahmudov and A.Nurmonov[170], and R.Sayfullayeva and co-authors[171], mood was interpreted in connection with the modal-predicative nature of the sentence. In turn, the study of intonation developed mainly within the framework of phonetics: in the textbook by Sh.Shoabdurahmonov and co-authors, intonation is described in connection with sentence types[172]. S.Otamirzayeva and M.Yusupova gave a systematic account of the phonetics and orthoepy of the Uzbek language [173], and A.Abduazizov, alongside his systematic treatment of the phonology and morphonology of the Uzbek language [174], also described the intonation system of English from a comparative perspective [175]. M.Mirtojiyev devoted a separate chapter to intonation, substantiating that its underlying component is the pitch system, intonation[176], and gave a consistent description of the components of intonation, such as pitch, loudness, tempo, sentence stress, emphatic stress, timbre, and pause [177]. H.Jamolxonov regards intonation as an obligatory phonetic component of oral speech[178], a definition of it is given in A.Hojiyev's terminological dictionary [179], and Y.Tojiyev and M.Mallaboyev emphasize that a change in intonation is accompanied by a change in meaning[180]. The stylistic-expressive potential of intonation has been examined specially, in the works of G.Yakhshiyeva [181] and A.Haydarov and Z.Qobilova [182], while its

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[164] Göksel A., Kerslake C. Turkish: A Comprehensive Grammar. – London; New York: Routledge, 2005. – P. 293–330.
[165] Özge U., Bozşahin C. Intonation in the Grammar of Turkish // Lingua. – 2010. – Vol. 120, Issue 1. – P. 132–175.
[166] Ғуломов А. Феъл. – Тошкент: ЎзФА нашриёти, 1954. – 90 б.
[167] Ҳожиев А. Ўзбек тилида феъл. – Тошкент: Фан, 1973. – 172 б.
[168] Ўзбек тили грамматикаси. I том: Морфология. – Тошкент: Фан, 1975. – 610 б.
[169] Раҳматуллаев Ш. Ҳозирги адабий ўзбек тили. – Тошкент: Университет, 2006. – 464 б.
[170] Маҳмудов Н., Нурмонов А. Ўзбек тилининг назарий грамматикаси: Синтаксис. – Тошкент: Ўқитувчи, 1995. – 232 б.
[171] Sayfullayeva R., Mengliyev B., Boqiyeva G. va boshq. Hozirgi o'zbek adabiy tili. – Toshkent: Fan va texnologiya, 2009. – 416 b.
[172] Ҳозирги ўзбек адабий тили / Ш.Шоабдураҳмонов ва бошқ. I қисм. – Тошкент: Ўқитувчи, 1980. – 448 б.
[173] Отамирзаева С., Юсупова М. Ўзбек тили: фонетика, графика, орфоэпия, орфография. – Тошкент: ЎАЖБНТ маркази, 2004. – 168 б.
[174] Абдуазизов А. Ўзбек тили фонологияси ва морфонологияси. – Тошкент: Ўқитувчи, 1992. – 136 б.
[175] Abduazizov A. Theoretical Phonetics of Modern English. – Tashkent: Musiqa, 2007. – 152 p.
[176] Миртожиев М. Ўзбек тили фонетикаси. – Тошкент: Университет, 2013. – Б. 349–418.
[177] Ўша манба. – Б. 352–356.
[178] Жамолхонов Ҳ. Ҳозирги ўзбек адабий тили. – Тошкент: Талқин, 2009. – Б. 170.
[179] Ҳожиев А. Тилшунослик терминларининг изоҳли луғати. – Тошкент: ЎзМЭ, 2002. – Б. 45.
[180] Тожиев Ё., Маллабоев М. Ўзбек нутқи маданияти ва услубият асослари амалиёти. – Тошкент, 2009. – Б. 12.
[181] Яхшиева Г. Ўзбек тилида фонографик услубий воситалар. – Тошкент: Фан, 1996. – Б. 14–27.

historical-linguistic background has been specifically investigated through the analysis of material from the “Devonu Lug‘otit Turk”[183]. K.Saparova has studied the phonostylistics of Russian and Uzbek from a comparative-typological perspective on the material of the phonetic variants of words[184] in the twenty-first century. While S.Karimov has provided a monographic account of the emotional-expressive meanings expressed by the speech sounds of the Uzbek language in the process of communication[185]. The tradition of the comparative-typological study of Uzbek and English is represented in the works of J.Bo‘oronov [186] and U.K.Yusupov[187], while the connection of modal meaning with the speech situation has been substantiated in the studies of Sh.Safarov[188] and M.Hakimov[189]. The analysis of the scholarly literature shows that the relationship between mood and intonation has been elucidated in world linguistics chiefly on the material of English whereas in Uzbek linguistics these phenomena have usually been studied within separate levels of language; the fact that a single mood form can acquire different modal meanings under different intonational contours has not been specifically investigated in Uzbek; the fact that in agglutinative Uzbek modal meaning is borne mainly by morphological form, whereas in analytic English it is borne by prosodic contour and auxiliary means, calls for comparative-experimental investigation; and, finally, no monographic study has yet been produced that is aimed at identifying the isomorphic and allomorphic aspects of the combination of mood and intonation in the two languages. This determines the choice of the topic of the dissertation and its relevance.

The correspondence of the dissertation research with the research plans of the higher education institution where the dissertation was completed. The dissertation topic was carried out within the framework of the scientific direction "Topical Problems of Linguistics" of the Department of Romance-Germanic Philology, in accordance with the research plans of Urgench State University named after Abu Rayhon Beruniy.

The aim of the research is to comparatively examine the combination of mood and intonation in Uzbek and English communication from the standpoint of linguistic discourse, and to reveal the semantic-pragmatic features of intonation change according to the types of sentences classified by their communicative purpose.

The objectives of the research are as follows:

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[182] Ҳайдаров А. Коннотатив маънонинг фонетик воситаларда ифодаланиши: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2009. – 21 б.; Қобилова З. Ўзбек тилининг фоносемантик воситалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008. – 24 б.

[183] Misliddinova M.X. Mahmud Koshg‘ariyning fonetik va fonostilistik qarashlari: Filol. fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Samarqand, 2023.

[184] Сапарова К.О. Сопоставительно-типологическое исследование фоностилистики русского и узбекского языков (на материале фоновариантов слов): Автореф. дисс. … д-ра филол. наук. – Ташкент, 2009. – 50 с.; Сапарова К.О. Фоностилистика русского и узбекского языков. – Ташкент: Узбекистан, 2006. – 272 с.

[185] Karimov S. O‘zbek tilining fonetik stilistikasi: monografiya. – Samarqand: SamDU nashri, 2016. – 160 b.

[186] Бўронов Ж. Инглиз ва ўзбек тиллари қиёсий грамматикаси. – Тошкент: Ўқитувчи, 1973. – 285 б.; Buranov J. Comparative Typology of English and Turkic Languages. – Moscow: Vysshaya Shkola, 1983. – 267 p.

[187] Yusupov U.Q. Kontrastiv lingvistika. – Toshkent: Akademnashr, 2013. – 180 b.

[188] Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008. – 300 б.

[189] Ҳакимов М. Ўзбек илмий матнининг синтагматик ва прагматик хусусиятлари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2001. – 47 б.

to establish the theoretical and methodological foundations of the intonational systems of the Uzbek and English languages, and to reveal the prosodic expression of the rheme in the actual division of the sentence – semantic prosody – as well as the structural-semantic and functional-semantic features of the intoneme;

to identify the linguistic factors that bring about a change in the meaning of mood under the influence of intonation change in declarative, interrogative, imperative, and exclamatory sentences in the Uzbek and English languages;

to determine the patterns and status of the combination of intonation and mood in Uzbek and English communication within linguistic, semantic, pragmatic, and stylistic relations;

to demonstrate the expression of the meanings of mood through rising, falling, level, and mixed intonation in speech communication, as well as to show the functional-syntactic features of certain words in this process.

The object of the research comprises samples of dialogic speech drawn from G‘. G‘ulom's novella "Shum bola" and short story "Mening o‘g‘rigina bolam," as well as from Ch. Brontë's novel "Jane Eyre."

The subject of the research consists of the functional-semantic, functional-grammatical, and pragmatic features of the combination of mood and intonation in Uzbek and English communication.

Methods of the research. The research employed descriptive, comparative, phonetic-intonational, experimental-phonetic (acoustic), functional-syntactic, and discourse-analytical methods.

The scientific novelty of the research is as follows:

it is substantiated that semantic prosody in Uzbek and English divides speech into meaningful segments by isolating the rheme, determines the position of logical stress and the nucleus, ensures the logical connection between words and sentences, and functions as a mechanism that emotionally integrates the speaker's communicative intention and subjective attitude with the content of the sentence;

it has been identified the factors that give rise to a change in the meaning of mood under the influence of intonation in Uzbek and English communication, changes in pitch, stress and intensity, tempo and pause, sound fluctuation, and lexico-grammatical means, and it has been demonstrated, on the basis of dialogues from literary discourse, that intonation determines the communicative-pragmatic realization of mood without altering the grammatical mood itself;

it has been proven that the combination of intonation and mood in declarative, interrogative, imperative, and exclamatory sentences functions as an integral mechanism that determines sentence structure linguistically, meaning differentiation semantically, speech intention pragmatically, and emotional-aesthetic coloring stylistically, and that this mechanism is realized in Uzbek predominantly through morphological forms and particles, whereas in English it is realized through intonational contour and auxiliary verbs;

on the basis of an intonographic analysis of dialogic speech, it has been substantiated that rising intonation imparts to mood the meanings of continuity, uncertainty, expectation of a response, and politeness; falling intonation imparts completeness and decisiveness; level intonation imparts objectivity and neutrality;

and mixed intonation imparts the meanings of probability and warning in complex sentences with conditional clauses, and that the functional-syntactic role of certain words changes according to intonation, thereby causing a change in the meaning of the utterance.

The practical results of the research are as follows:

it serves as a scientific-theoretical source for research into questions of the combination of intonation and mood in Uzbek and English communication;

it provides a scientific basis for the correct interpretation of cases of ambiguity arising from the fact that, as a result of the harmony between intonation and mood, one type of sentence acquires semantic features characteristic of another type of sentence, according to communicative purpose, without structural change;

the data compiled within the framework of the research serves in the creation of textbooks and study guides for higher-education courses such as "Discourse Linguistics," "Phonology," "Discourse Analysis," "Theoretical and Functional Grammar," "Linguistic and Comparative Typology," "Semasiology," and "Theoretical Linguistics," as well as in delivering lectures, conducting special courses, and writing instructional-methodological manuals on the functional grammar and communicative linguistics of the Uzbek and English languages;

the results of the research contribute to the development of new scientific approaches in the fields of pragmatics and discourse analysis aimed at determining the contextual meaning, subjective attitude, and interactional functions of the harmony between intonation and mood.

The reliability of the research results is explained by the comprehensive study of the semantic-pragmatic phenomena arising from the combination of intonation and mood in Uzbek and English communication; reliance on authoritative scientific sources in presenting theoretical information; the interpretation of the literary dialogues subjected to analysis by means of modern linguistic methods and intonographic (acoustic) analysis; the practical implementation of the theoretical conclusions, and the confirmation of the obtained results by authorized organizations.

The scientific and practical significance of the research results.

The scientific significance of the research results is explained by their serving as a theoretical source for research into the structural, emotional, and pragmatic-communicative features of intonation and mood in modern linguistics, phonology, and functional grammar, as well as for the creation of various study guides and textbooks.

The practical significance of the research results is explained by the fact that the use of the obtained scientific conclusions and theoretical foundations in teaching such disciplines as "Fundamentals of Communicative Linguistics," "Analysis of Literary Discourse," "Semasiology," "Text Analysis," and "Phonostylistics" enriches the content of the educational process in the higher education system and deepens students' knowledge and skills concerning the combination of mood and intonation in Uzbek and English speech communication.

Implementation of the research results. On the basis of the scientific results obtained from the study of the combination of mood and intonation in Uzbek and English communication:

the scientific conclusions concerning the factors that bring about a change in the meaning of mood under the influence of intonation in communication – changes in pitch, stress and intensity, tempo and pause, sound fluctuation, and lexico-grammatical means, as well as the finding that intonation determines the communicative-pragmatic realization of mood without altering the grammatical mood – were used in the Erasmus+ program grant project No. 561574-EPP-1-2015-1-ES-EPPKA2-CBHE-JP, "Establishment of Computing Centers and Curriculum Development in Mathematical Engineering Master programme" (ECCUM) (Abu Rayhon Beruniy nomidagi Urganch davlat universitetining 2025-yil 3-oktyabrdagi 06-176/1-son ma’lumotnomasi). As a result, the materials served to create the methodological foundation of this project and to enrich the project's scientific base;

the scientific conclusions and recommendations concerning the imparting of the meanings of continuity, uncertainty, expectation of a response, and politeness by rising intonation, completeness and decisiveness by falling intonation, and objectivity by level intonation, as well as the similarities and differences in the national and speech-etiquette norms of the Uzbek and English languages, were used in the activities of the Tourism Committee under the Ministry of Ecology, Environmental Protection and Climate Change of the Republic of Uzbekistan – in the development of the tourism and culture sectors, in ensuring that guides, translators, and escort-guides serving foreign tourists correctly understand the meaning-bearing types of intonation in oral communication with tourists while taking into account its semantic and pragmatic aspects, and in the formation of "Road Maps" (Reference No. 02-09/219, dated March 17, 2025, issued by the Khorazm Regional Tourism Department of the Tourism Committee under the Ministry of Ecology, Environmental Protection and Climate Change of the Republic of Uzbekistan). As a result, the knowledge of guides, translators, and escort-guides concerning the combination of mood and intonation in their communication with local and foreign tourists has been enriched with important facts and information;

the scientific conclusions concerning the fact that the combination of intonation and mood in declarative, interrogative, imperative, and exclamatory sentences functions as an integral mechanism determining sentence structure linguistically, meaning differentiation semantically, speech intention pragmatically, and emotional-aesthetic coloring stylistically, as well as its signaling function in shaping emotional mood in speech and in perceiving the interlocutor's inner state, were used in organizing the work of presenters in the "Najot bilimda" broadcast of the Khorezm Regional Television and Radio Channel (Reference No. 259, dated March 18, 2025, issued by the state institution "Khorazm Regional TV and Radio Channel" of the National Television and Radio Company of Uzbekistan). As a result, the scientific-educational significance of the programs and broadcasts has increased, and within the framework of the program, the communicative purpose

of oral speech in radio presentations has been conveyed to the broad audience of listeners quickly and effectively.

Approbation of the research results. The research results were discussed at 3 scientific-practical conferences, including 2 international and 1 republican scientific-practical conference.

Publication of the research results. A total of 12 scientific works have been published on the topic of the dissertation, including 6 articles in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the primary scientific results of doctoral dissertations (5 in republican and 1 in a foreign journal), as well as 3 articles and 3 theses in other publications.

The structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references used. The total volume of the dissertation is 159 pages.

THE MAIN CONTENT OF THE DISSERTATION

The Introduction substantiates the relevance and necessity of the research, shows its correspondence to the priority directions of the development of science and technology in the Republic, elucidates the degree to which the problem has been studied, defines the aim, objectives, object, subject and methods of the research, substantiates its scientific novelty, practical results, the reliability of the results, and their scientific and practical significance, and provides information on the implementation, approbation and publication of the results, as well as on the structure and volume of the dissertation.

Chapter One: Issues of the Actual Division of Speech in Uzbek and English Linguistics. "Theoretical-Methodological Foundations of the Intonational System of the Uzbek and English Languages." Intonation is one of the phenomena whose description and interpretation have given rise to the greatest number of scholarly debates in linguistics. In connection with intonation as the primary unit of speech, sound, syllable, word, word-combination and sentence acquire diverse characteristics and produce a change in pragmatic meaning. The section discusses the various definitions given to the terms tone and intonation in linguistics. In particular, R. Nordquist notes that in this field there is *no consensus on terminology*, and that *different schools of thought exist in the analysis of intonation*[190].

This observation is equally valid for Uzbek linguistics, where the terms intonation and tone are frequently used interchangeably. Likewise, the Uzbek word ohang is also used as a translation of the English terms tone and melody. Among the sources examined, intonation has been defined as *the changes occuring in the pitch of the voice during speech*[191], as *the rise and fall of the pitch of the voice*[192],

[190] Nordquist R. Intonation Contour in English Speech // ThoughtCo. – 2019. – URL: https://www.thoughtco.com/what-is-intonation-contour-1691079

[191] Jones D. An Outline of English Phonetics. 9th ed. – Cambridge: W. Heffer & Sons, 1962. – P. 275.

[192] Armstrong L.E., Ward I.C. A Handbook of English Intonation. 2nd ed. – Cambridge: W. Heffer & Sons, 1931. – P. 1.

as *the entire complex of pitch contours, pitch levels and degrees of stress that arise when a sentence is uttered*[193], as a unity, at the level of perception, of four components – pitch, the prominence or stress of words, tempo, the rhythm and pausing of speech, and voice quality[194], and as *a complex combination of speech melody, the distribution of sentence stress, timbre, and the quality and rate of pronunciation, serving as the most important means of expressing the meaning of speech*[195].

As A.Abduazizov notes, the articulatory, acoustic, perceptual and functional (linguistic) aspects of intonation are closely interrelated, and analysing all of them in a coordinated manner makes it possible to arrive at significant results. However, the fact that the linguistic and phonological functions of intonation have not yet been fully studied leaves this subject open ground for in-depth scholarly research[196]. The role of the components of intonation in linguistic structure, and their interrelation with the phonological, grammatical, lexical and stylistic levels of language, are of great importance for scholarly research. The dissertation examines the views and approaches expressed regarding the intonational characteristics of speech within phonology, translation and linguistic communication, intonological typology, phonostylistics, functional linguistics, comparative linguistics, linguopragmatics and corpus linguistics.

The second part of the chapter is entitled "Expression of the Rheme through Prosodic Elements: Semantic Prosody". Prosody is a complex system encompassing the suprasegmental characteristics of speech, such as tone, stress, rhythm, length and pauses. It organises speech not merely as combinations of sounds but as hierarchical units that perform meaning-forming and communicative functions[197]. Within this hierarchical structure, prosodic units – intonational phrases, falling tones, types of stress and pauses – are interrelated and serve to divide speech into logical and semantic segments[198]. Semantic prosody consists of a set of fundamental prosodic elements. As broadly described by A.Cruttenden[199], these elements are the length, loudness, pitch, tone, accent, rhythm, stress, tempo, pause, timbre and the nucleus[200].

In our view, semantic prosody is a decisive means, beyond lexical and syntactic meanings, of expanding the communicative functions of language and of expressing new and emphasised information in speech. The rheme conveyed as the most important part of new information in speech, to the listener clearly with the

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[193]Lieberman Ph. On the Acoustic Basis of the Perception of Intonation by Linguists // Word. – 1965. – Vol. 21, No. 1. – P. 40.

[194]Vassilyev V.A. English Phonetics: A Theoretical Course. – Moscow: Higher School Publishing House, 1970. – P. 290.

[195]Торсуев Г.П. Фонетика английского языка. – М.: Изд-во литературы на иностранных языках, 1950. – С. 212; Торсуев Г.П. Обучение английскому произношению. – М., 1954. – С. 127.

[196]Abduazizov A.A. English Phonetics: A Theoretical Course. – Tashkent: Musiqa, 2007. – P. 179–180.

[197] Ladd D.R. Intonational Phonology. 2nd ed. – Cambridge: Cambridge University Press, 2008. – 372 p.; Gussenhoven C. The Phonology of Tone and Intonation. – Cambridge: Cambridge University Press, 2004. – P. 345.

[198]Selkirk E.O. Phonology and Syntax: The Relation between Sound and Structure. – Cambridge (Mass.): The MIT Press, 1984. – 436 p.

[199]Cruttenden A. Intonation. 2nd ed. – Cambridge: Cambridge University Press, 1997. – 220 p.

[200]Ladd D.R. Intonational Phonology. 2nd ed. – Cambridge: Cambridge University Press, 2008. – 372 p.; Cruttenden A. Intonation. 2nd ed. – Cambridge: Cambridge University Press, 1997. – 220 p.

help of various prosodic elements. The harmony and hierarchical organisation of prosodic elements enriches semantic prosody and facilitates the understanding and perception of speech.

In D.R.Ladd's view, intonation is the most salient prosodic element of the rheme: a rising tone is used to set off new information and to express a question or surprise, whereas a falling tone signals affirmation or the conclusion of an utterance[201].

The expression of the rheme through prosodic elements is of great importance in setting off new, relevant information in speech and in reinforcing the structure and semantic layers of speech. It represents the mutual synthesis of the linguistic and pragmatic layers and serves to convey the content of speech precisely.

The third part of the chapter is entitled “Intonation and the Intoneme in Uzbek and English”. In functional linguistics, the intoneme[202] is of particular significance as the smallest functional unit of intonation. It is regarded as an element that forms and differentiates specific meanings of intonation in speech. Intonemes are actively used in distinguishing the communicative types of sentences, in placing emphasis, and in expressing emotions. Thus, intonation and the intoneme enrich the phonetic, semantic, emotional and pragmatic layers of speech.

English has an analytic structure, whereas Uzbek has an agglutinative structure, and this difference gives rise to significant distinctions in the prosody and intonemes of the two languages. In Uzbek, compared with English, the type of sentence (declarative, interrogative, imperative), particular emphasis (stress) and emotion are expressed to a greater extent through intonation. In this sense, intonation serves as a system that facilitates contact and mutual understanding in speech communication.

The intoneme denotes the distinctive intonational structure within a given sentence. Through it, a differentiating meaning in communication is expressed, for instance, a rising intonation for a question or a falling intonation for a declarative sentence. The intonational system of the Uzbek language differs from that of English in that its stress and intonational structures are directed more toward the final syllable of the word. Intonation and the intoneme adapt the meaning of words, the composition of the sentence and the speaker's emotions to the purpose of the utterance, and help in correctly understanding the grammatical structure of sentences, in distinguishing the main focus of speech, and in expressing the communicative purpose.

Cross-linguistic comparative analysis shows that, although intonation is a universal system, the phonological and morphological structure of each language influences its speech realisation. The diversity of these contexts makes it possible to study more fully the use of intonation and the intoneme in the process of real communication. For example, since in Uzbek the type of sentence is often also marked by morphological indicators (the interrogative particle, the form of the imperative-optative mood), intonation carries an additional emotional-pragmatic

[201]Ladd D.R. Intonational Phonology. 2nd ed. – Cambridge: Cambridge University Press, 2008. – 372 p. – DOI: 10.1017/CBO9780511808814.

[202]Шахматов А.А. Синтаксис русского языка. 2-е изд. – Л.: Учпедгиз, 1941. – 620 с.

load, whereas in English, together with word order and auxiliary verbs, intonation is directly involved in distinguishing the type of sentence.

Chapter Two: The Combination of Mood and Intonation in Sentence Types Classified by Communicative Purpose. This chapter consists of four sections. "Semantic-Pragmatic Analysis of Intonation Change in Declarative Sentences." The section begins by responding to F.R.Palmer's definition that mood is one of the grammatical sub-categories within the broader grammatical category of modality[203]. Intonation, for its part, determines the manner in which a sentence is expressed that is, its function of informing, emphasising or asking, through intonational changes, pitch and rhythm within the sentence. Declarative sentences express information about an object that is precise, clear and fact-based. They are most often uttered with a moderate emotional tone and a stable (level) intonation, which makes speech comprehensible and reliable. In affirmative declarative sentences, the harmony of intonation and mood displays a number of distinctive features from linguistic, cultural and pragmatic points of view. For example: (Uzb.) I went out into the yard and began to cry out in a muffled, agitated voice[204]. (Eng.) John Reed was a schoolboy of fourteen years old[205]. Negative declarative sentences likewise display distinctive linguistic, cultural and pragmatic characteristics in the harmony of intonation and mood. For example: (Uzb.) In short, for me this place was not so tedious a spot as to complain of[206]. (Eng.) You did not act the character of a gipsy with me[207]. In the declarative sentence, intonation is the principal factor of speech prosody, forming prosodic units such as the syllable, the rhythmic structure and the syntagm in sentences used to convey information. Here, the primary meaning-differentiating features are the direction of the tone on the nuclear syllable, the width of the pitch range, and the placement of pauses. Through tempo, rhythm and timbre, intonation produces various intonational structures in declarative sentences, expressing such emotional attitudes as response, question, motivation, appeal, anxiety, surprise, joy, discontent, warning, anger, complaint, disgust, courtesy, entreaty, pride, fear, threat and emphasis.

The second part of the chapter is entitled as "Semantic-Pragmatic Result of Intonation Change in Interrogative Sentences". In the languages being compared, there are both similarities and differences in the way the communicative and semantic functions of interrogative sentences are expressed through intonation, and the rising and falling forms of intonation are chosen according to the type of question and the context. In Uzbek yes/no interrogative sentences, intonation has a rising-falling contour, which clearly marks the confirmatory or alternative interrogative meaning of the question. The change of intonation, combined with stress and emotional attitude, enriches the function of the question in speech. In English, by contrast, falling intonation is more common, particularly in yes/no

[203] Palmer F.R. Mood and Modality. 2nd ed. – Cambridge: Cambridge University Press, 2001. – P. 236.
[204] G'ulom G'. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 31.
[205] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 10. – URL: https://www.ucm.es/data/cont/docs/119-2014-04-09-Jane%20Eyre.pdf
[206] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 105.
[207] O'sha manba. – P. 308.

questions, and it expresses the aim of confirming or seeking agreement. Common features: in both languages the intonation of interrogative sentences consists of rising, falling or rising-falling structures depending on the type of question, and plays an important role in expressing the communicative purpose and the emotional state of the question. Likewise, the harmony of intonation with stress and mood determines the focus of attention of the question.

Differences: in Uzbek, interrogative sentences are formed with interrogative particles (-mi, -chi, -a/-ya) and interrogative pronouns, which together with intonation express the question even more emphatically and precisely. In Uzbek, the harmony of mood and intonation is multi-layered and emotional, and devices such as pausing and repetition heighten the expressiveness of speech. In English, by contrast, interrogative sentences are syntactically more explicit and are most often formed through the inversion of an auxiliary or modal verb, while changes of intonation are more categorical and more functional in character.

The third chapter "Semantic-Pragmatic Dynamics of Intonation Change in Imperative Sentences." In imperative sentences, the fusion of mood and intonation enriches the layers of meaning in the process of communication and ensures that the message affects the listener in various ways. In our view, sentences in the imperative mood are sentences that express a command, request, rule or recommendation, and that directly prompt the listener to act or refrain from acting. R.Sayfullayeva and her co-authors distinguish six types of imperative-mood sentences[208], while G'.Abdurahmonov distinguishes close to ten types[209]. Although the grammatical and stylistic features of imperative-mood sentences have been analysed, their semantic-syntactic structure and pragmatic aspects have not been specially studied[210]. As a result of the research, it was established that imperative-mood sentences perform such communicative functions as a strict command, a demand or instruction, a request formulated as a command, advice, admonition, guidance, encouragement or appeal, prohibition, permission or consent, blessing or wish, the creation of an atmosphere of cooperation, the raising of morale and the giving of motivation, the strengthening of social closeness, a gentle or inspiring request, the demonstration of readiness to work together, the coordination of the initiation of an action, and the shaping of a collective discourse. For example: (Uzb.) *Come, esteemed mullahs, come, worthy gentlemen*[211]. (Eng.) *There you are! Come on, if you please!*[212].

The forth part is "Semantic-Pragmatic Mechanisms of Intonation Change in Exclamatory Sentences". Studying the interrelation between mood and intonation in exclamatory sentences makes it possible to gain a deeper understanding not only of the formal but also of the functional and emotional aspects of speech, and it serves to shed comprehensive light on the complex mechanisms of speech

[208]Sayfullayeva R., Mengliyev B., Boqiyeva G. va boshq. Hozirgi o'zbek adabiy tili. – Toshkent: Fan va texnologiya, 2009.
[209]Abdurahmonov G'. O'zbek tili grammatikasi (Sintaksis). – Toshkent: O'qituvchi, 1996. – B. 18.
[210]Madaminova M.S. Matn pragmatik tavsifida sintaktik birliklarning o'rni: monografiya. – Toshkent: Bookmany Print, 2023. – B. 34.
[211]G'ulom G'. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 3.
[212]Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 165.

connected with the human psyche.

A functional-lexical analysis of exclamatory sentences shows that the choice and use of words is important in heightening their emotional impact. In particular, the intensifying devices within sentences serve to heighten the impact of the expression of emotion. For example: (Uzb.) *Oh, how I could just eat you up for the way your ears wiggle!*[213] (Eng.) *Alas! yes: the more's the pity!*[214]. In English, exclamatory sentences and interjections are special units that express the emotional and pragmatic load of speech, and their meaning is often determined not so much by lexical form as by the intonational contour, the direction of the tone and the pitch range. For this reason, intonation and mood in such sentences function in close interconnection. A falling exclamatory intonation usually lends speech emphatic force and performs the function of semantic stress: in the example "Alas! yes: the more's the pity!" cited above, it intensifies the meaning of regret. Such intonation also expresses the sentence in a final, categorical and at times abrupt tone. E.g.: *'Good! good!' she exclaimed, while her dark and deep eye sparkled*[215]. From a grammatical point of view, exclamatory sentences have distinctive characteristics in terms of mood and sentence structure. In English, exclamatory sentences occur in the following grammatical forms: single-word exclamations (interjections): "Oh!", "Pity!", "Right!", "Good!"; exclamatory phrases expressed through word combinations: "Well done!", "How nice!", "What fun!"; and exclamatory constructions beginning with how/what: "How stern you look now!"[216], "How well you read me, you witch!"[217]. Through the harmony of intonation and mood in exclamatory sentences, such emotional states as joy (Splendid! Wonderful!), regret (Pity!), disappointment (Too bad!), delight (How nice!) and reproach (Silly boy!) are expressed, and in the speech process they are distinguished from one another.

The harmony of intonation and mood in exclamatory sentences governs the rhythm of communication: their combination typically expresses a "signal–evaluation– conclusion" sequence. E.g.: *'Good! but not quite the thing,' I thought, as I surveyed the effect: 'they want more force and spirit;' and I wrought the shades blacker, that the lights might flash more brilliantly – a happy touch or two secured success*[218]. Exclamatory sentences also express the speaker's attitude toward the listener. E.g.: *Oh! he has a fine bass voice, and an excellent taste for music*[219]. Owing to the complex prosodic structure within intonation, exclamatory sentences at times become a communicative strategy in their own right. Since this type of expression is bound up more with intonation than with the content of the thought itself, intonation becomes the semantic and pragmatic centre of speech, and the course of the conversation is governed by means of prosody. The content of the sentence may be conveyed in one or two words, yet intonation enriches it.

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[213]G'ulom G'. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 61.
[214]Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 280.
[215]O'sha manba. – P. 507.
[216]O'sha manba. – P. 399.
[217]O'sha manba. – P. 428.
[218]Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 354.
[219]O'sha manba. – P. 242.

The third chapter of the dissertation is entitled **"The expression of the discoursive mood through intonation in English and Uzbek dialogues".** The first chapter is entitled "Mood relations expressed using a rising intonation". Linguistically, the functions of the rising tone are divided into two main groups: syntactic-functional (interrogative sentence, interrogative mood); emotional-psychological (exclamation, desire, doubt, expectation of an answer, etc.). Interrogative sentences usually form a rising tone and structure.

a) Getting information): (Uzb.): Qanday qilib "innaykeyin"iga javob topish kerak?[220] (See.I*ntonogram № 1in Uzbek version of the abstract);* Eng: Do you remember your parents? [221] (See.I*ntonogram № 2 in Uzbek version of the abstract)*

b) The doubt, uncertainty. For example: (Uzb.): *Hay-hay, bola, ogʻzingga qarab gapir, toʻriq qashqa oʻldi dedingmi? Xoʻsh, toʻriq qashqa nima qilib o ldi?*[222] (See.I*ntonogram №3 in Uzbek version of the abstract)* The overall effect of the tone on discourse is seen in the way it shapes interactive, emotional, and ordered discourse in terms of its inclination. Interrogative and warning (falling tone) prepare the listener, while modal expressions (rising tone) encourage a response. The layers of schemata, curiosity, and wonder of the mood enriches the speech, encouraging the listener to actively participate in conversation. The above sentence has an admonitory, interrogative, and emotive character in terms of tone and mood, combining the functions of judgment, inquiry, and interest in speech. (Eng.) "We have been good friends, Jane; have we not?" [223] (See.I*ntonogram №4 in Uzbek version of the abstract)*

d) Waiting and asking for reaction. E.g.: "Xoʻp-xoʻp, boring, kechki obiyovoʻonga kelarsiz, albatta? – Albatta.[224]" (See. I*ntonogram № 5 in Uzbek version of the abstract)* While the intonation in a sentence determines the emotional tone of the sentence, the mood reflects the speaker's thoughtful and respectful attitude towards the listener. In discourse, a sentence serves as a means of encouraging the listener to actively participate and respond. By using a rising tone, the speaker indicates that he or she is expecting confirmation, attention, or a reaction from the listener to what he or she has said. E.g.: (Eng.) You're coming, right? (See.I*ntonogram № 6 in Uzbek version of the abstract)* This sentence creates a soft, gentle, affectionate, positive expectation, interactive meaning of emotion. Intonation determines the pragmatic social function of the sentence, making it a declarative and interrogative discursive unit at the same time.

e) Internal reflection and reconsideration. (Uzb.): Yopiray, bu chol bizning sanqib yurgan darbadarligimizni qayerdan bildiykin?![225]((See.I*ntonogram №7 in Uzbek version of the abstract)*)

The sentence constitutes an emotional, interactive, and reflective discourse in terms of tone and mood. While an exclamation mark expresses surprise and

[220] Gʻulom Gʻ. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. –B. 66.
[221] (Charlotte Brontë, Jane Eyre, p.65)
[222] Gʻulom Gʻ. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. –B. 67.
[223] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P.383
[224] Gʻulom Gʻ. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.103.
[225] G ʻulom Gʻ. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 168..

attracts attention, a question mark expects a response from the listener, and an internal thought mark ends the sentence with a thoughtful mood. Thus, the sentence becomes a means of exclamation that engages the listener in the event and creates an emotional impact. In this sentence, the combination of intonation and mood creates a discourse that combines surprise, reflection, and interactivity. "Perhaps, it maybe got over – explained away?"[226] Intonogramma (Dis.B–128)

f) Rising tone expressing a request for repetition. (Uzb.): *"Xo'sh, endi o'zimizga navbat, o'zginamiz, ya'ni men nima qilaman, qayerga boraman?[227]"*(See.I*ntonogram №8 in Uzbek version of the abstract)*

g) An exclamatory sentence uttered with a rising intonation in discourse functions as a means of encouraging the listener to actively participate, make decisions, and respond. The sentence forms an interactive, thoughtful and curiously mixed discourse in terms of harmony of intonation and mood. Such a tone acts as an appeal to the listener and waiting for an answer to him. The tone, on the other hand, reveals the speaker's inner thoughts, reasoning, and decision-making process. The exclamation in the rising tone acts as an attraction, directed towards specific people. E.g.: "Hoy, musulmonlar, hoy, xaloyiq! [228]" (See. I*ntonogram №10 in Uzbek version of the abstract)* A sharp rising tone usually indicates the speaker's energy and enthusiasm. While a command, a call, and a serious attention. From a discursive perspective, this exclamation shows that the speaker is seriously engaged in the topic and is activating the audience. The sentence forms an interactive, emotional, and thoughtful discourse in terms of tone and attitude harmony. While a rising intonation encourages the listener, a falling tone expresses the speaker's impartial and thoughtful mood. The rising tone indicates a desire to attract attention or an exclamation point in a sentence. For example*: (Ing.): "Miss Eyre, are you ill?[229]"*. (See.I*ntonogram №11 in Uzbek version of the abstract*

f) Soft irony and sarcastic meaning. In this type of discourse, rising intonation serves as an interrogative, interactive, and emotionally rich communicative device, expressing the degree of abstraction in the utterance, the expectation of a response or confirmation from the listener, and the speaker's emotional mood. For this reason, it serves as a key means of determining the discursive mood of the utterance and of adapting communication with the listener. As a result, the speaker's speech takes on a soft, cautious, and interactive character, making it easier for the listener to understand the purpose and mood of the speech. For example: (Uzbek): (O'zb.): "Sening sovuq diydoringni ko'rishga uncha ham zor emas edim.[230]"(See Diss. - P. 128. Appendix No. 14.) Likewise, the harmony of intonation and mood heightens the social function of speech in situations of address, advice, or request. An ironic interrogative in English: *"Master! How is he my master? Am I a servant?"*[231] (See Diss. - P. 130. Appendix No. 16.)

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[226] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P 25.
[227] O'sha manba. – B. 92.
[228] G 'ulom G'. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018– B. 113.
[229] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B. 22.
[230] G'ulom G'. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.79.
[231] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 14.

The second section of the third chapter of the dissertation is entitled *"Mood relations expressed by falling tone"***.** Through a falling tone, the speaker conveys his oratorical disposition, behavior and attitude to the listener. The falling tone increases the tension at the end of a sentence and provides firmness, especially in imperative sentences, which reinforces the speaker's expressed obligation or demand. For example: (Uzb.) "Orqa-oʻngini qarab ol, kuygan, xomsoʻz boʻlmasin[232]". (See.I*ntonogram №13 in Uzbek version of the abstract);* (Eng.) "And now tell me who is the lady whom Mr.Brocklehust called your benefactress[233]". (See.I*ntonogram №14 in Uzbek version of the abstract)*

The research comparative analysis shows that the descending intonation in Uzbek is a combination of a polite command and advice, and the inclination expresses politeness, closeness, kindness, and warning to the interlocutor. In English, the tone is thoughtful, justifying, and formal, and the mood is a cautious explanation, dispelling misconceptions, and showing respect for the interlocutor.

In the following sentences, the difference between a firm command and a polite request is clearly noticeable by the descending tone. For example: (Uzb) "Lekin sendan bitta iltimosim shuki, meni koʻrib qolganingni hech kimga aytib yurma[234]". (Eng.) "Mr. Rochester, allow me to disown my first answer: I intended no pointed repartee: it was only a blunder.[235]"

In contrastive analysis, a falling intonation in Uzbek sentences expresses mood based on requests, implicit directives, and confidence, whereas in English sentences, a falling tone reinforces modal meanings of consideration, self-justification, and explanation. In Uzbek speech, tones of embarrassment, pleading, and assurance predominate, while in English speech, tones of explanation, self-correction, and social communicative aesthetics take priority.

The falling intonation effectively combines the semantic and emotional layers of communication, optimizing understanding between the speaker and the listener. E.g.: (Uzb.) "*Bolam, oʻir etib borib, non olib kelib ber, xumlarga suv toʻldirib qoʻy, bedanalarning donidan, suvidan xabar ol*[236]*"*. (Eng.) "Why, you have saved my life! – snatched me from a horrible and excruciating death! and you walk past me as if we were mutual strangers![237]"**.**

The tone in Uzbek sentences is calm, stable, and functional, with the imperative mood playing a key role. The discourse describes a domestic, everyday environment. The speaker's dominant position is reflected in the tone. In an English sentence, the tone is variable, with sharp rises and falls, and has a dramatic character. Here, the emphasis is on emotional expression, and the speaker's expression of surprise, pain, and strong emotions becomes the main discourse goal. In both sentences, the mood determines the communicative purpose of the sentence, but one has a declarative function, while the other has an expressive function. The descending tone harmonizes phonetic, pragmatic and

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[232] Gʻulom Gʻ. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. –B.125.
[233] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B .106.
[234] Gʻulom Gʻ. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. –B.118.
[235] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B .200.
[236] Gʻulom Gʻ. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.132
[237] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B.230.

semantic layers in itself. The falling intonation expresses not only the pitch drop in the direction of the sound with the phonetic structure of the sentence, but also the socio-emotional meaning in the sentence. E.g.: (Uzbek.) “Bo‘lmasa, qarab turma, mahkamaning hovuzida yaxshilab ishqalab sochingni ivitib kel[238]”. (See. *Intonogram № 15 in Uzbek version of the abstract)* (Eng.) “We shall think you what you prove yourself to be, my child[239]”. (See. *Intonogram № 16 in Uzbek version of the abstract)*

In comparative discourse analysis, the harmony and differences in tone show that intonation in Uzbek is formed with a clear command tone. In it, each movement (*“qarab turma”, “ivitib kel”*) is uttered in a sharply falling tone. This shows the position of the speaker as the commanding officer, his or her social superiority. The Mood is mandatory, clear, sharp and has a character that requires task execution. In discourse, however, the sentence appears as a strong indication of a bias. In English, the tone is soft, descending, informative, and aimed at indirect influence through modality. In English speech, the speaker does not give a command, but rather expresses a thoughtful consequence of behavior. The falling intonation also expresses the speaker's or character's purpose, changes in their psyche, and emotions. E.g.: (Uzb.) “Yo‘lingdan qolma, sen menga to‘g‘ri kelmas ekansan[240]”. (See. *Intonogram №16 in Uzbek version of the abstract)* (Eng.) “Why I do struggle to retain a valueless life?[241]” (See. *Intonogram №17 in Uzbek version of the abstract)*

The impact of mood on meaning can be observed in the following segments. Although both sentences are highly emotional, the combination of tone and mood fundamentally differentiates their direction in discourse. The Uzbek sentence structures the external relationship in a limited, rigid, and finalizing manner. The English sentence structures the internal relationship in an emotional, painful, and existential manner. Descending tone in formal speech and business communication using it, the speaker expresses his respect and honor, while also meeting the requirements of speech culture. E.g.: (Uzb.) “Attang, bebiliska pul topadigan kasb qo‘ldan ketadigan bo‘ldi-da![242]” (Eng.) “Miss; and I should say a light sleeper: perhaps you may have heard a noise?”[243] The Uzbek sentence in the comparative discourse analysis is emotionally open, sharp, and strongly expressed with deep emotion and exclamation. This directly reveals the speaker's inner experiences. An English sentence is spoken in a polite, diplomatic, and cautious tone, in which the speaker's adherence to social norms of politeness is more important than his or her emotions. In informal speech in everyday communication, however, the descending tone serves as a means of expressing the speaker's sincere and respectful attitude, in softening discontent, criticism or negative thoughts. E.g.: (CF.) “Eshakni so‘yib qo‘yibsan-ku, padarla’nat![244]”(See.

[238] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B111.
[239] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B .106.
[240] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.108.
[241] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B .502.
[242] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.58.
[243] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B .234.
[244] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.45.

Intonogram № 18 in Uzbek version of the abstract) (Eng.) “What is your business here at this hour?”[245] (See. *Intonogram № 19 in Uzbek version of the abstract)*

A comparative analysis shows that there is a sharp functional difference in the content of the descending tone when expressing the same attitude in both languages. In Uzbek speech, the rise and fall of the tone is the main tone in emotional expression, while in English speech, this tone is used to express order, distance, and social status. For this reason, although both sentences convey the semantics of «demanding or protesting», their impact on discourse is different: the Uzbek sentence is based on an emotional outburst, while the English sentence enriches the function of expressing a calm, orderly attitude. E.g.: (Uzbek) “Senga aytyapman, - dedi u meni ko‘rsatib, - davradan chiq, anoringni boshqa yoqqa borib ye![246]”. (See. *Intonogram № 20 in Uzbek version of the abstract)* (Eng.) “I came on purpose to find you, Jane Eyre[247]”. (See.*Intonogram № 21 in Uzbek version of the abstract)* In contrast, while the Uzbek sentence in the example reflects a command and warning character, the English sentence conveys an interactive, thoughtful, and goal-oriented character.

The third section of the third chapter is entitled *“The combination of mood and mixed tone in compound sentences (in the case of the conditional clauses)”*. In complex sentences, the declension and condition that represent the assumption are expressed through the cotarilization of the tone. For Example: (Uzb.) “Mabodo, ho‘kiz yomonlab qolgunday bo‘lsa, borib, darrov bo‘o‘ziga pichoq tortib yuborasan-da, meni chaqirasan[248]”. (Eng.) “If you don’t sit still, you must be tied down,’ said Bessie[249]” (See. *Intonogram № 22 in Uzbek version of the abstract)* The sentence is a conditional construction that combines a conditional clause (if you don’t sit still) and a result (must be tied down). The mood and intonation of the sentence express a strict behavioral pattern, while the conditional structure and authoritarian attitude in Bessie's speech express the existence of a clear punishment for disobedience.

The use of mixed tones in conditional clauses indicates emotional deficiencies such as insecurity, anger, impatience, and dissatisfaction. E.g.: (Uzb.) “Agar hammasi bo‘lmasa, butun yolg‘on qilsang, men xonavayron bo‘lar ekanman-da, tur-ey, padaringga la'nat seni, qorning oshga to‘ymasin, juvonmarg bo‘l![250]” (Dis.-P.148.). (Eng.) “If all these people came in a body and spat at me, what would you do, Jane?[251]”(Dis. -P.150.)

In Uzbek, when the conditional pronoun expresses not real reality, but a subjective-emotional assessment, the effect of the sentence is enhanced by the following factors: accusative semantics in the conditional pronoun, anger through tone + resentment + curse, emotional explosion in the content of lexical units, and dramatic change is observed in the syntactic device. So, the content of these sentences is understood as passion, feeling, intensity, reflection, testing, probability, suspicion, doubt, and demand. The pragmatic significance of the

[245] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B .510.
[246] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.110.
[247] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B .105.
[248] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.43.
[249] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – B 14.

mood is that it strengthens the impact of the conditional clause, openly expressing the subjective attitude of the speaker, in particular, emphasizing the dominance of the conditional mood. When used together with semantic means, tone in English and Uzbek more effectively conveys a passionate state.

The use of mixed intonation in compound sentences with the conditional mood expresses negative emotional states such as distrust, anger, impatience, and displeasure. For example: (Uzb.) “Agar hammasi bo‘lmasa, butun yolg‘on qilsang, men xonavayron bo‘lar ekanman-da, tur-ey, padaringga la’nat seni, qorning oshga to‘ymasin, juvonmarg bo‘l![252]”(See Appendix №. 36; Diss.-P.148) (Eng.) “If all these people came in a body and spat at me, what would you do, Jane?[253]” (See Appendix No. 37; Diss.- P.149.)

In Uzbek, when the conditional mood expresses not objective reality but a subjective-emotional evaluation, the sentence's effect is intensified through several factors: accusatory semantics in the conditional mood, anger, resentment, and cursing in the intonation, emotional intensity in the lexical units, and dramatic shifts in the syntactic construction. Thus, the meanings of passion, intensity, deliberation, testing, probability, doubt, suspicion, and demand are jointly understood within the content of these sentences. The pragmatic significance of intonation lies in the fact that it heightens the persuasive force of the conditional clause, openly expresses the speaker's subjective attitude, and underscores the sense of dominance in conditional-mood sentences. In both languages, when intonation is used together with semantic devices, it conveys the emotional state even more effectively. In compound sentences expressing unreal condition and probability, a mid-range pitch and drawn-out stressed syllables render the condition probabilistic and convey the speaker's presumed intention.

Mixed tone in complex sentences in the conditional mood expresses please, yelling and longing. For example: Agar shu qutichani biror yerga yashirgan bo‘lsang, hali ham yaxshilikcha o‘rniga qaytar,...[254]. (Dis.–P.157.) Hali ham yaxshilikcha o‘rniga qaytar, agar shu qutichani biror yerga yashirgan bo‘lsang. The role of the tone is that the tone begins in a warning, gentle admonishing manner because the conditional clause begins in the first sentence. This tone serves to prepare the listener for the conditional action and focus their attention on the condition. In the second sentence, the main clause (*Hali ham yaxshilikcha o‘rniga qaytar*) is placed at the beginning, and the conditional clause is placed at the end. The semantic effect of the mood-tone harmony is that the conditional mood and tone harmony give the sentence a cautious advice + warning function. When the conditional mood expresses a hypothesis, suspicion, or caution, the mixed tone creates a warning and a gentle suggestion, the syntactic order emphasizes the main clause or the condition, and together they create a psychological softness, gentleness, and pragmatic strong expression in the discourse[255]. Conclusions are made on the basis of the data at the end of the each

[250] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.70.
[251] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. –B .311.
[252] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 70.
[253] Brontë C. Jane Eyre. – Melbourne: Planet eBook, 2014. – P. 311.

chapter.

In Chapter one, the interpretation of the terms "tone" and "intonation" is clarified, the prosodic expression of the rheme, semantic prosody, in the actual division of the sentence is analyzed, and the similarities and differences between the tone and intoneme structures of Uzbek and English are identified. It is shown that although the function of tone in expressing and shaping meaning is universal across all languages, its phonetic-prosodic realization depends on the typological structure of each individual language.

In Chapter two, it is established that tone does not change the grammatical mood itself, but rather determines its communicative-pragmatic realization. Tone expands the semantic and discursive potential of mood, clarifying the speaker's communicative intention, emotional attitude, and illocutionary purpose. As a result, one and the same grammatical mood manifests different pragmatic meanings, statement, question, surprise, doubt, irony, or demand, through different intonation contours. In particular, in declarative sentences a stable tone conveys the objectivity of the message; in interrogative sentences a rising-falling contour conveys a request for confirmation; in imperative sentences a soft falling tone conveys a polite request; and in exclamatory sentences a peak tone brings out emotional contrast.

In Chapter three, it is established that mood relations combined with rising tone express the continuity, openness, and interaction-orientedness of speech, along with meanings of question, uncertainty, polite command, or request, whereas mood relations combined with falling tone indicate the completeness of the thought, assertiveness, and the speaker's social status. It is demonstrated that in complex sentences with conditional clauses, mixed tone combined with the conditional mood produces meanings of probability, doubt, warning, request, and emotional evaluation, and that the position of the subordinate clause, whether before or after the main clause, changes the tone contour and the pragmatic effect of the sentence.

CONCLUSION

1. The study showed that the combination of mood and intonation in Uzbek and English communication is an integrated mechanism that determines the communicative and emotional content of speech: mood defines the modal-predicative basis of the sentence, while intonation determines the communicative-pragmatic interpretation of this basis in a specific speech situation. Their harmony increases the clarity, sincerity, and expressiveness of the message, reduces the likelihood of misunderstanding, and correctly conveys the speaker's mood and attitude to the listener.

2. The actual (thematic-rhematic) division of speech serves as the prosodic foundation for the combination of mood and intonation. The rheme is distinguished through semantic prosody, nuclear stress, pitch direction, pause, and tempo, and it

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[254]G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B.150.

[255] G‘ulom G‘. Shum bola: qissa. – Toshkent: Yoshlar nashriyoti uyi, 2018. – B. 150.

is precisely at the nuclear syllable where the rheme falls that the intonation contour determines both the communicative type of the sentence and the pragmatic interpretation of the mood's meaning.

3. The semantic prosody performs the functions of dividing speech into meaningful segments, marking logical stress, differentiating meaning, and giving the sentence emotional weight in both languages. These functions are carried out mainly through word-final stress and rhythmic groups, while in the analytic English language they are realized through nucleus placement and intonation contour in the agglutinative Uzbek language. The comparative approach reveals more deeply the functional compatibility of mood and intonation, their connection with cultural context, and their importance for communicative effectiveness in this respect.

4. The intoneme distinguishes sentence type in both languages as the smallest functional unit of intonation. However, the intoneme often corresponds to syntactic-rhythmic groups in Uzbek, whereas it is within the system of tonality, tonicity, and tone choice in English. For this reason, the mood and intonation tend to serve mainly in conveying emotional-pragmatic content in Uzbek, while in English they play an active role in determining syntactic and pragmatic structure.

5. The intonation does not change the grammatical mood but determines its communicative-pragmatic realization: the same grammatical mood can express meanings of statement, question, surprise, doubt, irony, or demand under different intonational contours. The changes in the meaning of mood are under the influence of intonation by pitch peak, stress and intensity, tempo and pause, pitch fluctuation, and lexical-grammatical means.

6. A stable (level) and moderately falling intonation ensures the objectivity, reliability, and completeness of the message in declarative sentences. An intensified (sharpened) intonation in both affirmative and negative declarative sentences brings out additional emotional meanings such as displeasure, warning, resentment, or threat that is, a grammatically neutral declarative sentence becomes, through intonation, a unit expressing evaluation.

7. Accordingly, the rise, fall, and rise-fall contours in interrogative sentences in both languages are selected to the type and purpose of the question. In Uzbek, interrogative meaning is expressed by question particles (“-mi”, “-chi”, “-a”) and interrogative pronouns together with intonation, whereas in English it relies more on auxiliary verb inversion and the harmony of intonation with the tag-question pattern. Declarative-form sentences pronounced with rising intonation (E.g., “You’re coming, right?”) perform the function of a confirmation-seeking question in both languages.

8. In imperative sentences, the imperative-optative mood combines with intonation to distinguish a range of communicative functions, from strict command to request, advice, invitation, prohibition, permission, and blessing/wish. A sharply falling intonation expresses firmness and the speaker's social superiority, while a soft falling or slightly rising-falling intonation expresses politeness and closeness. The imperative meaning is expressed in English, indirectly through modality,

whereas in Uzbek it is expressed directly through the intonation of the imperative-optative mood.

9. The meaning depends more on the intonational contour and pitch range than on lexical form in exclamatory sentences. In Uzbek, interjections (*voy, eh-ha, iyya, hoy*) carry discursive-cultural meanings such as affection, regret, amazement, and warning/curse, while in English the "how/what" patterns and single-word exclamations, combined with falling intonation, acquire emphatic force, creating a communicative rhythm of "signal – evaluation – conclusion."

10. The combination of mood types with falling intonation expresses the completeness of thought, firmness, and clarity of communicative purpose in both Uzbek and English. It reinforces the conclusion of the message in the indicative mood, in the imperative-optative mood it reinforces the firmness of a demand or instruction, and in the conditional mood it reinforces the clarity of the result and conclusion. Mainly, it is realized through grammatical form and sentence-final intonation in Uzbek, while in English it is realized through the harmony of stress, rhythm, and intonational contour.

11. The combination of mood types intensifies continuity, uncertainty, expectation of a response, polite suggestion, and irony with rising intonation in both languages. In a declarative sentence, it signals that the thought remains open; in an interrogative sentence, it reinforces the questioning content; in an imperative sentence, it softens the demand into a polite request or piece of advice. In conditional complex sentences, mixed intonation adds meanings of probability, doubt, warning, and emotional evaluation, creating prosodic preparation for the outcome expressed in the main clause.

12. Based on the research findings, it is recommended that in foreign language teaching, translation practice, and the training of guide-interpreters and announcers, mood forms be taught together with their typical intonation contours, and that in literary translation the pragmatic meaning of the relationship between intonation and mood in the original be reconstructed using lexical-grammatical means. As a promising direction for future research, it is recommended to study the topic using experimental phonetics, intonographic analysis, corpus linguistics, and discourse-pragmatic approaches. The harmonization of mood forms with intonation contours in complex sentence types expressing conditional, causal, purposive, adversative, and consecutive relations, and to expand acoustic research based on material from live spoken speech.

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ИМЕНИ АБУ РАЙХАНА БЕРУНИ

УРГЕНЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ИМЕНИ АБУ РАЙХАНА БЕРУНИ

АТАЖОНОВА МАЛОХАТ ИЛХАМОВНА

КОМБИНАЦИЯ НАКЛОНЕНИЯ И ИНТОНАЦИИ В ОБЩЕНИИ НА УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

10.00.13 – Сравнительное и сопоставительное языкознание

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ наукам

Ургенч – 2026

Тема диссертационной работы доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии за номером B2025.1.PhD/Fil5641.

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Ведущая организация:	**Каракалпакский государственный университет имени Бердаха**

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в дискурсивно-лингвистическом анализе сочетания наклонения и интонации в узбекской и английской речи.

Объектом исследования является функционирование сочетаний наклонения и интонации в узбекском и английском языках. Материалом послужили рассказы из цикла произведений Гафура Гуляма «Озорник» («Shum bola») и роман Шарлотты Бронте «Джейн Эйр».

Научная новизна исследования заключается в следующем:

выявлено, что в узбекском и английском языках семантическая просодия выполняет функции сегментации речи на смысловые и структурные единицы, выделения логического ударения и маркирования синтаксической структуры. Она обеспечивает связность слов и предложений за счёт определения их семантической значимости. В функционально-семантическом плане выступает механизмом разграничения значений, передачи эмоциональной окраски и контекстуальной интерпретации, выражая коммуникативное намерение высказывания и интегрируя личностное отношение или общую модальность с его семантическим содержанием;

определены основные лингвистические факторы, тесно связанные с фонетико-интонационной системой узбекского и английского языков и непосредственно влияющие на изменение модальности речи, к которым относятся изменение мелодического контура, ударение, интенсивность, темп, паузация, голосовые характеристики, а также лексико-грамматические средства; эмпирически показано на материале художественного дискурса, что указанные факторы под воздействием интонации обусловливают изменение модальности высказывания;

доказано, что в узбекском и английском языках сочетание интонации и модальности в повествовательных, вопросительных, побудительных и восклицательных предложениях выступает в качестве интегрального коммуникативного механизма, который в лингвистическом аспекте определяет структуру высказывания, в семантическом – различия в значении, в прагматическом – коммуникативное намерение говорящего, а в стилистическом – внутреннюю эмоционально-эстетическую выразительность речевого текста;

обосновано, что в речевой коммуникации узбекского и английского языков объектно-ориентированные языковые средства при выражении модальных значений посредством интонации приобретают дополнительные функционально-синтаксические характеристики благодаря восходящей (предположительно-вопросительной), нисходящей (утвердительно-побудительной) и ровной (нейтрально-обязательной) интонации; доказано, что данное явление является одной из основных причин изменения содержания высказывания и служит одним из выразительных средств художественного дискурса, что подтверждено на материале диалогической речи.

Внедрение результатов исследования. На основе изучения комбинации наклонения и интонации в узбекском и английском языках в процессе общения:

научные результаты и материалы диссертационного исследования по изучению особенностей комбинации интонации и наклонения в узбекском и английском языках в коммуникации, были использованы в грантовом проекте Erasmus+ № 561574-EPP-1-2015-1-ES-EPPKA2-CBHE-JP – ECCUM: «Establishment of Computing Centers and Curriculum Development in Mathematical Engineering Master programme» (справка Ургенчского государственного университета имени Абу Райхана Беруни от 3 октября 2025 года № 06-176/1). В результате данные материалы послужили созданию методологической основы данного проекта и обогащению его научной базы;

выявленные сходства и различия, характерные для национальных и речевых норм этикета узбекского и английского языков, а также разработанные научно-практические рекомендации по лингвистическому, семантическому и прагматическому анализу комбинации интонации и наклонения были использованы в деятельности Комитета по туризму, в частности, в деятельности экскурсоводов, переводчиков и сопровождающих гидов, обслуживающих иностранных туристов для полноценного понимания ими смыслоразличительных типов интонации с учётом её семантических и прагматических аспектов.(Справка Управления туризма Хорезмской области Комитета по туризму при Министерстве экологии, охраны окружающей среды и изменения климата Республики Узбекистан от 17 марта 2025 года № 02-09/219). В результате достигнуто обогащение знаний экскурсоводов, переводчиков и сопровождающих гидов о комбинации наклонения и интонации в процессе общения с местными и иностранными туристами за счёт ряда существенных фактов и данных;

в рамках выступления в передаче «Najot bilimda» Хорезмского областного телерадиоканала представленные обширные сведения о характеристиках и функциях комбинации интонации и наклонения в узбекском и английском языках, в частности, в повествовательных, вопросительных, побудительных и экспрессивных высказываниях, их межъязыковых различиях, роли и значении в формировании эмоционального фона речи, были использованы при организации деятельности дикторов (Справка Хорезмского областного телерадиоканала Национальной телерадиокомпании Узбекистана от 18 марта 2025 года № 259). В результате достигнуто повышение научно-просветительской значимости теле- и радиопрограмм, а также обеспечено более быстрое и эффективное донесение коммуникативной цели устной речи до широкой аудитории в рамках радиопрезентаций.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения, списка использованной литературы и приложений. Общий объём работы составляет 159 страниц.

E’LON QILINGAN ISHLAR RO‘YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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II bo‘lim (II часть; part II)

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Avtoreferat Abu Rayhon Beruniy nomidagi Urganch davlat universiteti Tahririy-nashriyot bo‘limida tahrirdan o‘tkazildi (23.11.2026-yil).

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Ofset qog‘ozi. Qog‘oz bichimi 60x84 $^{1}/_{16}$.
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