

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA  
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMiy DARAJALAR  
BERUVCHI DSc.03/2025.27.12.Fil.41.01 RAQAMLI ILMiy KENGASH**

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**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA  
ADABIYOTI UNIVERSITETI**

**XAMROYEVA SHAXZODA IKROMOVNA**

**O‘ZBEK VA INGLIZ TILLARI BADIY DISKURSIDA MUALLIF  
MUSHOHADASI VOQELANISHINING KOGNITIV ASPEKTI**

**10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va  
tarjimashunoslik**

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)  
DISSERTATSIYASI AVTOREFERATI**

**Toshkent –2026**

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mundarijasi**

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Sciences**

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**Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida №B2023.2.PhD/Fil3603 raqam bilan ro‘yxatga olingan.**

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## **Kirish (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon tilshunosligi so‘nggi yillarda tilni inson tafakkuri, idroki va nutq faoliyati bilan bog‘liq holda o‘rganishga alohida e‘tibor qaratmoqda. Ya‘ni til shunchaki belgilar tizimi sifatida emas, balki insonning olamni anglash va ifodalash vositasi sifatida talqin qilinmoqda. Antropotsentrik tamoyillarga asoslangan lingvokognitiv yondashuv aynan shu jihatni markazga qo‘yadi. Badiiy diskursda muallif dunyoqarashini ma‘no va uslub vositalari orqali tahlil qilish esa til, tafakkur va ijodiy ong o‘rtasidagi bog‘liqlikni ochishga xizmat qiladi.

Dunyo tilshunosligida so‘nggi yillarda muallif mushohadasini o‘rganishga qiziqish ortdi. Bu hodisa badiiy asarda muallif fikri va kechinmalarining ifodasi sifatida talqin qilinmoqda. U asarning umumiy g‘oyasi bilan uzviy bog‘liq tarkibiy qism hisoblanadi. Mushohada murakkab ma‘no tuzilmasiga ega. Unda uslubiy va tafakkurga oid jihatlar bir butun holda namoyon bo‘ladi. Shu bois uni bir til doirasida ham, qiyosiy, ko‘p tilli tadqiqotlar asosida ham o‘rganish ishlari olib borilmoqda. Muallif mushohadasini adabiyotshunoslik bilan bir qatorda tilshunoslik va kognitiv stilistika yo‘nalishida tadqiq etish muhim ahamiyat kasb etadi. Bunday yondashuv matn tahlilining nazariy asoslarini mustahkamlaydi. Eng muhimi, badiiy asarning ichki tuzilishi va ma‘no yaxlitligini chuqurroq anglashga xizmat qiladi.

O‘zbek tilshunosligida bir qator olimlar tomonidan antropotsentrik yondashuv asosidagi ilmiy izlanishlar keng ko‘lamda olib borilayotgan bo‘lsa-da, badiiy asarning muhim tarkibiy elementi bo‘lgan muallif mushohadasining kognitiv aspekti hali yetarlicha o‘rganilmaganligi dolzarb muammo sifatida qolmoqda. Xususan, badiiy matndagi mushohadaning funksional mohiyati, uning tipologik xususiyatlari hamda semantik-stilistik parametrlari keng qamrovli ilmiy tadqiqotni talab etadi. Shu bilan birga, mushohadada muallifning olam manzarasini aks ettiruvchi kognitiv strukturalarning o‘rni ham alohida ahamiyat kasb etadi. Ayniqsa, “O‘zbekiston ilmfan va intellektual salohiyat sohasida, zamonaviy kadrlar va ilg‘or texnologiyalar bilan dunyo miqyosida raqobatbardosh bo‘lishi lozim<sup>1</sup>” degan ustuvor g‘oya tilshunoslikdagi fundamental tadqiqotlarni jahon ilmiy standartlari darajasiga ko‘tarish zaruratini yana bir bor tasdiqlaydi. Shu bois, muallif mushohadasi muammosini o‘rganish muhim nazariy ahamiyatga egaligi hamda bu muammoga tilshunoslikning yangi yo‘nalishlari doirasida yetarli e‘tibor qaratilmaganligi ushbu tadqiqotni amalga oshirish zaruratini ko‘rsatadi.

Mazkur dissertatsiya O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son 2022-2026- yillarga mo‘ljallangan “Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta‘lim tizimini 2030-yilgacha rivojlantirish

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<sup>11</sup> O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning 2017-yil 22-dekabrda Oliy Majlisga Murojaatnomasi // Xalq so‘zi, 2017-yil 23-dekabr. – № 258 (6952).

konsepsiyasini tasdiqlash 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”, 2024-yil 27-iyundagi PQ-239-son “Yoshlarni xorijiy tillarga o‘qitish tizimi samaradorligini oshirish bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”gi Qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 11-avgustdagi 610-son “Ta‘lim muassasalarida chet tillarini o‘qitish sifatini takomillashtirish bo‘yicha chora-tadbirlar 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.** 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.** Zamonaviy tilshunoslikda matn lingvistikasi sohasida badiiy asarni tadqiq etish bilan bir qatorda uning alohida komponentlarini tahlil qilishga imkon yaratib, matnning tarkibiy va funksional jihatlarini yanada chuqurroq anglashga yordam beradi. Shu nuqtayi nazardan G.Lakoff, R.Bogrand, V.Dressler, T.Van Deyk, I.Galperin, V.Kuxarenko<sup>2</sup> kabi bir qator olimlar badiiy matn tahlilining nazariy va amaliy jihatlarini belgilab berishgan. Shuningdek, rus tilshunosligida badiiy matnning lisoniy antroposentrik paradigma jihatdan tadqiq etilishi N.F.Alefirenko, I.V.Arnold, Yu.N. Karaulov, E.S.Kubryakova, V.A.Maslova, V.N.Teliya<sup>3</sup> kabi olimlar ishlarida kuzatiladi. O‘zbek tilshunosligida tilning antroposentrik tadqiqi hamda muallifga ishora qiluvchi omillar D.U.Ashurova, N.M.Mahmudov, X.A.Dadaboyev, Sh.S.Safarov, N.M.Djusupov, M.R.Galiyeva, D.E.Lutfullayeva, N.Z.Normurodova, D.S.Xudoyberganova<sup>4</sup> tadqiqotlarida atroflicha o‘rganilgan.

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<sup>2</sup> Lakoff G., Johnson M. *Metaphors We Live by.* – Chicago/London: The University of Chicago Press, 1980. – 256 p.; Beaugrande R. de, & Dressler W. *Introduction to Text Linguistics.* – UK: Longman, 1981; Dressler W. U. *Principles of Textuality: Text Structure and Knowledge Representation.* – USA: Mouton de Gruyter, 1996; Van Dijk T. A. *Handbook of Discourse Analysis.* – London: Academic Press, 1985; Galperin I. R. *Stylistics.* – London: Higher School Publishing House, 1977; нный английский язык: Учебник для вузов. – 5-е изд., испр. и доп. – М.: Флинта: Наука, 2002. – 384 с.; Кухаренко В.А. *Интерпретация текста.* – 2-е изд., перераб. – М.: Просвещение, 1988.

<sup>3</sup>Алефиренко Н.Ф., Корина Н.Б. *Проблемы когнитивной лингвистики.* – Нитра: UKF, 2011. – 216 с.; Арнольд И.В. *Стилистика современного английского языка. Стилистика декодирования.* – Л.: Просвещение: Ленингр. отд-ние, 1981. – 298 с.; Караулов Ю.Н. *Русский язык и языковая личность.* – М.: Наука, 1989. – 261 с.; Кубрякова Е.С. *О термине «дискурс» и стоящей за ним структуре знания // Язык. Личность. Текст: Сборник к 70-летию Т.М. Николаевой // Ин-т славяноведения РАН; Отв. ред. проф. В.Н. Топоров.* – М.: Языки славянских культур, 2005. – С.23-33.; Маслова В.А. *Современные направления в лингвистике.* – М.: Академия, 2008. – 264 с.; Телия В.Н. *Роль человеческого фактора в языке: язык и картина мира.* – М.: Русский язык, 1988.

<sup>4</sup>Ashurova D.U., Galieva M.R. *Text Linguistics.* – Tashkent: Turon Istiqbol, 2016. – 324 p.; Махмудов Н. *Тил тилсими тадқиқи.* – Тошкент: Mumtoz so‘z, 2017. – 176 б.; Dadaboyev H.A., Xolmanova Z. *Turkiy tillarning qiyosiy-tarixiy grammatikasi* – Toshkent: Tafakkur bo‘stoni, 2015. – 224 b.; Сафаров Ш. *Когнитив тилшунослик.* – Жиззах: Сангзор, 2006. – 91б.; Джусупов Н.М. *Когнитивная стилистика: теория и практика стратегии выдвижения в художественном тексте.* – Ташкент, 2019 – 464 с.; Лутфуллаева Д., Худойберганова Д. *Тилшуносликда лисоний шахс муаммоси //Ўзбек тили ва адабиёти.* – Тошкент, 2017. 6-сон. – Б.35-41; Галиева М.Р. *Отражение мифолого-религиозного сознания и языковой картине мира. Автореф. дисс. ... док. филол. наук.* – Фергана, 2019. –77с.; Normurodova N.Z. *Ingliz badiiy diskursida antroposentrizmning verbal*

Badiiy matn kompozitsiyasi nazariyasiga oid filologik tadqiqotlarda muallif nutqi va obrazi turli jihatlarida: matnning o'ziga xos sintaktik va stilistik xususiyatlari<sup>5</sup>, stilistik kategoriyalari "matn modalligi" va "muallif obrazi"<sup>6</sup> kabi sifatlarida yoritilgan: Shuningdek, P.Lekan, I.Arxiyova, T.Plexanova, T.Sinipolskaya<sup>7</sup> kabi olimlar badiiy matnga strukturaviy-semantik nuqtayi nazaridan yondashib tadqiq etdilar. Oxirgi yillarda muallif lisoniy shaxsini til sathlarida voqelanishiga doir bir qator tadqiqotlar M.Umurzoqova, Z.Saliyeva, K.Abdulloyeva, I.Ernazarova, N.Pardayeva, M.Qurbanova, Sh. Qambarovning<sup>8</sup> tadqiqotlari amalga oshirildi. P.Dawson, A.Cotterill, J.Gardiner, M.Jenefer<sup>9</sup> singari ingliz tadqiqotchilari tomonidan esa badiiy matnda muallifga ishora qiluvchi unsurlar adabiy va lisoniy jihatdan tadqiq etilgan.

Zamonaviy tilshunoslik yo'nalishlarida muallif mushohadasi muammosiga bag'ishlangan lingvistik adabiyotlar tahlili shuni ko'rsatadiki, mazkur sohada muayyan tadqiqotlar olib borilgan bo'lsa-da, hozirga qadar badiiy matnda muallif mushohadasining kognitiv jihatdan voqelanishi va uning namoyon bo'lish mexanizmlarini maxsus tadqiq etishga bag'ishlangan ilmiy ishlar deyarli uchramaydi. Mazkur holat ushbu mavzuning alohida, kompleks ilmiy tadqiqot doirasida o'rganilishini taqozo etadi.

**Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Tadqiqot Alisher Navoiy nomidagi

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eksplikatsiyasi: Filol. fan. d-ri. diss. avtoref. – Toshkent, 2020. – B.17.; Худойберганава Д. Матнинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013.

<sup>5</sup> Жирмунский В. М. Задачи поэтики / Жирмунский В. М. // Вопросы теории литературы : Статьи 1916—1926. – Л., 1928. – С. 17 – 88.

<sup>6</sup> Виноградов В. В. О теории художественной речи В. В. Виноградов. – М. : Наука, 1971. – 396 с., Солганик Г. Я. Синтаксическая стилистика. Сложное синтаксическое целое / Г. Я. Солганик // Учеб. пособие для студентов вузов, обучающихся по спец. "Рус. яз. и лит." и "Журналистика." – М. : Высш. Школа, 1973. – 214 с.

<sup>7</sup> Лекант П. А. Семантика вводных компонентов в тексте / П. А. Лекант // Семантика слова и словоформы в тексте : межвуз. сб. науч. тр.– М. : Изд-во Моск. обл. пед. ин-т им. Н.К. Крупской, 1988. – С. 3 – 6; Архипова И. М. Некоторые структурные и семантические характеристики авторских отступлений / И. М. Архипова // Вісник Харківського національного ун-ту. Сер. : Філологія. – Харків : ХНУ, 2004. – № 631, випуск 41. – С. 144–147; Плеханова Т.Ф. Лингвостилистическая характеристика авторских отступлений в английской художественной прозе : автореф. дис.на соискание учен. степени канд. филол. наук: спец. 10.02.04 Германские языки / Т. Ф. Плеханова. - М., 1973; Синипольская Т. А. Структурно-семантические и функциональные особенности текстового комментирования в научной фантастике : автореф. дис. на соискание учен. степени канд. филол. наук : спец. 10.02.04 "Германские языки" / Т. А. Синипольская. – К., 1991. – С. 16.

<sup>8</sup> Худойберганава Д. Матнинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013.; Umurzakova M. Types of linguistic personality in the literary text (on the example of Ulugbek Hamdam's stories) – Asian Journal of Multidimensional Research. ISSN:2278-4853. Vol 10, Issue 5, May, 2021. – P.591-595; Салиева З.И. Концептуальная значимость и национально-культурная специфика предложения в английском и узбекском языках.: Автореф. дис...канд. филол. наук. – Т.: 2010. – 26 с.; Abdulloyeva K.M. Ingliz va o'zbek badiiy matnida muallif diskursiv shaxsi voqelanishining kognitiv aspekti. filol.f.b.doktori (PhD) diss. – Toshkent, 2025 – 149 b.; Эрназарова И.Ш. Муаллиф сўз иждокорлигининг лисоний-когнитив таҳлили (Эшқобил Шуккур ижоди мисолида) : автореф. дис. (PhD) 2022 – 50 б.; Пардаева Н.Қ Анбар Отин асарларида муаллиф иждодий нияти ва бадий-эстетик идеалининг поэтик ифодаси (PhD) дис. – Toshkent, 2022 – 165 б.; Курбанова М.Э. Бадий таржимада муаллиф услуби масаласи (У.Шекспир трагедиялари таржималари мисолида) (PhD) дис. – Toshkent, 2022 – 139 б.; Qambarova S. "Muallif pozitsiyasi"ni o'rganish – badiiy asarni tushunish omili sifatida. // Pedagogik mahorat, №4. 2023.

<sup>9</sup> P. Dawson From Digressions to Intrusions: Authorial Commentary in the Novel. Columbus: The Ohio State University Press, 2023 – 254 p.; A.Cotterill Digressive Voices in Early Modern Literature. Oxford: Oxford UP, 2004 – 304 p.; J.Gardiner "What Is an Author?: Contemporary Publishing Discourse and the Author Figure." Publishing Research Quarterly, vol. 16, no. 1, Mar. 2000, pp. 41–53.; Jenefer M. "Style and Personality in the Literary Work." The Philosophical Review, vol. 94, no. 2, Apr. 1985, pp. 227-247.

Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “Filologik komparativistika va tarjimashunoslik muammolari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** o‘zbek va ingliz tillaridagi badiiy diskurs asosida muallif mushohadasining tipologiyasi hamda voqelanishiga doir kognitiv aspektning o‘ziga xosligini belgilovchi turli mental jarayonlar, bilim strukturalari va lisoniy majmuyini ilmiy asoslashdan iborat.

**Tadqiqotning vazifalari:**

zamonaviy lingvistik tadqiqotlarning nazariy-metodologik bazasini shakllantiruvchi asosiy tamoyillarni tahlil qilish;

muallif mushohadasi va uning mohiyatini ochib berish hamda mushohadada muallif individual olam manzarasi aks etishini dalillash;

muallif mushohadasining tipologiyasini tadqiq qilish va uning badiiy matndagi funksiyalarini aniqlash;

ingliz va o‘zbek muallif mushohadasining madaniy belgi sifatidagi o‘ziga xosliklarini ochish, ulardagi aksiologik baho turlarini kuzatish bilan lingvokulturologik xususiyatlarini ochib berish;

tadqiqot obykti sifatida tanlangan muallif mushohadasini ilgari surish vositasi sifatida tadqiq etish, hamda konseptual metaforalarning ahamiyatini ilmiy asoslash.

**Tadqiqotning obykti** sifatida XX asr ingliz va o‘zbek yozuvchilari badiiy asarlarida voqe’langan muallif mushohadalari olingan.

**Tadqiqotning predmetini** o‘zbek va ingliz badiiy diskursi asosida amalga oshirilgan tahlil doirasida muallif mushohadasining lisoniy voqelanish xususiyatlarini belgilaydigan kognitiv jarayonlar, bilim tuzilmalari hamda funksional belgilar majmuasi tashkil etadi.

**Tadqiqotning usullari.** Tadqiqot mavzusini yoritishda lingvistik tavsiflash, uslubiy tahlil va kontekstual tahlil kabi an’anaviy usullar shu bilan birga, konseptual tahlil, konseptual integratsiya tahlili hamda freym tahlili usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

muallif mushohadasi zamonaviy lingvistik yo‘nalishlarning fundamental tamoyillari asosida o‘zbek va ingliz badiiy matnlari materiallari chog‘ishtirma tarzda tekshirilib, uning kognitiv model sifatidagi maqomi qiyosiy tahlil asosida dalillangan;

muallif mushohadasiga xos mustaqil mazmunga egalik, konseptual ahamiyat, polifunksionallik, uslubiy belgilanganlik, axborotni ilgari surish va milliy olam manzarasini aks ettiruvchi aksiologik qadriyatlarini mujassam etish kabi xususiyatlar tahlili uning semantik-uslubiy, lingvokognitiv va lingvomadaniy verballashgan darajalarida namoyon bo‘lishi asoslangan;

o‘zbek va ingliz badiiy diskursida muallif mushohadasining estetik, uslubiy, kognitiv, madaniy shuningdek, kognitiv-kommunikativ, kognitiv-stilistik, kognitiv-pragmatik va hissiy-estetik vazifalarni amalga oshirishi orqali ko‘p funksiyali lingvistik hosila ekanligi aniqlangan;

o‘zbek va ingliz badiiy diskursida mushohada muallif individual olam manzarasining muhim tarkibiy komponenti bo‘lib, u umuminsoniy hamda milliy o‘ziga xos madaniy qadriyatlarni aks ettiruvchi, shuningdek konseptual va aksiologik jihatdan muhim axborotni uzatuvchi madaniy model sifatida namoyon bo‘lishi aniqlangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

zamonaviy lingvistik tadqiqotlarda muallif mushohadasini o‘rganish zarurati kognitiv-diskursiv paradigma doirasida shakllangan ilmiy tamoyillar tizimi bilan izohlanishi asoslangan;

muallif mushohadalarining kognitiv-diskursiv omillarini aniqlashda semantik-uslubiy tahlil hamda konseptual integratsiya tahlilini qo‘llashning metodologik asoslari va ularning o‘zaro uyg‘unlikda natija berish imkoniyatlari isbotlangan;

muallif mushohadalarining lingvomadaniy boyligi milliy olam manzarasini ifodalovchi aksiologik baholarni mujassam etishi natijasida universal va milliy o‘ziga xos xususiyatlarni namoyon qilishi aniqlangan;

o‘zbek va ingliz badiiy matnlarida muallif mushohadasining kognitiv jihatlarini aks ettiruvchi indikatorlar aniqlanib, ularning tizimli tahlili asosida mushohadaning tillararo tadqiqotlar uchun universal metodologik model sifatida namoyon bo‘lishi isbotlangan.

**Tadqiqot natijalarining ishonchliligi** zamonaviy lingvistikaning nazariy asoslariga qat’iy amal qilinganligi, sohaning dolzarb metodologik yondashuvlaridan samarali foydalanilganligi, mavjud ilmiy adabiyotdagi nazariy qarashlar bilan mantiqiy uzviylik ta’minlanganligi hamda keng qamrovli empirik materiallar asosida olingan xulosalarning ilmiy jihatdan asoslanganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati tilshunoslikda muallif mushohadasining mustaqil ilmiy termin sifatida rivojlanishiga xizmat qilishi, muallif mushohadasining kognitiv-madaniy fenomen sifatidagi mohiyatini til vositalari va bilim tuzilmalari integratsiyasi asosida ochib berishi, badiiy matnda axborotning lisoniy va mental ifodalanishi o‘rtasidagi o‘zaro ta’sir mexanizmlarini aniqlashi hamda o‘zbek va ingliz badiiy matnlarida muallif mushohadasiga oid yangi nazariy qarashlarni shakllantirishga imkon yaratishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy ta’lim muassasalarida o‘quv adabiyotlari va metodik qo‘llanmalar tayyorlashda foydalanish imkonini berishi, qiyosiy tilshunoslik, kognitiv tilshunoslik, adabiyotshunoslik, lingvomadaniyatshunoslik va etnolingvistika fanlari bo‘yicha ma’ruzalar ishlab chiqishda manba sifatida xizmat qilishi bilan izohlanadi.

**Tadqiqot natijalarini joriy qilinishi.** O‘zbek va ingliz tillari badiiy diskursida muallif mushohadasi voqelanishining kognitiv aspekti tadqiqi bo‘yicha olingan natijalar asosida:

muallif mushohadasi zamonaviy lingvistik yo‘nalishlar asosida o‘zbek va ingliz badiiy matnlari materiallari asosida chog‘ishtirma tarzda tekshirilib, uning kognitiv model sifatidagi maqomi qiyosiy tahlil asosida dalillanganligi haqidagi



attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta ilmiy maqola, jumladan, 6 ta respublika va 3 ta xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, uch bob, xulosadan iborat. Dissertatsiya hajmi 163 sahifani tashkil etadi.

## **DISSERTATSIYANING ASOSIY MAZMUNI**

**Kirish** qismida dissertatsiya mavzusining dolzarbligi va zarurati, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi asoslangan, muammoning o‘rganilish darajasi, tadqiqotning maqsad va vazifalari, obykti va predmeti aniqlangan, tadqiqotda foydalanilgan metodlar ko‘rsatilgan, tadqiqotning ilmiy yangligi va amaliy ahamiyati bayon qilingan, olingan natijalarning ishonchliligi asoslangan, natijalarning amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Tadqiqotning birinchi bobi “**Zamonaviy lingvistikada badiiy diskursning kognitiv asoslari**” deb nomlangan bo‘lib, 3 fasldan iborat. Ushbu bobda muallif mushohadasini lisoniy hodisa sifatida o‘rganish maqsadida zamonaviy tilshunoslik asoslari, kognitiv tilshunoslikning nazariy tamoyillari, tarixi hamda rivoji, tilshunoslikda muallif mushohadasining mohiyati, badiiy matndagi funksiyalari o‘rganildi. Bobning birinchi fasli “*Kognitiv tadqiqotlarning tadrijiy takomillashuvi va badiiy diskursni o‘rganishning metodologik asoslari*” deb nomlangan bo‘lib, unda antropotsentrik paradigma asosida yuzaga kelgan zamonaviy tilshunoslik yo‘nalishlari, xususan, kognitiv lingvistika rivoji, uning nazariy masalalari tadqiq qilingan. Zamonaviy tilshunoslikda ilmiy paradigmaga “til egasi” kategoriyasining kiritilishi antropotsentrik yondashuvni kuchaytirib, shaxs, lisoniy ong, tafakkur, faoliyat, mentallik va madaniyat kabi tushunchalarning faollashuviga olib keldi. U. Cheyf, Ch. Fillmor, R. Langaker va L. Talmi tadqiqotlari asosida shakllangan, bugungi kunda qator yo‘nalishlarni qamrab olgan hamda “fanlar federatsiyasi” sifatida ta’riflanadigan kognitiv tilshunoslik rivojlandi. Uning muhim vazifalaridan biri matn vositasida yuzaga keladigan verbal muloqot xususiyatlarini o‘rganishdan iboratdir.

Antropotsentrik yo‘nalishdagi zamonaviy tilshunoslikda diskurs asosiy tushunchalardan biriga aylandi. Zamonaviy talqinga ko‘ra, badiiy diskurs murakkab kommunikativ hodisa bo‘lib, matnni tushunish uchun zarur bo‘lgan qo‘shimcha lingvistik va ekstralingvistik omillarni ham qamrab oladi. T. A. van Deyk diskurs talqiniga ijtimoiy kontekstni kiritib, muloqot ishtirokchilari hamda xabarni yaratish va idrok etish jarayonlarini yoritadi. D. U. Ashurova esa diskursni harakatdagi matn sifatida baholab, uning muloqot vaziyati va ijtimoiy-madaniy kontekstda namoyon bo‘lishini ta’kidlaydi.

So‘nggi yillarda diskurs atamasi estetik ahamiyatga ega kommunikativ-verbal matn ma’nosida ham keng qo‘llanmoqda. Badiiy diskursning o‘ziga xosligi uning antropotsentrikligi, madaniy mazmuni va muallif tomonidan modellashtirilgan dunyoning badiiy suratini majoziy shaklda ifodalash imkoniyatidadir. Shu jihatdan

u eng murakkab muloqot turlaridan biri bo'lib, unda muallif, kitobxon va qahramonlar o'zaro subyekt sifatida ishtirok etadi.

Badiiy matn tuzilishining muhim tarkibiy unsurlaridan biri bo'lgan muallif mushohadasi muallifning dunyoqarashi, estetik pozitsiyasi va ideallarini aks ettiradi hamda asarning mazmuni va g'oyaviy yo'nalishini chuqurroq ochishda asosiy rol o'ynaydi. Til va nutq hodisalarini kognitiv yondashuv asosida o'rganish insonning olamni bilish va anglash jarayonida ongda shakllangan til birliklari, bilim tuzilmalari hamda empirik tajriba bilan til o'rtasidagi bog'liqlikni aniqlash imkonini beradi. Bu yondashuv badiiy nutqda qanday tajriba ifodalangani va u qaysi lingvistik vositalar orqali uzatilganini ko'rsatadi. Natijada muallif dunyosining lisoniy surati nimasi bilan individual va betakror ekani aniqlanadi.

Mazkur tadqiqotda muallif mushohadasi semantik-stilistik, kommunikativ-pragmatik, lingvokognitiv hamda lingvomadaniy xususiyatlari nuqtayi nazaridan kompleks tarzda tahlil qilingan.

Bobning 1.2-fasli "*Muallif mushohadasi tushunchasining lingvokognitiv talqini va ilmiy tadqiq etilishi*" deb nomlagan bo'lib, ushbu faslda tilshunoslikda badiiy asarning syujeti bilan zaif aloqada bo'lgan, muallifning falsafiy-ijtimoiy qarashlarini aks ettiradigan muallif mushohadalari nazariy jihatdan o'rganilgan.

Badiiy asarda syujet rivojiga bevosita ta'sir ko'rsatmaydigan, syujet bilan nisbatan zaif bog'liq bo'lgan tarkibiy qismlar mavjud. Ushbu elementlar muallifning dunyoqarashi, estetik pozitsiyasi va ideallarini aks ettirib, asarning mazmuni hamda g'oyaviy yo'nalishini chuqurroq ochishga xizmat qiladi. Badiiy matn tahlilida muallifning hikoya chizig'idan chekinib, shaxsiy mulohazalarini bayon etishi kuzatiladi. Bu hodisa dastlab she'riyatda, keyinchalik nasrda keng qo'llanilgan. Bunday mushohadalar muallifning individual uslubini namoyon etadi va kitobxonni asarning badiiy shakllanish darajasi bilan tanishtiradi.

Zamonaviy adabiyotshunoslikda muallif mushohadasining namoyon bo'lish shakllarini tasniflashga doir turli yondashuvlar mavjud. Turli tillar adabiyotshunosligida bu hodisa "author's digression", "remarka", "sentensiya", "apoftegma", "muallif chekinishi" kabi atamalar bilan ifodalanadi<sup>10</sup>. Tilshunoslikda esa "author's meditation", "muallif lisoni", "diskursiv shaxs" tushunchalari qo'llanadi<sup>11</sup>. Rus adabiyotida bu hodisa "otstupleniye", tilshunoslikda esa "avtorskie razmyshleniya", "rassujdenie" shaklida talqin qilinadi. Mazkur atamalar mazmunan yaqin bo'lsa-da, "muallif mushohadasi" termini muallifning falsafiy va umumlashtiruvchi fikrlarini ifodalashga ko'proq mos keladi.

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<sup>10</sup> Arkhipova I. Author's Digression in the English Literary Text Space: Types of Cohesion. Arab World English Journal (AWEJ) Volume 12. №3 2021, - P. 201-215.; Hotamov N, Sarimsoqov B. Adabiyotshunoslik terminlarining ruscha-o'zbekcha izohli lug'ati. 1983. 176-b.; Салиева З.И. Концептуальная значимость и национально-культурная специфика сентенции в английском и узбекском языках.: Автореф. дис...канд. филол. наук. Т.: 2010. – 48 с.; Сысоев В. А. Авторское отступление как объект когнитивного исследования. – Москва, 2008. – С. 71.

<sup>11</sup> Quronov D., Z.Mamajonov, M.Sheraliyeva. Adabiyotshunoslik lug'ati. – Toshkent: Akadernashr, 2013. – B. 115.; Galperin I.R. Text as an Object of Linguistic Research. 1981. Moscow: Nauka.- С. 55.; Виноградов. В.В. О языке художественной прозы. Гозлитиздат, 1980. – 360 с.; Нормуродова Н.З. Инглиз бадий дискурсида антропоцентризмнинг вербал экспликацияси. Филол. фан. д-ри дисс автореф. – Тошкент. – С. 46.

“O‘zbek tilining izohli lug‘ati”da “mulohaza” fikr yuritish, muhokama qilish ma’nolarida, “mushohada” esa kuzatish asosida o‘ylab xulosa chiqarish tarzida izohlanadi<sup>12</sup>. Shunga ko‘ra, “muallif mushohadasi” va “muallif mulohazasi” yaqin tushunchalar bo‘lsa-da, mushohada muallifning faylasufona o‘y-xayollari va ichki dunyosini kengroq aks ettiradi.

Tadqiqotlarni tahlil qilish natijasida adabiyot va tilshunoslikda muallifga ishora qiluvchi terminlar turlicha ekanligi aniqlandi va badiiy diskurs xususiyatidan kelib chiqib “muallif mushohadasi” atamasi maqbul deb topildi. Mazkur termin badiiy matnda muallif shaxsiyatining namoyon bo‘lish mexanizmlarini lingvistik, stilistik va kognitiv jihatdan o‘rganish imkonini beradi.

Muallif mushohadasi badiiy matn tahlilining muhim elementlaridan biri bo‘lib, uning kompozitsion, lingvistik va estetik tuzilishida alohida o‘rin tutadi. U muallifning dunyoqarashi va g‘oyaviy niyatlarini ifodalovchi vosita sifatida matnning mazmuniy yaxlitligini belgilaydi. Shu bois muallif mushohadasini lingvistik, stilistik, kognitiv va madaniy jihatlarning integratsiyasi asosida o‘rganish zarur. Mazkur tadqiqotda muallif mushohadasi murakkab kognitiv-diskursiv struktura hamda muallif individual olam manzarasini aks ettiruvchi mikromatn sifatida talqin qilinadi.

Bobning 1.3-fasli “*Muallif mushohadasining stilistik va kognitiv omillar o‘zaro ta’siri kontekstidagi funksiyalari (vazifalari)*” deb atalib, metodologik jihatdan nihoyatda murakkab vazifa sanalgan badiiy matndagi muallif mushohadasining ko‘p qirrali funksional imkoniyatlarini aniqlashga qaratilgan.

Syujetdan tashqari element sifatida qaraladigan muallif mushohadasi ham, badiiy matn bo‘lagi sifatida qator funksiyani bajaradi. Muallif mushohadasi kitobxonning hissiy holatiga ta’sir ko‘rsatadi. Unda muallifning estetik didi va ruhiy kechinmalari mujassam bo‘ladi. Shu bois u ko‘p qirrali tadqiqot obyekti hisoblanadi. M.I. Arxipova ingliz badiiy matnidagi muallif mushohadasini lingvokognitiv nuqtayi nazardan tahlil qilib, unda emotiv-estetik, fatik va kognitiv kabi uch asosiy funksiya mavjudligini ta’kidlaydi.

Ilmiy ishda D.U. Ashurova tasnifiga tayanib, muallif mushohadalarini badiiy asar tarkibida o‘zaro uyg‘unlikda muallifning individual olam manzarasini ochib beradigan birlamchi va ikkilamchi funksiyalarni bajaradi degan fikr ilgari suriladi. Muallif tezaurusi, ya’ni uning konseptual bilimlar tizimi va dunyoqarashi kognitiv, ijtimoiy, stilistik, madaniy kabi birlamchi funksiyalar orqali namoyon bo‘ladi. Shu bilan birga, kognitiv-kommunikativ, kognitiv-stilistik, kognitiv-pragmatik hamda hissiy-estetik kabi qorishiq ikkilamchi funksiyalar ham amalga oshiriladi. Quyida D.U. Ashurovaning funksional modeli asosida muallif mushohadasi voqelangan parchani tahlilga tortamiz:

*“Qornimga yig‘lamayman, qadrimga yig‘layman!”-*

*eskimi, yangimi, gapni odamlar o‘xshatadi...*

*Biz, umuman, yig‘lamaymiz. Ammo:*

*Yig‘lashga to‘g‘ri kelsa, siz nimani deb yig‘laysiz?!*

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<sup>12</sup> O‘zbek tilining izohli lug‘ati: 80 000 dan ortiq so‘z va so‘z birikmasi. A.Madvaliyev, D.Xudayberganova. – T.: G‘afur G‘ulom nomidagi Nashriyot-matbaa ijodiy uyi, 2022. 2-nashr, B.– 635.

*Kulishga to'g'ri kelsa-chi?! Masalan?!<sup>13</sup>*

Olingan parcha lisoniy vositalarning funksional ko'pqirraliligini namoyon etishi jihatidan ahamiyatli bo'lib, unda o'zaro chambarchas bog'liq stilistik, kommunikativ-pragmatik va kognitiv-stilistik funksiyalar majmuasi mujassamlashgan. Kognitiv-pragmatik funksiya muallifning kitobxonga bevosita murojaati (*"siz nimani deb yig'laysiz?!"*, *"Kulishga to'g'ri kelsa-chi?!"*, *"Masalan?!"*) orqali uni shaxsiy hissiy tajribasi vositasida dialogga chaqirishida namoyon bo'ladi. Shuningdek, kognitiv-stilistik funksiyalar qatorida: a) attraktiv funksiya xalq maqolining keltirilishi, undov belgilari va kutilmagan ritorik savollar (*"Yig'lashga to'g'ri kelsa, siz nimani deb yig'laysiz?!"*) orqali kitobxon e'tiborini konseptual markazga jamlash; b) generativ (ma'no yaratish) funksiya *"qoringa yig'lash"* va *"qadrga yig'lash"* konseptual qarama-qarshilik asosida yangi ma'nolarni shakllantiradi - moddiy ehtiyoj va ma'naviy qadriyat o'rtasidagi ziddiyat gavdalanadi; v) muallifning o'zini ifodalash funksiyasi (*"Biz, umuman, yig'lamaymiz. Ammo:"*) orqali namoyon bo'ladi – bu muallif modalligi va uning ichki ruhiy holatining bevosita ifodasidir. Inversiya, antiteza, ritorik so'roq, ellipsis stilistik vositalarining konvergentlik holatini kuzatar ekanmiz, stilistik funksiyaning nazdidagi ekspressiv, emotiv, emfatik funksiyalar mavjudligini kuzatish mumkin. Madaniy funksiyaning aksiologik turi qadr-qimmatni moddiy ehtiyojdan yuqori baholash kabi milliy-ma'naviy qadriyatlarni ifodalaydi. Bunda barcha funksiyalar chambarchas bog'lanib, o'zaro ta'sir asosida yagona funksional-semantik maydonni hosil qilgani yaqqol namoyon bo'ladi.

Tadqiqotning ikkinchi bobi **"O'zbek va ingliz badiiy diskursida muallif mushohadasining kognitiv tabiati va tipologik tasnifi"** deb atalib, 2.1 faslda *muallif mushohadasining kognitiv-diskursiv tipologiyasi* tadqiq qilinadi.

Tadqiqotlarda muallif mushohadasi turli mezonlar asosida tavsiflanadi. Shu sababli uni tasniflashga doir yondashuvlar ham xilma xil. Mazkur yondashuvlar keskin farqlanmasa-da, ilmiy jihatdan asoslangan va dalillangan qarashlarga tayanish muhimdir.

Ingliz badiiy matnlarining lisoniy xususiyatlarini o'rgangan N.Y. Dyakonova muallif mushohadalarini subyektiv taftish uslubi asosida tasniflaydi. U muallif izohlari, jamiyat voqeligiga muallif bahosi, hayotiy voqeyi kiritma hamda turli adresatga murojaat kabi turlarni ajratadi. M.O. Yegorova esa mushohadaning tarkibiy tuzilishi va matndagi joylashuvini o'rganib, struktur jihatdan mustaqil hamda intrastruktur turlarni farqlaydi. I.M. Arxipova muallif mushohadasini umumiy matn bilan bog'lanishiga ko'ra grammatik, semantik va assotsiativ turlarga ajratadi hamda uning matn tarkibiy qismi ekanini ta'kidlaydi. V. Sysoyev muallif mushohadasi maxsus kommunikativ tizimga ega bo'lib, semantik, struktur sintaktik, funksional stilistik va kommunikativ pragmatik mezonlar asosida tasniflanishini qayd etadi.

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<sup>13</sup> Мухтор О. Аёллар мамлакати ва салтанати. ФФУ. – Тошкент: Шарқ, 1997. – Б. 6.

J. Ostin va J. R. Serl tomonidan ishlab chiqilgan nutq akti nazariyasiga ko'ra, nutqning eng kichik birligi nutq aktidir va har bir gap ma'lum harakatni amalga oshiradi. Gap orqali xabar berish, tasdiqlash yoki inkor etish, iltimos qilish, buyruq berish, maslahat yoki va'da bildirish kabi kommunikativ harakatlar bajariladi.

Tadqiqot maqsadidan kelib chiqib, o'zbek va ingliz badiiy diskursida muallif mushohadasining kognitiv voqelanishini nutq akti nazariyasi asosida kommunikativ funksiyasiga ko'ra quyidagicha tasnif etdik:

*reprezentativ mushohadalar:* unda muallif ma'lum holatga ishonch bildiradi va xabar mazmunini tasdiq orqali ifodalaydi;

*verdiktiv mushohadalar:* ular shaxs yoki hodisaga baho berish va hukm chiqarish bilan bog'liq;

*direktiv mushohadalar:* buyruq, savol, iltimos yoki ogohlantirish orqali adresatni harakatga undaydi;

*ekspressiv introduktiv mushohadalar:* muallifning hayrat, rozilik, minnatdorchilik, norozilik yoki uzr kabi ruhiy holatini ifodalaydi.

Tadqiqot vazifalaridan kelib chiqib, muallif mushohadasining konstitutiv belgilarini qamrab oluvchi tipologik tavsif ishlab chiqildi. Unda lison shaxsining aks etishi, kommunikativ funksiya namoyoni, shaxslararo ta'sir xususiyati, matn tuzilishi va mazmuni, hajmi, tarkibi hamda matndagi joylashuvi, shuningdek muallifning subyektiv ifoda uslubi mezon sifatida e'tiborga olindi. Natijada muallif mushohadasi murakkab, ko'p o'lchamli va ko'p pog'onali hodisa sifatida talqin qilindi. Biz tomonimizdan taklif etilayotgan ingliz va o'zbek badiiy diskursidagi muallif mushohadasining tipologik darajaviy tavsif modeli quyidagi chizmada aks etgan:



### 2.1-chizma. Muallif mushohadasining tipologik tasnifi

Muallif mushohadalarini farqlashning yuqorida qayd etilgan mezonlaridan kelib chiqib, quyidagi asosiy turlarni qabul qilish maqsadga muvofiqligi qayd etildi: *kognitiv jihatdan ahamiyatli mushohadalar; stilistik xossalariga ko'ra farqlanadigan mushohadalar; madaniy va psixologik jihatdan farqlanuvchi mushohadalar; pragmatik belgilariga ko'ra ajratiladigan mushohadalar* kabilar.

Bobning 2.2-fasli “*Muallif mushohadasini ifodalovchi badiiy-ifodaviy vositalarning konvergent xususiyatlari*” deb nomlanib ingliz va o'zbek tillaridagi muallif mushohadalari tadqiq etilgan. Badiiy matn murakkab struktur semantik tizim bo'lib, uning barcha qismlari o'zaro uzviy aloqada faoliyat ko'rsatadi. Bu tizimda muallif mushohadasi alohida semantik va stilistik yukni bajaradi hamda matnni qabul qilish va talqin etishda markaziy o'rin tutadi. Badiiy matnni anglash asarning ichki mazmun qatlamlariga kirib borish va kitobxon ongida yuzaga keladigan emotsional estetik ta'sirni tushunish imkonini beradi.

Muallif mushohadasi ifodalangan fragmentlar mustaqil matn bo‘lagi sifatida semantik va stilistik xususiyatlarga ega, degan nazariy qarash ilgari suriladi. Nazariy fikrlarni aniqlashtirish maqsadida ingliz va o‘zbek adabiyotining yirik vakillari asarlaridan olingan muallif mushohadalarini semantik stilistik hamda tipologik jihatdan, shuningdek ularning badiiy matndagi funksiyalari nuqtayi nazaridan tahlil qilindi. Jumladan, ayrim muallif mushohadalarini kompleks yondashuv asosida o‘rganilib, ularning turi, qo‘llangan stilistik vositalar, xususan metafora, mazmuniy yuk va stilistik funksiyasi tahlil etildi. Bu orqali metafora faqatgina tasviriy vosita emas, balki kontseptual va semantik darajada chuqur ahamiyatga ega bo‘lgan ifoda shakli sifatida qanday ishlatilgani ochib beriladi: *“The world is hard and cruel. We are here none knows why, and we go none knows whither. We must be very humble. We must see the beauty of quietness. We must go through life so inconspicuously that Fate does not notice us. And let us seek the love of simple, ignorant people. Their ignorance is better than all our knowledge. Let us be silent, content in our little corner, meek and gentle like them. That is the wisdom of life”*<sup>14</sup>.

Tahlilga e‘tibor qaratsak, muallif qiyos orqali badiiy tasvirni yorqinlashtirishga hissa qo‘shgan metaforalar (*the world is hard and cruel, fate does not notice us, beauty of quietness, little corner, wisdom of life*) dunyoni inson sifatlariga qiyoslab uning murakkab va mavhumligini ta’kidlab, mavhum tushunchalar (dunyo, taqdir, bilim)ga konkret xususiyatlar berib, kitobxonni falsafiy mulohaza qilishga chorlamoqda. Shuningdek, epitet (*simple, ignorant people*) obrazlarni rang-barang ifodalash hamda bir xil sintaktik takror (*We must... We must... We must...*) matnga didaktik ta’sir, ya’ni hayot qonuniyatlarini ta’kidlash, gap tuzilmalarining grammatik takrori – parallellizm (*Let us seek... Let us be silent...*) fikrning mantiqiy ketma-ketligini ta’minlab, ohang berish vazifasini bajarганиni kuzatish mumkin. Qolaversa, takrorlanib kelayotgan ushbu grammatik konstruksiyalar kitobxonni qandaydir harakat bajarishga undovchi **direktiv muallif mushohadasi** tipining xususiyatini namoyon etib, **stilistik funksiya** bilan birga muallif va kitobxon orasidagi muloqotni amalga oshiradigan **fatik funksiyani** amalga oshirayotganini ko‘rish mumkin.

O‘zbek badiiy matnidagi muallif mushohadalarini ham badiiy g‘oyani yaqqol ifodalashda muhim semantik-stilistik vazifani bajaradi. Masalan, O‘.Hoshimovning “Bahor qaytmaydi” qissasidagi mushohadalarda metafora, ironiya va antiteza orqali mujassam falsafiy qarashlar o‘zaro uyg‘unlashib, matnning badiiy qatlamini boyitgan: *“Quyosh baxtidan entikkanlarga ham, g‘amidan bag‘ri qon bo‘lganlarga ham baravar nur sochaverar ekan”*<sup>15</sup>.

Tahlil uchun olingan mushohada **yig‘iq turga** mansub va faqatgina bir sodda yoyiq gapdan tashkil topgan. Unda muallifning dunyo haqidagi fikr-mulohaza va kuzatuvlari (“ekan” shakli orqali) bayon etilib, **reprezentativ nutq aktiga xos xususiyatlarini** namoyon qilish bilan bir qatorda *stilistik xossalariga ko‘ra farqlanadigan mushohadalar turiga mansub*. Ushbu jumla kitobxonda estetik zavq uyg‘otish, uni tafakkurga undash hamda muayyan hayotiy haqiqatni obrazli shaklda

<sup>14</sup> S. Maugham. The Moon and Sixpence. – London: Vintage, 2000 – P. 125.

<sup>15</sup> O‘. Hoshimov. Bahor qaytmaydi. – Toshkent: Sharq, 2005. – B. 91.

ifodalash vazifasini bajaradi. Xususan, quyoshga insonga xos sifat berilishi orqali jonlantirish usulidan foydalanilgan: *“Quyosh... nur sochaverar ekan”*. Shuningdek, “ham” bog‘lovchisi yordamida hosil qilingan sintaktik parallelizm: *“baxtidan entikkanlarga ham, g‘amidan bag‘ri qon bo‘lganlarga ham”* o‘xshash struktura asosida tuzilgan. Ushbu tuzilma antonimlar orqali antitezani vujudga keltiradi: *“baxtidan entikkanlar”* va *“g‘amidan bag‘ri qon bo‘lganlar”*. Bunda ruhiy azobni jismoniy holatga qiyoslash metaforik vosita orqali amalga oshirilgan. Bularning barchasi asar qahramoni Muqaddamning hayotidagi baxtiyorlik onlari, keskin taqdir zarbasini bilvosita yoritib, kitobxonning emotsional idroki va tushunchasini chuqurlashtirishga xizmat qiladi.

Tadqiqotning uchinchi bobini **“O‘zbek va ingliz badiiy diskursida muallif mushohadasining kognitiv aspekti”** deb nomlanib muallif mushohadalarining ikki til kesimida konseptual, kommunikativ-pragmatik, lingvokulturologik tahlilini qamrab oladi.

Bobning 3.1-fasli *“Muallif mushohadasi kognitiv jarayonlarni faollashtiruvchi ilgari surish (foregrounding) vositasi sifatida”* deb atalib, zamonaviy tilshunoslikda ilgari surish nazariyalari va turlari, muallif mushohadasini ilgari surish vositasiga aylantiruvchi unsurlar tahlil etiladi. Tadqiqotda muallif mushohadalarini matndagi konseptual ahamiyatli bo‘lgan axborotni ilgari surish usullaridan biri ekanligi dalillangan. Bunda asos muallif mushohadasining syujet bayonidan chetlashish, axborotni matnning kuchli pozitsiyasiga joylashtirish, stilistik jihatdan markirlanganlik, shuningdek, konseptual muhim bo‘lgan mazmuni uzatish bilan bog‘liq xususiyatlaridir.

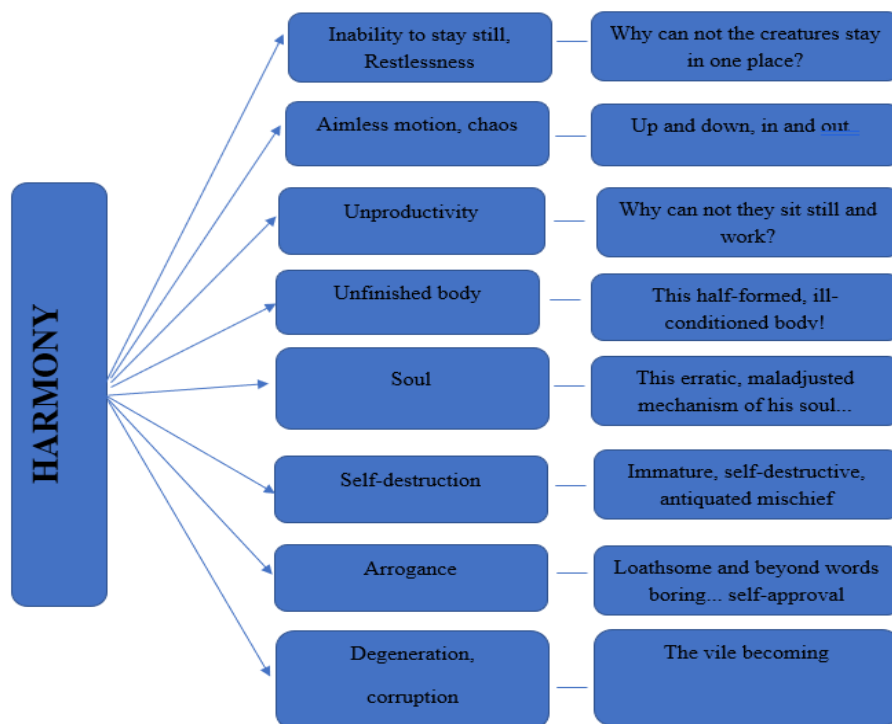
Bu xususda E.Vaughning *“Decline and Fall”* asaridagi mushohada tahliliga murojaat qilindi: *“Why can not the creatures stay in one place? Up and down, in and out, round and round! Why can not they sit still and work? ...What an immature, self - destructive, antiquated mischief is man! ...How loathsome and beyond words boring all the thoughts and self - approval of his biological by - product! This half - formed, ill - conditioned body! This erratic, maladjusted mechanism of his soul: on one side the harmonious instincts and balanced responses of the animal, on the other the inflexible purpose of the engine, and between them man, equally alien from the being of Nature and the doing of the machine, the vile becoming!”<sup>16</sup>*

Mazkur muallif mushohadasi murakkab nutqiy va kognitiv tuzilma bo‘lib, u kengaytirilgan bir nechta slotlardan iborat, muallifning konseptosferasini tashkil etuvchi, freym tuzilmasida taqdim etilgan ko‘p sonli ochiq va yashirin ma’nomlarni ifodalash qobiliyatiga ega. Slotlarda taqdim etilgan eksplitsit va implitsit ma’lumotlarni dekodlash konseptual ma’lumotlarni talqin qilishga yordam beradi. Mushohadaning konseptual tuzilishi quyidagi tushunchalar bilan assotsialanadigan tayanch tarkibiy qismlarni o‘z ichiga oladi: Soul (restless, maladjusted soul), Immaturity (unfinished body), Nature (aimless, chaos), Character (arrogance). Shunday qilib, ushbu freymning asosiy konsepti “Harmony” konsepti unga bog‘liq “Soul”, “Immaturity”, “Nature”, “Character” kabi boshqa konseptlar bilan o‘zaro aloqada bo‘lib, ushbu freymning tegishli slotlarida ifodalangan. Muallif

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<sup>16</sup> E. Waugh. Decline and Fall. – New York: Everyman’s Library, 2012. – P. 123-124.

mushohadada insonga xos xarakter xususiyatlarni ochishda satirik va kinoyali ifodalardan samarali foydalangan. Freym tuzilmasiga kiritilgan eksplitsit va implitsit ma'lumotlarni tahlil qilish uning chuqur konseptual mazmuniga kirib borish imkonini beradi: a) insonga xos xususiyatlar, insoniy qadriyatlarga nisbatan muallifning nuqtayi nazarini ifodalovchi konseptual ahamiyatga ega ma'lumotlar mavjudligi; b) hikoyaning syujet chizig'ini buzish; v) stilistik usullarning konvergentsiyasi: metaforalar, epitet, antiteza, takror, ritorik savol, mubolag'a; g) matnning kuchli pozitsiyasiga joylashtirish (matnning boshlanishi).



### 3.1- chizma. Human Nature konseptining tahlili

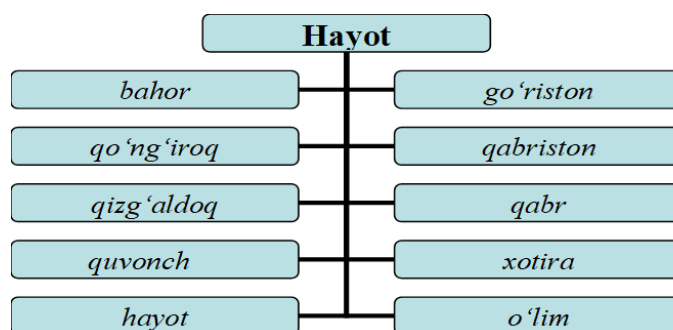
Mushohadaning ilgari surish vositasi ekanligini namoyon etuvchi unsurlardan biri kutilmaganlik effektidir. **“Kutilmaganlik effekti”** (effect of defeated expectation) deb ataladigan hodisani vujudga keltiradigan ushbu badiiy usul matnning, jumladan, muallif mushohadasining shakllanish jarayonida oldindan o‘ylangan taxminlarni bekor qilish orqali kitobxon diqqatini mushohadaga qaratish, ya’ni ilgari surishga xizmat qiladi. Bu hodisa matnning semantik tuzilmasida yaratilgan dissonans sifatida talqin qilinadi, unda muallif an’anaviy taxminlar va stereotiplarni ataylab buzish orqali yangicha idrok etish jarayonini amalga oshiradi:<sup>17</sup> *“Bahor devorlarning oftob ro‘ya etaklaridan boshlanmaydi. Bahor ariqlarning kungay sohillaridan boshlanmaydi. Bahor go‘ristondan boshlanadi...*

*Kim bilsin, tabiatning marhumlar ruhiga yilda bir marta ko‘rsatadigan marhamati, ehtimol, shudir... Cho‘g‘dek lovillagan qizg‘aldoqlar, saf tortgan gulsafsarlar orasida marmar toshlar ko‘rinadi. Oq marmar, qora marmar, ko‘k marmar... “Onajon, sizni to abad unutmamiz”, “Onajon, qildingiz bizga jon fido,*

<sup>17</sup> С.С. Барсукова. Приёмы создания эффекта обманутого ожидания на уровне предложения, Филология и человек. 2014. №1

*e voh, taqdir sizdan ayladi judo”, “Onajon, xotirangiz qalbimizda mangu yashaydi...”<sup>18</sup>*

Ushbu mushohada bahorning boshlanishi haqidagi an’anaviy tasavvurlarni ongli ravishda transformatsiya qilish orqali kuchli **kutilmaganlik effektini** yaratadi. Mushohadaning asosiy konseptini ochib berishga antiteza (*Bahor ariqlardan boshlanmaydi. Bahor go‘ristondan boshlanadi*) asos bo‘lgan. Insonlar ongida bahor yasharish, yangilanish fasli, quvonch, shodlik ulashuvchi davr sifatida tasavvur mavjud bo‘sa-da, muallif esa bu faslni go‘riston (o‘lim, qayg‘u, xotira) bilan bog‘laydi. Muallif semantik kontrast, qolaversa, bir necha bor takrorlangan bo‘lishsiz fe‘l shaklidan so‘ng bo‘lishli fe‘l keltirib kutilmaganlikni kuchaytirganini ko‘rish mumkin. Shuningdek, metafora, antiteza, parallell qurilma singari stilistik vositalarning integratsiyasi axborotning semantik ustuvorligini ta‘minlab, uni kitobxon diqqat markaziga olib chiqadi. Kitobxonning bahor haqidagi ijobiy tasavvurlarini buzib, unga yangicha qarash: qayg‘u va shodlikning birga kelishini anglatadi.



### 3.2-chizma “Hayot” semantik maydonidagi antiteza va semantik zanjir

Bobning 3.2-fasli “*Muallif mushohadasida konseptual metaforalarning ahamiyati*” deb atalib, unda muallif mushohadalarini lingvokognitiv jihatdan o‘rganishga asos bo‘luvchi kognitiv strukturalar, ya’ni konseptual metaforalar tahlilga tortilgan.

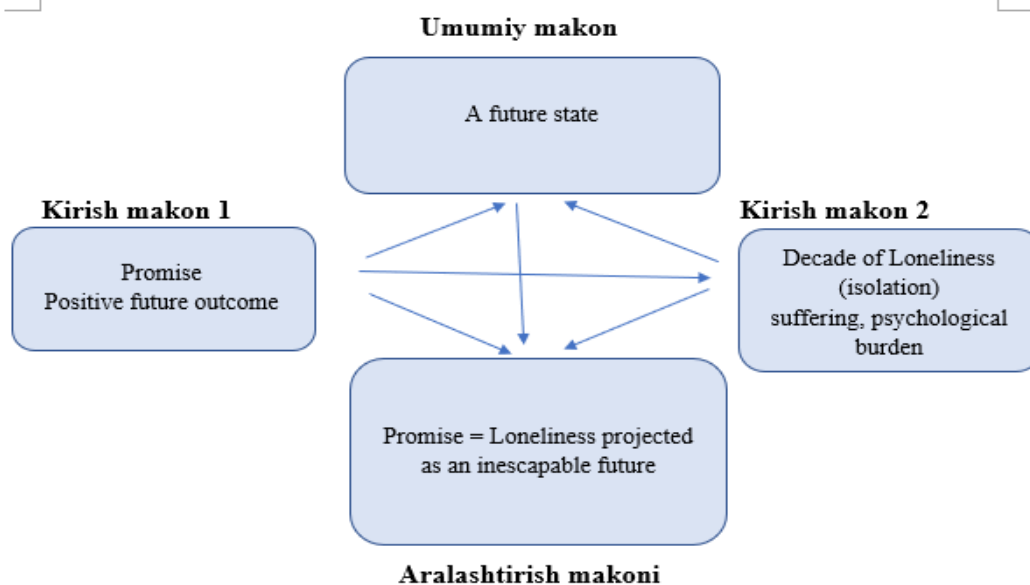
Metaforaning kognitiv mexanizmi J.Lakoff va M.Jonson qarashlariga ko‘ra, dastlabki domendagi tanish va aniq tushunchalar orqali maqsad domenidagi mavhum konseptlarni tushunish va tavsiflashga xizmat qiladi<sup>19</sup>. Ushbu nazariyaga ko‘ra, metafora ikki konseptual domenning semantik integratsiyasi natijasida yangi bilim olishning kognitiv mexanizmi sifatida qaraladi. G.Fokoner tomonidan esa bu modelni murakkab tafakkur jarayonlarini tushuntirish uchun yanada kengaytirib, konseptual metaforani to‘rt mental fazoda integratsiyalab tahlil qilishni taklif etgan. Bunda kirish fazolaridagi elementlarning qisman proyeksiyasi natijasida hech bir kirish fazosida mavjud bo‘lmagan yangi paydo bo‘lgan struktura hosil bo‘ladi. Navbatdagi ingliz tili badiiy matnida voqe‘langan muallif mushohadasi fragmenti ushbu integratsiya usuliga asoslanadi:

*“Human sympathy has its limits and we were content to let all their tragic arguments fade with the city lights behind. Thirty - **the promise of a decade of***

<sup>18</sup> O‘.Hoshimov. Dunyoning ishlari. Yangi asr avlodi, 2015. – B. 252.

<sup>19</sup> Lakoff G., Johnson M. Metaphors We Live By. - Chicago: University of Chicago Press, 1980. – P. 3-32.

*loneliness, a thinning list of single men to know, a thinning brief-case of enthusiasm, thinning hair.*<sup>20</sup>”



### 3.3-chizma. Metaforalarning konseptual integratsiyasi

Olingan muallif mushohadasi tahliliga e'tibor qaratilganda, *“the promise of a decade of loneliness”* birikmasi bir nechta konseptual maydon integratsiyasi natijasida yuzaga kelgan yangi ma'noni ifodalashi aniqlanadi. Birinchi maydon *“promise”* tushunchasi bo'lib, u odatda ijobiy kelajak haqidagi ishonchni bildiradi. Ikkinchi maydon *“decade of loneliness”* bo'lib, u uzluksiz iztirob va yolg'izlik davrini anglatadi. Umumiy maydonda kelajak va vaqt omili ikkala tushunchani bog'lab turadi. Aralash makonda esa ushbu ikki konsept birlashib, paradoksal ma'no hosil qiladi. *“Promise”* so'zi ironik tarzda qayta talqin qilinib, ijobiy mazmunini yo'qotadi va muqarrar baxtsizlikni anglatadi. Natijada u kelajakdagi ijtimoiy tanazzul va ruhiy iztirobni bildiruvchi birlikka aylanadi. Konseptual maydonlar va semantik inversiya tahlili shuni ko'rsatadiki, oddiy *“promise”* tushunchasi metaforik birikma orqali yangicha mazmun kasb etadi va matnning umumiy g'oyasini kuchaytiradi. Inson hayotining eng faol davrida umid o'rniga yolg'izlik va ma'naviy bo'shliq kutilayotgani aks ettiriladi. Moliyaviy muvaffaqiyat va ijtimoiy obro' insoniy baxtni kafolatlamasligi, aksincha yangi iztiroblarga olib kelishi ko'rsatiladi. Syujetdan tashqari element sifatidagi muallif mushohadasi konseptual ahamiyatga ega ma'lumotni ilgari surish vositasi sifatida namoyon bo'ladi. U syujet chizig'idan chekinish asosida quriladi va o'zining uslubiy xususiyatlari bilan ajralib turadi.

Tadqiqotda o'zbek va ingliz badiiy matnlaridagi muallif mushohadalarida uchraydigan metaforik konstruksiyalar konseptual integratsiya nazariyasi asosida tahlil qilindi. Ushbu konstruksiyalar an'anaviy metaforalardan farqli ravishda ko'p makonli proyeksiyalash mexanizmlari orqali yuzaga keladigan murakkab kognitiv jarayonlar natijasi sifatida talqin etildi. Natijada kognitiv semantik o'zgarishlar sodir bo'lishi va muallifning individual olam manzarasi metaforik kontekstda namoyon bo'lishi kuzatildi. Bu holat muallif mushohadalaridagi konseptual metaforalar

<sup>20</sup> F.Scott Fitzgerald. Great Gatsby. Cambridge: Cambridge University Press, 1991. – P.145.

nafaqat badiiy ifoda vositasi, balki tafakkurning murakkabligi va tilning kreativ imkoniyatlarini aks ettiruvchi muhim kognitiv mexanizm ekanini ko'rsatadi.

Bobning 3.3-fasli "*Muallif mushohadasida bilim strukturalarining kognitiv voqelanishi*" deb nomlanib, unda muallif mushohadasining aksiologik baholash orqali milliy kolorit ifoda etish xususiyati tahlil qilinib, biz tomonimizdan uning muallif individual olam manzarasining muhim komponenti ekanligi, u muayyan muminsoniy va milliy axborotni yetkazib beruvchi madaniy model sifatida ko'rib chiqilishi tahlillar asosida dalillanadi.

Tilning aksiologik tomoni insonning voqea hodisalarga ijobiy yoki salbiy munosabat bildirishi va ularni baholashida namoyon bo'ladi. Shuningdek, ekvivalent bo'lmagan leksika va lakunalar, urf-odat va marosimlar, paremiologik hamda frazeologik birliklar, stereotip, metafora va obrazlar, stilistik vositalar kabi lingvomadaniy belgilar tahlili muallif mushohadasining milliy xususiyatlarini ochishda muhim ahamiyatga ega.

Ingliz tilidagi quyidagi fragmentda milliy madaniy qadriyatlarning aksiologik talqini kuzatiladi: "*You gave people a lot of silly things... the adult equivalent of the enchanting Christmases of childhood...*". Ushbu mushohada shaxslararo ta'sir va emotsional tasdiq xarakteriga ko'ra ishontirish turiga mansubdir. Unda sotsiokulturologik va individual baholar uyg'unlashadi. "*Silly things, stockings of the wrong shade*" ifodasida Rojdestvo an'alariga nisbatan tanqidiy baho beriladi. "*Adult equivalent of the enchanting Christmases of childhood*" birikmasida ideal va haqiqat o'rtasidagi tafovut ochiladi. "*Terribly depressing and revolting*" kuchli salbiy emotsional bahoni bildirsa, "*enchanting Christmases of childhood*" nostalgik ijobiy bahoni ifodalaydi. Muallif shaxsiy tajribani umumiy qadriyatlar bilan qarama qarshi qo'yib, Rojdestvoni majburiyat va sun'iy quvonch timsoli sifatida tasvirlaydi. Parcha G'arb madaniyatidagi ideal va real tasavvurlar o'rtasidagi ziddiyatni ochib beradi.

O'zbek matnida esa oilaning qadri orqali milliy olam manzarasi ifodalanadi:

*"Dunyoda befarzandlikdan yomon narsa bormi!*

*Yoshlikda bilinmaydi, umr o'yin-kulgi bilan o'taveradi. **Bola muhabbatini** er-xotinlikning hech tamom bo'lmaydigandek shirin suhbatini bosib turadi... Ana shunda zil ketadi, haligacha shirin deb shimib kelgan og'zingdagi **obakidandonning** taxiri chiqqandek bo'ladi. Ayniqsa, sen bilan oldinma-keyin turmush qurganlar bir-ikki farzand ko'rib, kattasini yetaklab **guzarga** chiqadigan bo'lganda, **qo'g'irchoqdek yasatib, boshlab yurganda** yomon! Ardoqlab oqqa ko'chirayotgan xatingga **siyoh to'kilgandek** yuraging achishadi"*<sup>21</sup>

*"Dunyoda befarzandlikdan yomon narsa bormi... Farzand er xotinlikka fayz kiritadi..."*. Ritorik so'roq bilan boshlangan ushbu verdiktiv mushohada kuchli aksiologik baholarni o'zida mujassam etadi. "*Farzand er xotinlikka fayz kiritadi*" iborasida etik va ijtimoiy baho ifodalanadi. "*Befarzandlikdan yomon narsa yo'q*" jumlasida ijtimoiy norma mustahkamlanadi. "*Qo'g'irchoqdek yasatib*" estetik bahoni, "*yuraging achishadi*", "*obakidandonning taxiri chiqqandek*" kabi ifodalar

<sup>21</sup> Shuhrat. Oltin zanglamas. – Toshkent: Adabiyot, 2023. – B. 11.

esa salbiy emotsional bahoni bildiradi. Farzandli oila ideal sifatida, befarzandlik esa nomukammal holat sifatida talqin qilinadi.

Har ikki tilda ham muallif mushohadasi individual lisoniy olam manzarasining muhim tarkibiy qismi sifatida namoyon bo'ladi. Tadqiqotda u konseptual va aksiologik ahamiyatga ega axborot tashuvchi, umuminsoniy hamda milliy madaniy qadriyatlarni ifodalovchi madaniy model sifatida talqin etildi.

## XULOSALAR

1. Badiiy diskursning antropotsentrik xususiyati, xususan, kognitiv tamoyili, eng avvalo, muallif diskursiv shaxsiyatida namoyon bo'ladi. Muallif modalligi va intensionalligida ifodalanadigan muallif shaxsi badiiy diskursda qo'llaniladigan til vositalarining yaxlit tizimi orqali aniqlanadi. Bu holat, avvalo, leksik birliklarning tanlanishida, shuningdek, diskursning semantik, pragmatik hamda kompozitsion tuzilishida yaqqol kuzatiladi. Ayni paytda diskursning ayrim fragmentlari muallif shaxsiyatini yanada yuqori darajada ochib beradi. Tahlillar shuni ko'rsatadiki, muallif shaxsining verbal ifodasi muallif modalligi bilan uzviy bog'liq bo'lib, unda muallifning kommunikativ-pragmatik, kognitiv, madaniy va psixologik jihatlari biz tadqiqotimiz uchun tanlagan, muallif mushohadalarida mujassamlashadi.

2. "Muallif mushohadasi" ko'p qirrali murakkab tushuncha ekanligi uni ingliz, o'zbek, rus tillari kesimida tipologiyaning qamrovi kengligi bu atamaning yagona tavsifi yo'qligini ko'rsatadi. Olib borilgan tadqiqot natijasiga ko'ra, "muallif mushohadasi" atamasi aynan muallifning fikrlari va o'y-xayollarini ifodalovchi lingvistik hodisa sifatida eng adekvat terminligi aniq bo'ldi. Bu badiiy asar kompozitsiyasida syujetdan tashqari tarkibiy element hisoblangan muallif mushohadasi badiiy diskursda asarning g'oyaviy-falsafiy mohiyatini yoritish, muallifning nuqtayi nazarini ochib berish hamda lisoniy olam tasvirini shakllantirish singari muhim kommunikativ va gnoseologik vazifani bajarishi bilan tavsiflanadi.

3. Muallif mushohadalari alohida mikromatn sifatida namoyon bo'lib, murakkab kommunikativ-kognitiv jarayonni aks ettiradi hamda olamning individual manzarasini voqelantirishga yo'naltirilgan muallifning modal munosabatini ifodalashga xizmat qiladi. Ushbu mushohadalar badiiy diskursda diskursiv shaxsni voqelantiruvchi asosiy verbalizatorlardan biri sifatida talqin etiladi. Bu tushuncha badiiy matnning murakkab tizimli-strukturaviy tahlilida markaziy o'rinni egallaydi va uning lingvistik, stilistik, kognitiv hamda madaniy jihatlarni integratsiyalashgan holda o'rganish zaruriyatini taqozo etadi. Bu jarayon nafaqat matnshunoslik va adabiyotshunoslikning nazariy bazasini boyitadi, balki badiiy diskursning semantik yaxlitligini chuqurroq anglash imkonini ham yaratadi. Muallif mushohadasi muallifning konseptual sohasini tashkil etuvchi turli madaniy konseptlarni birlashtiruvchi freym-mental konstruksiya sifatida qaraladi.

4. Lingvistik adabiyotlar tahlili jarayonida mavjud tasniflar mushohadalarning fanlararo funksiyalarini to'liq aks ettirmasligi ma'lum bo'ldi. Muallif mushohadasi o'zbek va ingliz badiiy diskursida badiiy matnning kompozitsion qismi sifatida muallif tezaurusining, ya'ni uning konseptual bilimlar

tizimi va dunyoqarashining ifodalanishi bilan estetik, uslubiy, kognitiv, madaniy, shuningdek, ikkilamchi kognitiv-kommunikativ, kognitiv-stilistik, kognitiv-pragmatik va hissiy-estetik funksiyalarni amalga oshirishi orqali ko'p funksiyali lingvistik hodisa ekanligi aniqlandi. Muallif mushohadasi o'zining ko'p funksiyaliligi, strukturaviy-semantik mustaqilligi va stilistik markerlanganligi bilan xarakterlanib, ushbu xususiyatlar uning kognitiv voqelanishida, ya'ni matndagi bilim, tafakkur va tasavvur shakllarining ifodasida muhim rol o'ynaydi.

5. Muallif mushohadasining tasniflariga doir har xil yondashuvlar mavjud bo'lib tadqiqotimiz maqsadlariga mos muallif mushohadasi turlarini farqlashning ba'zi asosiy me'zonlarini a) struktur-kompozitsion mezonga b) semantik-stilistik mezon s) kognitiv mezon d) madaniy me'zon e) psixologik me'zon kabi tasniflash maqsadga muvofiqdir. Tahlilga tortilgan muallif mushohadalari ikki tilda ham kognitiv, stilistik va madaniy jihatdan farqlanuvchi turlar mavjudligini ko'rsatadi. Ingliz fragmentlarida kognitiv va semantik-stilistik mezonlar; o'zbek fragmentlarida madaniy va semantik-stilistik (lirik-ekspressiv) mezonlar ustunlik qiladi. Shuningdek, o'zbek tilidagi muallif mushohadalari asosan, ekspressiv-introduktiv, mushohada-ishontirish, mushohada-prolog kabi tur xususiyatlarni namoyon etagan bo'lsa, ingliz tilidagi materiallarda asosan direktiv, reprezentativ, mushohada-munozara kabi tur xususiyatlarini ko'proq dominantlik qilgan.

6. Empirik materiallar tahlili muallif mushohadasining badiiy diskursda ko'p qatlamli va konvergent stilistik hodisa ekanligini tasdiqlaydi. Ingliz badiiy matnlarida muallif mushohadasini ifodalashda sintaktik murakkablik, inversiya va muallifga xos okkazonal birliklar (uslubiy individual neologizmlar) yetakchi o'rin egallab, individual-mualliflik konseptual manzarasining lingvoijodkorlik jihatdan yo'naltirilganligini namoyon etsa, o'zbek badiiy diskursida leksik va fonetik stilistik vositalarning ustuvorligi, hissiy bo'yoqdorlik va milliy-madaniy qadriyatlar bilan uzviy bog'liqlik muallif mushohadasining asosiy xususiyatlarini belgilaydi. Mazkur farqlar har ikki til badiiy diskursida muallif mushohadasining kognitiv, aksiologik va madaniy modellashtiruvchi funksiyalarini ochib berib, uning individual stilistik mahoratni yuzaga chiqaruvchi muhim diskursiv mexanizm ekanligini ko'rsatadi.

7. Muallif mushohadasining ilgari surish pozitsiyasini egallash mohiyati shundaki, u matnda yuqori darajadagi konseptual birlik sifatida namoyon bo'lib, o'zida turli konseptual mazmunlarni birlashtiruvchi mazmuniy fokusni ifodalashga xizmat qiladi. Jumladan, a) stilistik vositalar konvergensiyasida namoyon bo'luvchi stilistik markirlanganlik xususiyatiga egaligi; b) muallif kontseptosferasini tashkil etuvchi kontseptlar majmuasini birlashtiruvchi verbal-mental konstruksiya asosi bo'lgan freym strukturaga egaligi; v) kontseptual jihatdan muhim axborotni markirlovchi ilgari surish vositalaridan biri sifatida namoyon bo'lishi; g) diskursda kuchli pozitsiyani egallashi; d) syujet hikoya chizig'ining buzilishi bilan xarakterlanishi bilan ifodalanadi.

8. Ingliz tilidagi mushohadalarda okkazonalizmlarning ilgari surish effektini keng namoyon etishi, hatto o'zaro bog'liq konvergensiyada mujassamlashgan holda qo'llanishi, shrift garniturasini xususan, nafaqat so'zlar balki, so'z birikmalari, gaplarni bosh harflarda yozish orqali axborotni ilgari surish keng tarqalgan bo'lsa,

o‘zbek tilidagi muallif mushohadalarida esa punktutatsion belgilar, ayniqsa, ko‘p nuqta, undov, so‘roq kabilar mushohadani ilgari surish pozitsiyasiga olib chiqishi, okkazionalizmlarning esa kam uchrashi bilan xarakterlanadi. Shuningdek, tematik jihatdan ingliz va o‘zbek tillar kesimidagi muallif mushohadasining voqelanishida jamiyat va shaxs munosabatlarini konseptuallashtirishda tizimli farqlar kuzatiladi. Ikkala til ham universal mavzularga (vaqt, yolg‘izlik, mavqey o‘zgarishi) murojaat qilsa-da, ularning konseptual asoslari va ijtimoiy konteksti turlichaligi bilan tavsiflanadi. Ingliz matnlarida individualizm, pragmatizm va ijtimoiy tanqid, shaxs o‘z taqdirini o‘zi hal qilishi yetakchi, o‘zbek matnlarida esa asosiy mavzular jamoatchilik fikri, oilaviy qadriyatlar, nasl davomi va hissiy bog‘liqlik atrofida shakllangan.

9. Muallif mushohadasi har ikkala tilda ham muallif individual olam lisoniy manzarasining muhim komponenti bo‘lib, u biz tomonidan muayyan umuminsoniy hamda milliy o‘ziga xos madaniy qadriyatlarni aks ettiruvchi, konseptual va aksiologik jihatdan ahamiyatli axborotni yetkazib beruvchi madaniy model sifatida talqin qilindi. Muallif mushohadalarining ikki tilda milliy-madaniy o‘ziga xosligini namoyon etadigan madaniy qadriyat, stereotip, lingvomadaniyat sistemasini aksiologik tashkil etilishini ko‘rib chiqilib, mushohadalarda qadriyatlarni aksiologik baholashning: sotsiokulturologik baholash, individual-shaxsiy aksiologik baholash, etik baholash, estetik baholash, emotsional salbiy/ijobiy baholash, madaniy-stereotipik baholash kabi turlari keng uchrashi aniqlandi.

10. Muallif individual dunyo manzarasini anglashda mushohadalarda qo‘llaniladigan kognitiv metaforalarni tadqiq qilishning ahamiyati dolzabrdir. Konseptual metaforalar har ikkala til badiiy diskursida ham umumiy, ham o‘ziga xos xususiyatlarga ega. Ularning ma‘no shakllanishi konseptual integratsiya nazariyasida ta‘kidlanganidek, kirish makonlari, umumiy makon va aralashtirish makoni o‘rtasidagi dinamik o‘zaro ta‘sir natijasida yuzaga keladi. Ingliz tilida metaforalar ko‘pincha mavhum tushunchalar va strukturaviy ziddiyatlar asosida shakllansa, o‘zbek tilida ular madaniy belgilar va hissiy assotsiatsiyalar asosida quriladi. Metaforik ma‘noning shakllanishida semantik ziddiyat va o‘xshashliklar asosiy omil sifatida ishtirok etishi ahamiyatlidir.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES  
DSc.03/2025.27.12.Fil.41.01 AT THE TASHKENT STATE UNIVERSITY  
OF UZBEK LANGUAGE AND LITERATURE NAMED AFTER ALISHER  
NAVOI**

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**TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND  
LITERATURE NAMED AFTER ALISHER NAVOI**

**KHAMROYEVA SHAKHZODA IKROMOVNA**

**THE COGNITIVE ASPECT OF THE REPRESENTATION OF  
AUTHOR'S MEDITATION IN UZBEK AND ENGLISH LITERARY  
DISCOURSE**

**10.00.06 – Comparative literature, comparative linguistics and translation studies**

**DISSERTATION ABSTRACT**

**of the Doctor of Philosophy (PhD) in philological sciences**

**Tashkent – 2026**

**The theme of dissertation for doctor of philosophy (PhD) was registered by the Supreme Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan under number № B2023.2.PhD/Fil3603.**

The dissertation has been carried out at Alisher Navo'i Tashkent State University of Uzbek Language and Literature.

The abstract of the dissertation in three languages (Uzbek, English, Russian (resume)) is placed on the website of the Scientific Council ([www.tsuull.uz](http://www.tsuull.uz)) and Information-educational portal "Ziyonet" ([www.ziyonet.uz](http://www.ziyonet.uz)).

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The doctoral dissertation can be reviewed in the Information-Resource Centre of Alisher Navo'i Tashkent State University of Uzbek Language and Literature (registration under № \_\_\_\_). (Address: 100100, Yusuf Khos Hajib street, 103, Yakkasaray district, Tashkent city. Phone number: (99871) 281-42-44; fax: (99871) 281-42-44, fax: (99871) 281-12-44 ([www.tsuull.uz](http://www.tsuull.uz)).

The abstract of dissertation is distributed on "\_\_\_\_" \_\_\_\_\_ 2026.  
(Protocol at the register № \_\_\_\_ of "\_\_\_\_" \_\_\_\_\_ 2026).

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## **INTRODUCTION (abstract of the PhD thesis)**

**The topicality of the dissertation.** In recent years, world linguistics has been placing special emphasis on the study of language in relation to human thought, perception, and speech activity. That is, language is interpreted not merely as a system of signs, but as a means by which humans comprehend and express reality. The linguocognitive approach, grounded in anthropocentric principles, places this very aspect at its core. Analyzing the author's worldview in literary discourse through semantic and stylistic means serves to elucidate the interconnections between language, thought, and creative consciousness.

In world linguistics, approaches to the study of author's meditation have expanded recently, with this phenomenon being interpreted as an expression of the author's thoughts and experiences in a literary work. Author's meditation possesses a complex semantic structure and is regarded as a structural component closely linked to the overall idea of the work, in which stylistic and cognitive aspects manifest as an integrated whole; consequently, research on this phenomenon is being conducted both within a single language and through comparative, multilingual studies. The investigation of author's meditation in the fields of linguistics and cognitive stylistics, alongside literary studies, is of particular importance, as such an approach strengthens the theoretical foundations of text analysis and, most importantly, contributes to a deeper understanding of the inner structure and semantic coherence of a literary work.

Although a number of scholars in Uzbek linguistics are conducting extensive scientific research grounded in the anthropocentric approach, the cognitive aspect of author's meditation an essential structural element of a literary work remains insufficiently studied, thereby constituting a pressing issue. In particular, the functional essence of author's meditation in literary texts, its typological characteristics, and its semantic-stylistic parameters require comprehensive scientific inquiry. Moreover, the role of cognitive structures reflecting the author's worldview within meditation fragments holds particular significance. The priority principle that "Uzbekistan must be globally competitive in the field of science and intellectual potential, equipped with modern personnel and advanced technologies" reaffirms the necessity of elevating fundamental research in linguistics to the level of international academic standards. Consequently, the significant theoretical importance of studying the issue of author's meditation, along with the insufficient attention it has received within emerging directions of linguistics, underscores the necessity of conducting this research.

This dissertation serves to a certain extent in fulfilling the tasks set forth in the Decrees of the President of the Republic of Uzbekistan No. PF-60 of January 28, 2022, on the "Development Strategy of New Uzbekistan for 2022-2026", and No. PF-5847 of October 8, 2019, on the "Approval of the Concept for the Development

of Higher Education in the Republic of Uzbekistan until 2030”, as well as in the Resolutions No. PQ-5117 of May 19, 2021, on “Measures to Bring the Promotion of Foreign Language Learning in the Republic of Uzbekistan to a Qualitatively New Stage”, and No. PQ-239 of June 27, 2024, on “Additional Measures to Improve the Effectiveness of Teaching Foreign Languages to Youth”, together with Resolution No. 610 of August 11, 2017, of the Cabinet of Ministers of the Republic of Uzbekistan on “Measures to Improve the Quality of Foreign Language Instruction in Educational Institutions”, and other regulatory and legal documents related to this area.

**Compliance of the research with the priorities of the development of science and technology of the republic.** I. The dissertation was carried out in accordance with the priority direction “Formation of a System of Innovative Ideas and Ways of Their Implementation in the Social, Legal, Economic, Cultural, and Spiritual-Educational Development of an Information Society and a Democratic State.”

**The degree to which the problem has been studied.** In modern linguistics, research in the field of text linguistics enables the analysis of a literary work’s individual components alongside its study as a whole, thereby facilitating a deeper understanding of its structural and functional aspects. From this point, scholars such as G. Lakoff, R. Bogrand, W. Dressler, T. van Dijk, I. Galperin, and V. Kuxarenko have laid the theoretical and practical foundations for the analysis of literary texts<sup>22</sup>. Furthermore, the study of the literary text from the meditation of the linguistic anthropocentric paradigm in Russian linguistics is observed in the works of scholars like N.F. Alefirenko, I.V. Arnold, Yu.N. Karaulov, E.S. Kubryakova, V.A. Maslova, and V.N. Teliya<sup>23</sup>. In Uzbek linguistics, the anthropocentric study of language and author-referential elements has been comprehensively investigated in the research of D.U. Ashurova, N.M. Mahmudov, X.A. Dadaboyev, Sh.S. Safarov, N.M. Djusupov, M.R. Galiyeva, D.E. Lutfullayeva, N.Z. Normurodova, D.S. Khudoyberganova<sup>24</sup>.

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<sup>22</sup> Lakoff G., Johnson M. *Metaphors We Live by*. – Chicago/London: The University of Chicago Press, 1980. – 256 p.; Beaugrande R. de, & Dressler W. *Introduction to Text Linguistics*. – UK: Longman, 1981; Dressler W. U. *Principles of Textuality: Text Structure and Knowledge Representation*. – USA: Mouton de Gruyter, 1996; Van Dijk T. A. *Handbook of Discourse Analysis*. – London: Academic Press, 1985; Galperin I. R. *Stylistics*. – London: Higher School Publishing House, 1977; нный английский язык: Учебник для вузов. – 5-е изд., испр. и доп. – М.: Флинта: Наука, 2002. – 384 с.; Кухаренко В.А. *Интерпретация текста*. – 2-е изд., перераб. – М.: Просвещение, 1988. – 192 с.

<sup>23</sup> Алефиренко Н.Ф., Корина Н.Б. *Проблемы когнитивной лингвистики*. – Нитра: UKF, 2011. – 216 с.; Арнольд И.В. *Стилистика современного английского языка. Стилистика декодирования*. – Л.: Просвещение: Ленингр. отд-ние, 1981. – 298 с.; Караулов Ю.Н. *Русский язык и языковая личность*. – М.: Наука, 1989. – 261 с.; Кубрякова Е.С. *О термине «дискурс» и стоящей за ним структуре знания // Язык. Личность. Текст: Сборник к 70-летию Т.М. Николаевой / / Ин-т славяноведения РАН; Отв. ред. проф. В.Н. Топоров*. – М.: Языки славянских культур, 2005. – С.23-33.; Маслова В.А. *Современные направления в лингвистике*. – М.: Академия, 2008. – 264 с.; Телия В.Н. *Роль человеческого фактора в языке: язык и картина мира*. – М.: Русский язык, 1988. – 267 с.

<sup>24</sup> Ashurova D.U., Galiyeva M.R. *Text Linguistics*. – Tashkent: Turon Istiqbol, 2016. – 324 p.; Махмудов Н. *Тил тилсими тадқиқи*. – Тошкент: Mumtoz so‘z, 2017. – 176 б.; Dadaboyev H.A., Xolmanova Z. *Turkiy tillarning qiyosiy-tarixiy grammatikasi* – Toshkent: Tafakkur bo‘stoni, 2015. – 224 b.; Сафаров Ш. *Когнитив тилшунослик*. – Жиззах: Сангзор, 2006. – 91б.; Джусупов Н.М. *Когнитивная стилистика: теория и практика стратегии*

In philological works on the theory of literary text composition, the author's speech and image have been illuminated through various aspects: the specific syntactic and stylistic features of the text, and stylistic categories such as "text modality" and "the image of the author." Furthermore, numerous scholars such as P.A. Lekant, I.M. Arkhipova, T.F. Pleshchanova, and T.A. Sinopolskaya have approached and investigated the literary text from a structural-semantic point of view<sup>25</sup>. In recent years, a number of specialised studies on the realization of the author's personality across language levels have been carried out by M. Umurzoqova, Z. Saliyeva, K. Abdulloeva, I. Ernazarova, N. Pardayeva, M. Qurbanova and Sh. Qambarov<sup>26</sup>. By English researchers such as P. Dawson, A. Cotterill, J. Gardiner and M. Jenefer, the elements in a literary text that refer to the author have been examined from both literary and linguistic perspectives<sup>27</sup>.

An analysis of linguistic literature devoted to the problem of author's meditation in modern linguistic schools reveals that, although certain studies have been conducted in this area, there is currently a lack of scientific works specifically investigating the cognitive realization of author's meditation and its mechanisms of manifestation in discourse. This gap in the research necessitates a comprehensive scientific investigation of the topic, which serves as the rationale for its selection as the object of this study.

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<sup>25</sup> Лекант П. А. Семантика вводных компонентов в тексте / П. А. Лекант // Семантика слова и словоформы в тексте : межвуз. сб. науч. тр.– М. : Изд-во Моск. обл. пед. ин-т им. Н.К. Крупской, 1988. – С. 3 – 6.

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<sup>26</sup> Umurzakova M. Types of linguistic personality in the literary text (on the example of Ulugbek Hamdam's stories) – Asian Journal of Multidimensional Research. ISSN:2278-4853. Vol 10, Issue 5, May, 2021. – P.591-595; Салиева З.И. Концептуальная значимость и национально-культурная специфика предложения в английском и узбекском языках.: Автореф. дис...канд. филол. наук. – Т.: 2010. – 26 с.; Abdulloeva K.M. Ingliz va o'zbek badiiy matnida muallif diskursiv shaxsi voqelanishining kognitiv aspekti. filol.f.b.doktori (PhD) diss. – Toshkent, 2025 – 149 b.; Эрнazarova И.Ш. Муаллиф сўз ижодкорлигининг лисоний-когнитив таҳлили (Эшқобил Шукур ижоди мисолида) : автореф. дис. (PhD) – С., 2022 – 50 б.; Пардаева Н.Қ Анбар Отин асарларида муаллиф ижодий нияти ва бадий-эстетик идеалининг поэтик ифодаси (PhD) дис. – Toshkent, 2022 – 165 б.; Курбанова М.Э. Бадий таржимада муаллиф услуги масаласи (У.Шекспир трагедиялари таржималари мисолида) (PhD) дис. – Toshkent, 2022 – 139 б.; Qambarova S. "Muallif pozitsiyasi"ni o'rganish – badiiy asarni tushunish omili sifatida. // Pedagogik mahorat, №4. 2023.

<sup>27</sup> P. Dawson From Digressions to Intrusions: Authorial Commentary in the Novel. Columbus: The Ohio State University Press, 2023 – 254 p.; A.Cotterill Digressive Voices in Early Modern Literature. Oxford: Oxford UP, 2004 – 304 p.; J.Gardiner "What Is an Author?: Contemporary Publishing Discourse and the Author Figure." Publishing Research Quarterly, vol. 16, no. 1, Mar. 2000, pp. 41–53.; Jenefer M. "Style and Personality in the Literary Work." The Philosophical Review, vol. 94, no. 2, Apr. 1985, pp. 227-247.

**Relevance of the dissertation research with the plans of the scientific-research works of the higher educational institution where the dissertation has been conducted.** The research was conducted in accordance with the scientific research plan of Alisher Navoiy Tashkent State University of the Uzbek Language and Literature, within the framework of the thematic area “Problems of philological comparativistics and translation studies.”

**The aim of the research work** is to investigate the various mental processes, knowledge structures, and linguistic frameworks that determine the specificity of the cognitive aspect related to the typology and realization of the author’s meditation, based on literary discourse in the Uzbek and English languages.

**The tasks of the research work:**

To analyze the key principles that form the theoretical and methodological foundation of modern linguistic research;

To elucidate the nature of author’s meditation, substantiating its essence and demonstrating how the author’s individual worldview is reflected within it;

To investigate the typology of author’s meditation and identify its functions within the literary text;

To uncover the distinctive features of English and Uzbek author’s meditation as cultural phenomena, revealing their linguoculturological characteristics through observation of the types of axiological evaluation present in them;

To examine author’s meditation, selected as the object of this research, as a means of foregrounding, and to provide scientific substantiation for the role of conceptual metaphors within it.

The author’s meditations in the literary works of 20<sup>th</sup> century English and Uzbek writers have been taken as **the object of the research work**.

**The subject of the research work** comprises the semantic-structural, stylistic, linguo-cognitive, and linguo-cultural characteristics of the author’s meditation in a literary text.

**Methods of the research.** Both traditional methods (linguistic description, stylistic analysis, contextual analysis) and modern methods, such as conceptual analysis, conceptual integration analysis, and frame analysis, were used to cover the research topic.

**The scientific novelty of the research work lies in the fact that:**

Author’s meditation was examined comparatively on the basis of the fundamental principles of modern linguistic approaches, using the materials of Uzbek and English literary texts, and its status as a cognitive model was proven on the basis of comparative analysis;

It was established that such characteristics inherent in author’s meditation as possession of independent meaning, conceptual significance, polyfunctionality, stylistic markedness, the property of foregrounding information, and the embodiment of axiological values reflecting the national worldview were based on

their manifestation at the semantic-stylistic, linguocognitive, and linguocultural verbalized levels;

It was determined that in Uzbek and English literary discourse author's meditation was proven to be a multifunctional linguistic derivative through the realization of aesthetic, stylistic, cognitive, cultural, as well as cognitive-communicative, cognitive-stylistic, cognitive-pragmatic, and emotional-aesthetic functions;

The interpretation of author's meditation in Uzbek and English literary discourse as a cultural model constituting an essential component of the author's individual worldview, expressing universal and national cultural values, and conveying conceptually and axiologically significant information has been substantiated with illustrative examples.

**The practical results of the research work are:**

The necessity of studying the author's meditation in modern linguistic research is explained by a system of scientific principles formed within the framework of the cognitive-discursive paradigm.

The effectiveness of analyzing the cognitive-discursive factors of author's meditations through semantic-stylistic analysis and conceptual integration analysis has been determined.

It has been proven that author's meditations, as a linguo-cultural wealth, embody various axiological evaluations expressing a national worldview and reveal numerous universal and nationally specific features.

A universal methodology for identifying and analyzing indicators reflecting the cognitive aspects of the author's meditation has been developed; this approach is suitable for cross-linguistic research and can be effectively applied to study different types of meditations across various languages and cultures.

**The reliability of the research results** is confirmed by the strict adherence to the theoretical foundations of modern linguistics, the effective utilization of current methodological approaches in the field, logical consistency with existing theoretical positions in the scientific literature, and the scientific validity of the conclusions drawn based on extensive empirical material.

**The theoretical and practical value of the research results** can be explained by the significant theoretical contribution to the development of the "author's meditation" as an independent scientific term in Uzbek linguistics and to the formation of new theories concerning the author's meditation in Uzbek and English literary texts. This is achieved by characterizing the author's meditation as a cognitive-cultural phenomenon that reflects the specific features of the interaction between linguistic and mental representation of information in a literary text, based on the integration of linguistic means and knowledge structures.

The interdisciplinary approach employed in the research demonstrates the methodological validity of analyzing the author's position, which reveals the

author's worldview, linguistic world picture, as well as semantic structures expressed through linguistic means and reflecting the individual's psyche, along with stylistic, linguo-cognitive, and linguo-cultural characteristics within the author's meditation. The practical significance of the results lies in their utility for developing various textbooks and methodological manuals in higher education institutions. Furthermore, they serve as an important source for preparing lectures in disciplines such as comparative linguistics, cognitive linguistics, literary studies, cultural linguistics, and ethnolinguistics.

**Implementation of the research results.** Based on the theoretical principles and practical results obtained during the cognitive, cultural, semantic-structural, stylistic, linguo-cognitive, and linguo-cultural interpretation of the author's meditation:

the scientific results from the comparative study of author's meditation based on the material of Uzbek and English literary texts within the framework of contemporary linguistic approaches, through which its status as a cognitive model was substantiated on the basis of comparative analysis, were used in the project PZ-2020042022 "Creation of a Linguodidactic Electronic Platform of Turkic Languages", carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature in 2022–2023 (reference No. 01/6-5403 of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature dated November 8, 2025). As a result, the electronic platform was enriched with modules for comparative linguocognitive analysis developed on the basis of Uzbek and English literary texts;

the key results regarding the manifestations at the semantic-stylistic, linguocognitive, and linguocultural levels of such characteristics inherent to author's meditation as autosemanticity, conceptual significance, multifunctionality, stylistic markedness, the property of foregrounding information, as well as the ability to embody axiological values reflecting the national worldview, were used in the project IL-52 No. 21091433 "Creation of a Database of Articles on Terms of Uzbek National Culture (Based on the Criteria of the Wikipedia Electronic Encyclopedia)", carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature in 2022-2023 (reference No. 01/6-5402 of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature dated November 8, 2025). As a result, the content of the project was supplemented with theoretical provisions concerning the linguocultural and axiological interpretation of author's meditation;

the scientific outcomes on the multifunctionality of author's meditation, which performs aesthetic, stylistic, cognitive, cultural, as well as secondary cognitive-communicative, cognitive-stylistic, cognitive-pragmatic, and emotional-aesthetic functions in Uzbek and English literary discourse, were used in the outreach activities conducted within the framework of the Program of Measures to Enhance the Effectiveness of Spiritual and Educational Work and Develop this

Sphere, approved by the Republican Center for Spirituality and Enlightenment on January 4, 2024 (reference No. 10/729 of the Republican Center for Spirituality and Enlightenment dated November 5, 2025). As a result, the outreach materials were supplemented with scientific and methodological analyses revealing the multifunctional nature of author's meditation;

the results of the comparative study, within which author's meditation in Uzbek and English literary discourse was substantiated as an important component of the author's individual worldview, expressing universal and national cultural values and conveying conceptually and axiologically significant information, were used in the preparation of scripts for the "Tadqiqot" broadcasts of the "Yoshlar" radio channel of the National Television and Radio Company of Uzbekistan (reference No. 14-05-156 of the "Yoshlar" radio channel of the National Television and Radio Company of Uzbekistan dated November 4, 2025). As a result, the content of the broadcasts was enriched with linguocognitive and linguocultural interpretations reflecting the author's individual worldview.

**Approbation of the research results.** The results of this research have been presented and discussed at 4 scientific-practical conferences, including 2 international and 2 national conference.

**Publication of the research results.** A total of 13 scientific articles and theses, reflecting the main content of the dissertation, have been published. Among these, 9 scientific articles have been published in scientific journals recommended by the Supreme Attestation Commission of the Republic of Uzbekistan for the publication of main results of doctoral dissertations, including 6 in national and 3 in foreign journals.

**The outline of the thesis.** The dissertation consists of an introduction, three chapters, and a conclusion. The volume of the dissertation comprises 164 pages.

## MAIN CONTENT OF THE DISSERTATION

**The introduction** describes the relevance and necessity of the dissertation topic, its alignment with the priority directions for the development of science and technology in the republic, defines the state of research on the problem, the aim and objectives of the study, its object and subject, indicates the methods used in the research, states the scientific novelty and practical significance of the study, grounds the reliability of the obtained results, and provides information on the implementation of the results into practice, published works, and the structure of the dissertation.

The first chapter, titled "**Cognitiv foundations of literary discourse in modern linguistics**", consists of 3 sections. This chapter highlights the fundamentals of modern linguistics, the theoretical principles, history, and development of cognitive linguistics, the essence of the author's meditation in linguistics, and its functions in a literary text, with the aim of studying the author's

meditation as a linguistic phenomenon. The first section of the chapter, titled “*The gradual development of cognitive research and the methodological foundations of studying literary discourse*” discusses the modern linguistic directions that emerged on the basis of the anthropocentric paradigm, particularly the development of cognitive linguistics and its theoretical issues.

The introduction of the “linguistic personality” category into the scientific paradigm of modern linguistics, a result of the anthropocentric approach, necessitated the increased activation of concepts such as the individual, linguistic consciousness, thought, activity, mentality, and culture within linguistics. One of the tasks of cognitive linguistics is to study the characteristics of verbal communication that occurs through texts. The concept of discourse became one of the central notions of modern linguistics oriented toward anthropocentrism. From the meditation of modern approaches, literary discourse is a complex communicative phenomenon that includes additional linguistic factors necessary for understanding a text. T.A. van Dijk adds social context to the interpretation of discourse content, which provides an understanding of the communication participants and the processes of message production and perception<sup>28</sup>. D.U. Ashurova regarded discourse as “text in action”, emphasizing its manifestation in a communicative situation, within a socio-cultural context, and as a complex of linguistic and extralinguistic factors<sup>29</sup>.

In recent years, the term discourse has begun to be widely used in linguistics to refer to a communicative-verbal text possessing aesthetic significance. “The uniqueness of literary discourse lies in its anthropocentricity, cultural significance, and its capacity to figuratively embody the distinctive literary image of a world modeled by the author. From this point, literary discourse manifests as one of the most complex types of communication as a literary creative product, whose subjects are not only the author and the reader but also the characters.”

The author’s meditation, as a structural element of a literary text, reflects the author’s worldview, aesthetic position, and ideals, playing a crucial role in revealing the content and ideological direction of a work. The cognitive approach to the study of language and speech elements enables the identification of connections between linguistic forms, speech units recorded in the human mind as a result of cognition and comprehension of the surrounding world, human knowledge structures, empirical experience, and linguistics. Thus, it allows, first and foremost, for the determination of what kind of experience is reflected in literary speech and through which linguistic means it is conveyed, which in turn reveals what exactly makes the linguistic picture of the author’s world individual and unique. The research employs a comprehensive approach to the analysis of the author’s meditation, considering its

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<sup>28</sup> Дейк ван Т.А. Стратегия понимания связанного текста / Т.А. ван Дейк, В. Кинч // Новое в зарубежной лингвистике. Когнитивные аспекты языка. — Вып. XXIII. — М.: Прогресс, 1988. С.112-113.

<sup>29</sup> Ашурова Д. У. Теория текста с позиций когнитивно-дискурсивной парадигмы // Бюллетень науки и практики. 2019. Т. 5. №3. С. 505-511. <https://doi.org/10.33619/24142948/40/67>

semantic-stylistic, communicative-pragmatic, linguocognitive, and linguocultural characteristics.

Section 1.2 of the chapter is titled “*Linguocognitive interpretation and investigation of the concept of author’s meditation*” which highlights the theoretical principles of author’s meditations in linguistics, which reflect the author’s philosophical and social views.

A literary work contains structural components that do not directly influence the development of the plot but are weakly linked to it. These elements reflect the author’s worldview, aesthetic position, and ideals, playing a significant role in revealing the content and ideological direction of the work more deeply. When analyzing a literary text, one can observe the presence of compositional elements where the author digresses from the narrative line to express personal reflections. This phenomenon was first widely used in poetry and later began to be applied in prose works. These meditations serve to reveal the author’s individual style within the text and acquaint the reader with the degree of the work’s literary formation.

Modern literary studies feature various approaches to classifying the forms of author’s meditation in literary texts. Specifically, during the analysis of this phenomenon across different languages, terms such as “author’s digression”, “remark”, “sentence”, “apothegm”, “fable”, and “muallif chekinishi” are widely used<sup>30</sup>. In linguistic research, one can observe the formation of concepts expressing the author’s image, such as “author’s meditation” and “the author’s linguistic and discursive personality.” The Russian researcher I.R.Galperin employed the linguistic term “author’s meditation”, which in Russian literature manifests as “авторские размышления”. Although these terms are very close to each other, in linguistic research, the term “авторские размышления” is considered more adequate than “author’s digression” because it is more focused on expressing the author’s philosophical thoughts.

Referring to the explanatory dictionary of the Uzbek language, the term “mulohaza” is provided with meanings from Arabic such as observation, supervision; explanation; expressing an opinion; admonition; to ponder, to discuss mentally, to think, to reflect. “Mushohada”, meanwhile, is defined as observing and then reasoning, reaching conclusions through contemplation. Thus, although the expressions “muallif mushohadasi” (author’s meditation) and “muallif mulohazasi” (author’s reflection) are extremely close, we witness subtle semantic differences between them. This is because “mushohada” can be described as a term that

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<sup>30</sup> Arkhipova I. Author’s Digression in the English Literary Text Space: Types of Cohesion. Arab World English Journal (AWEJ) Volume 12. Number3 2021, - P. 201-215.; Hotamov N, Sarimsoqov B. Adabiyotshunoslik terminlarining ruscha-o‘zbekcha izohli lug‘ati. 1983. 176-b.; Салиева З.И. Концептуальная значимость и национально-культурная специфика сентенции в английском и узбекском языках.: Автореф. дис...канд. филол. наук. Т.: 2010. – 48 с.; Сысоев В. А. Авторское отступление как объект когнитивного исследования. – Москва,2008. - С.71.

relatively broadly reflects precisely the author's philosophical thoughts and inner world, which prompts the reader to think.

Through a critical review of existing research, we observed that both literary studies and linguistics employ a variety of terms referring to the author. Based on the description of literary discourse, we determined the term "author's meditation" (muallif mushohadasi) to be appropriate. This is because the term allows for the investigation of the mechanisms reflecting the author's personality within a literary text from linguistic, stylistic, and cognitive points of view. It is important to emphasize that the methods of expressing the author's image in a literary text are a multifaceted and complex process that must be studied at the intersection of various disciplines. Through author's meditations, the personal thinking, worldview, and aesthetic criteria of the author are manifested in the literary text.

As one of the fundamental phenomena of literary text analysis, the author's meditation holds a significant place in its compositional, linguistic, and aesthetic structure. This concept serves as a vehicle for expressing the author's personal worldview, aesthetic position, and ideological intentions, possessing determinant importance for the content integrity and structure of the text. The author's meditation occupies a central position in the complex systemic-structural analysis of a literary text and necessitates its study in an integrated manner, considering its linguistic, stylistic, cognitive, and cultural aspects. This process not only enriches the theoretical basis of text linguistics and literary studies but also creates the possibility for a deeper understanding of the semantic integrity of literary discourse. In the research work, author's meditation is conceptualized as a complex cognitive-discursive structure, specifically, a microtext that constitutes a significant element of the author's individual world picture.

Section 1.3 of the chapter is titled "*The functions of the author's meditation in the context of interaction between stylistic and cognitive factors*" and deals with the complex task of investigating the multifaceted nature of the author's meditation in a literary text.

Considered an element outside the plot, the author's meditation also performs a number of functions as a part of the literary text. The author's meditation influences the reader's emotional state. It embodies the author's aesthetic taste and spiritual experiences. Therefore, it is considered a multifaceted object of study. M.I. Arkhipova, analyzing the author's meditation in English literary texts from a linguocognitive perspective, emphasizes that it has three main functions: emotive-aesthetic, phatic, and cognitive.

In the scientific work, based on D.U. Ashurova's classification, it is stated that author's meditations perform primary and secondary functions within the structure of a literary work, which together reveal the author's individual worldview. The author's thesaurus, their system of conceptual knowledge and worldview is manifested through primary functions such as cognitive, social, stylistic, and cultural.

At the same time, secondary mixed functions are also realized, including cognitive-communicative, cognitive-stylistic, cognitive-pragmatic, and emotional-aesthetic functions. Below, based on D.U. Ashurova's functional model, we analyze a passage in which the author's meditation is realized.

*“Qornimga yig‘lamayman, qadrimga yig‘layman!”-  
eskimi, yangimi, gapni odamlar o‘xshatadi...  
Biz, umuman, yig‘lamaymiz. Ammo:  
Yig‘lashga to‘g‘ri kelsa, siz nimani deb yig‘laysiz?!  
Kulishga to‘g‘ri kelsa-chi?! Masalan?!<sup>31</sup>”*

The selected passage demonstrates the functional multifaceted nature of linguistic means, embodying an interrelated complex of stylistic, communicative-pragmatic, and cognitive-stylistic functions. The cognitive-pragmatic function is manifested in the author's direct address to the reader (“*siz nimani deb yig‘laysiz?!*”, “*Kulishga to‘g‘ri kelsa-chi?!*”, “*Masalan?!*”) through which the reader is invited into a dialogue via the author's personal emotional experience. Furthermore, among the cognitive-stylistic functions: a) the attractive function focuses the reader's attention on the conceptual center through the citation of a folk proverb, exclamation marks, and unexpected rhetorical questions (“*Yig‘lashga to‘g‘ri kelsa, siz nimani deb yig‘laysiz?!*”); b) the generative (meaning-creating) function forms new meanings based on the conceptual opposition between “*qoringa yig‘lash*” (crying out of hunger) and “*qadrga yig‘lash*” (crying out of dignity) embodying the conflict between material need and spiritual value; c) the author's self-expression function is manifested through (“*Biz, umuman, yig‘lamaymiz. Ammo:*”) which is a direct expression of author's modality and their inner spiritual state. Observing the convergence of stylistic devices such as inversion, antithesis, rhetorical questioning, and ellipsis, we can identify the presence of expressive, emotive, and emphatic functions within the stylistic function. The axiological type of the cultural function expresses national-spiritual values, such as valuing dignity higher than material need. Thus, it can be observed that all functions are closely interconnected and, through their interaction, form a unified functional-semantic field.

The second chapter of the research is titled “**Cognitiv nature and typological classification of the author's meditation in English and Uzbek literary discourse**”. Paragraph 2.1 investigates the *cognitive-discursive typology of the author's meditation*.

In scientific works, the author's meditation is described based on various criteria. Consequently, there exist diverse approaches to its classification. Although most of these scholarly approaches do not differ radically from one another, it is necessary to focus on those that are significant and scientifically well-grounded. Notably, the classification developed by linguist N.Y. Dyakonova, who conducted research on the linguistic features of English literary texts, is worthy of attention.

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<sup>31</sup> Мухтор О. Аёллар мамлақати ва салтанати. ФФУ. – Тошкент: Шарқ, 1997. – Б. 6.

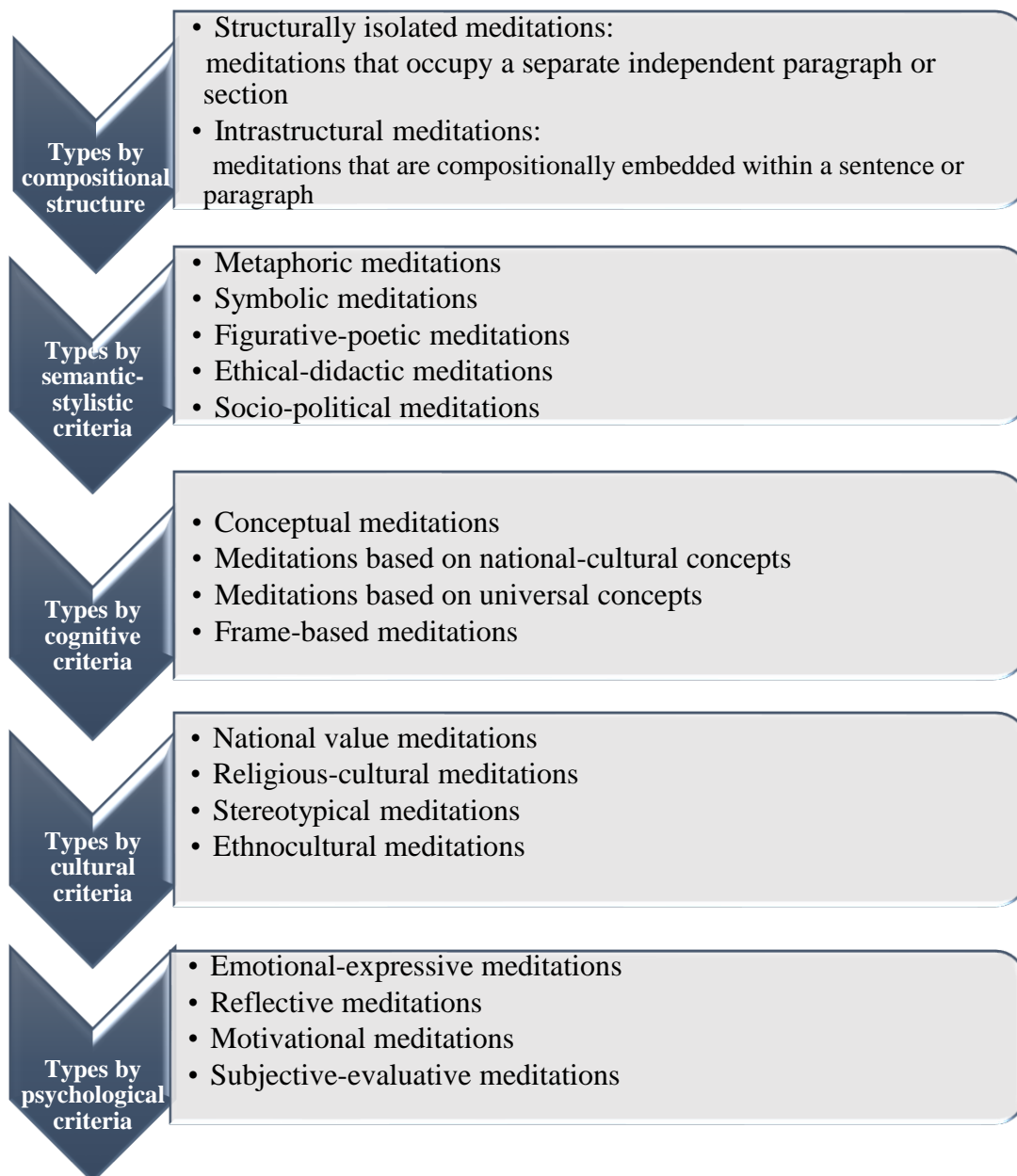
She emphasizes the subjective contemplative style as the main factor in classifying author's expression in a literary work. Based on the aforementioned criterion, the scholar divides the author's meditations into main types such as author's explanations, the author's evaluation of societal reality, life-event insertions, and addresses to various addressees. M.O. Yegorova, conducting in-depth research on the structural composition of the author's meditation and its placement within the text, classifies types into structurally isolated (independent) and intra-structural meditations. I.M. Arkhipova classified the types of author's meditation into grammatical, semantic, and associative, based on the ways they connect with the overall literary text, emphasizing that the author's meditation is linked to the entire text and is considered its integral part. V. Sysoev, in his candidate dissertation, notes that the author's meditation possesses a specific communicative system structure and, due to its cognitive-stylistic realization, is classified according to a set of parameters (semantic, structural-syntactic, functional-stylistic, communicative-pragmatic). Based on the linguistic theory created by J.L. Austin and J.R. Searle, the smallest unit of the speech process is the speech act, where each utterance, besides expressing its own meaning, performs a certain action; that is, it reports an event, affirms or denies a message, requests or forbids something, gives an order, advice, permission, expresses a promise, offer, apology, or gratitude. Based on the aims and objectives of our research, we have briefly analyzed examples of the author's meditation found in the cognitive realization within Uzbek and English literary discourse, relying on the classification proposed by their communicative function, considering them as a means of expressing author's intention:

1. Representative author's meditations: related to human emotional experiences, where the speaker manifests conviction or affirmation about a state of affairs in their mind, conveying the message content with certainty.
2. Verdictive author's meditations: meditations that evaluate something or someone or pass judgment.
3. Directive author's meditations: meditations that urge the listener to action, such as commands, questions, requests, warnings.
4. Expressive-commissive meditations: meditations expressing the speaker's ongoing psychological state (surprise, agreement, gratitude, disapproval, apology) or committing to a future action.

Upon reviewing the classifications of author's meditations, it became apparent that existing classifications might not reflect all possible cognitive functions of meditations, nor their connection to cognitive processes. Therefore, the necessity arose to define types of author's meditation relevant to our research objectives and to clarify the criteria underlying their classification. Proceeding from the criteria noted above for distinguishing author's meditations, it was noted that adopting the following main types is appropriate for our purposes: meditations significant from a cognitive standpoint; meditations distinguished by their stylistic properties;

meditations differing in cultural and psychological aspects; meditations separated by pragmatic markers, etc.

The typological hierarchical descriptive model of author’s meditation in English and Uzbek literary discourse proposed by us is illustrated in the following diagram:



**Figure 1. Typological classification of the author’s meditation**

During the process of analyzing the obtained author’s meditations, their typological characteristics and functions within the literary text were also subjected to analysis.

Section 2.2 of the chapter is titled “*The convergent characteristics of the expressive literary means that convey the author’s meditation*” and investigates author’s meditations in English and Uzbek texts.

A literary text is a complex structural-semantic system in which all its components operate in an interconnected and integrated manner. Within this system, the author's meditation carries a distinct semantic-stylistic load and plays a central role in the processes of text reception and interpretation. Interpreting a literary text allows one to penetrate the deep layers of the work's content and understand the emotional-aesthetic effect formed in the reader's mind. We theoretically propose that fragments reflecting the author's meditation possess a semantic-stylistic characteristic, just like a full-fledged text. To concretize these theoretical considerations, author's meditations taken from the works of several major representatives of English and Uzbek literature were analyzed. Specifically, the use of metaphors in selected author's meditations, their semantic load, and stylistic function were analyzed. This reveals how metaphor is used not merely as a figurative device, but as a form of expression with profound conceptual and semantic significance: "***The world is hard and cruel. We are here none knows why, and we go none knows whither. We must be very humble. We must see the beauty of quietness. We must go through life so inconspicuously that Fate does not notice us. And let us seek the love of simple, ignorant people. Their ignorance is better than all our knowledge. Let us be silent, content in our little corner, meek and gentle like them. That is the wisdom of life***"<sup>32</sup>.

Through comparison, the author has contributed to clarifying the literary depiction with metaphors (*the world is hard and cruel, fate does not notice us, beauty of quietness, little corner, wisdom of life*). By comparing the world to human qualities, they emphasize its complexity and abstractness, giving concrete characteristics to abstract concepts (*world, fate, knowledge*) and prompting the reader to philosophical reflection. Furthermore, it can be observed that epithets (*simple, ignorant people*) serve to express images in a colorful manner, and syntactic repetition (*We must... We must... We must...*) provides a didactic impact on the text, emphasizing the laws of life, while the grammatical repetition of sentence structures-parallelism (*Let us seek... Let us be silent...*) ensures the logical sequence of thought and imparts a specific tone. Moreover, it is evident that these recurring grammatical constructions manifest the characteristic of a directive type of author's meditation, urging the reader to perform a certain action, while simultaneously fulfilling a phatic function that establishes communication between the author and the reader.

Author's meditations in Uzbek literary texts also play a significant semantic-stylistic role in clearly expressing the prominent moral. For instance, in O'. Hoshimov's story "Bahor qaytmaydi", embodied philosophical views, through metaphor, irony and antithesis, harmoniously blend, enriching the literary layer of the text: "*Quyosh baxtidan entikkanlarga ham, g'amidan bag'ri qon bo'lganlarga ham baravar nur sochaverar ekan*"<sup>33</sup>.

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<sup>32</sup> S. Maugham. *The Moon and Sixpence*. – London: Vintage, 2000 – P.125.

<sup>33</sup> O'. Hoshimov. *Bahor qaytmaydi*. – Toshkent: Sharq, 2005. – B.91.

The selected fragment belongs to the concise type and consists of only one simple extended sentence. It states the author's thoughts, reflections, and observations about the world (through the form "*ekan*" – "*it turns out/is evident that*") and exhibits features characteristic of a *representative speech act*. This sentence performs the function of evoking aesthetic pleasure in the reader, prompting them to reflect, and expressing a specific life truth in a figurative form. In particular, personification is used by attributing a human quality to the sun: "*Quyosh... nur sochaverar ekan*" ("*The sun... kept pouring forth its light*"). Furthermore, syntactic parallelism created using the connective "*ham*" (*both/and*): "*baxtidan entikkanlarga ham, g'amidan bag'ri qon bo'lganlarga ham*" ("*both to those satiated with happiness, and to those whose hearts are bloodied with sorrow*") is constructed on the basis of a similar structure. This structure creates an antithesis through antonyms: "*those satiated with happiness*" and "*those whose hearts are bloodied with sorrow.*" Here, the comparison of emotional anguish to a physical state is achieved through metaphorical means. All of this indirectly illuminates the moments of happiness in the life of the protagonist Muqaddam and the sharp blow of fate that followed, serving to deepen the reader's emotional perception and understanding.

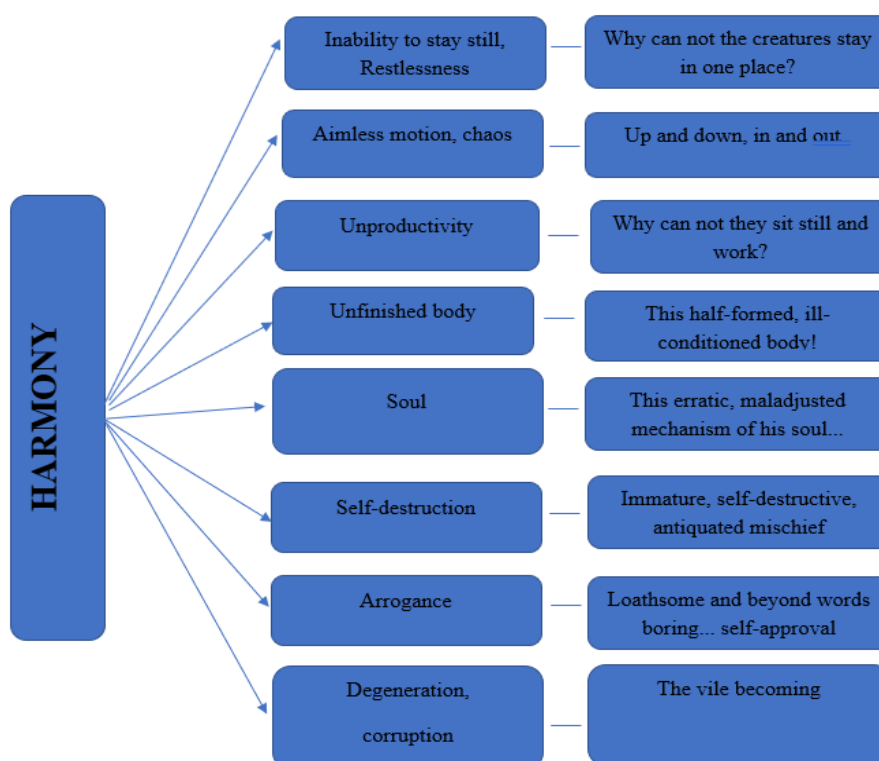
The third chapter of the research is titled "**The cognitive aspect of the author's meditation in Uzbek and English literary discourse**" and discusses the conceptual, communicative-pragmatic, and linguo-cultural analysis of author's meditations across the two languages.

Section 3.1 of the chapter is titled "*The author's meditation as a means of foregrounding that activates cognitive processes*" and analyzes theories and types of foregrounding in modern linguistics, as well as the elements that turn the author's meditation into a means of foregrounding. The research proves that author's meditation constitutes one of the means of foregrounding conceptually significant information within the text. This is predicated on their inherent characteristics: deviation from the narrative plot, placement of information in the text's emphatic positions, stylistic markedness, and their role in conveying conceptually important content.

In our research, author's meditation was interpreted as a means of foregrounding through features such as expressing conceptual information in the text, occupying a strong position, and creating an effect of contrast and unexpectedness. They were analyzed based on a number of parameters. In this regard, an analysis of a meditation from E. Waugh's "Decline and Fall" was undertaken: "*Why can not the creatures stay in one place? Up and down, in and out, round and round! Why can not they sit still and work? ...What an immature, self - destructive, antiquated mischief is man! ...How loathsome and beyond words boring all the thoughts and self - approval of his biological by - product! This half - formed, ill - conditioned body! This erratic, maladjusted mechanism of his soul: on one side the harmonious instincts and balanced responses of the animal, on the other the inflexible purpose*

*of the engine, and between them man, equally alien from the being of Nature and the doing of the machine, the vile becoming!*<sup>34</sup>”

This author’s meditation is a complex speech and cognitive structure, consisting of several expanded slots. It is capable of expressing numerous explicit and implicit meanings presented within a frame structure that constitutes the author’s conceptual sphere. Decoding the explicit and implicit information presented in the slots aids in interpreting the conceptual information. The conceptual structure of the meditation includes core components associated with the following concepts: Soul (restless, maladjusted soul), Immaturity (unfinished body), Nature (aimless, chaos), Character (arrogance). Thus, the main concept of this frame, the concept of “Harmony,” interacts with other related concepts such as “Soul,” “Immaturity,” “Nature”, and “Character,” which are expressed in the corresponding slots of this frame. The author effectively used satirical and ironic expressions to reveal human character traits in the meditation. Analyzing the explicit and implicit information incorporated into the frame structure allows access to its deep conceptual content: a) the presence of conceptually significant information expressing the author’s viewpoint on human characteristics and values; b) disruption of the story’s plotline; c) convergence of stylistic devices: metaphors, epithets, antithesis, repetition, rhetorical questions, hyperbole; d) placement in a strong position within the text (the beginning of the text).



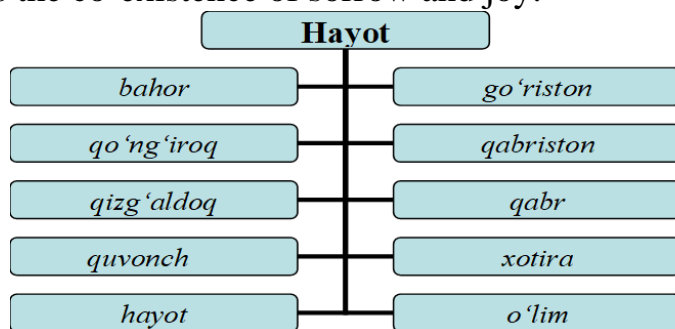
**Figure 2. The analysis of the concept of Human Nature**

<sup>34</sup> E. Waugh. Decline and Fall. – New York: Everyman’s Library, 2012. – P. 123-124.

One of the elements demonstrating that the meditation serves as a means of foregrounding is the effect of unexpectedness. This literary technique, which creates a phenomenon known as the “effect of defeated expectation,” serves to foreground the meditation by directing the reader’s attention to it through the negation of preconceived assumptions during the formation of the text, including the author’s meditation. This phenomenon is interpreted as an intentionally created dissonance in the semantic structure of the text, where the author deliberately disrupts conventional assumptions and stereotypes to enact a novel process of perception:<sup>35</sup> “Bahor devorlarning oftob ro‘ya etaklaridan boshlanmaydi. Bahor ariqlarning kungay sohillaridan boshlanmaydi. Bahor go‘ristondan boshlanadi...”

*Kim bilsin, tabiatning marhumlar ruhiga yilda bir marta ko‘rsatadigan marhamati, ehtimol, shudir... Cho‘g‘dek lovillagan qizg‘aldoqlar, saf tortgan gulsafsarlar orasida marmar toshlar ko‘rinadi. Oq marmar, qora marmar, ko‘k marmar... “Onajon, sizni to abad unutmaymiz”, “Onajon, qildingiz bizga jon fido, e voh, taqdir sizdan ayladi judo”, “Onajon, xotirangiz qalbimizda mangu yashaydi...””<sup>36</sup>*

This meditation fragment creates a powerful effect of unexpectedness by consciously transforming traditional notions about the beginning of spring. The antithesis (*Bahor ariqlardan boshlanmaydi. Bahor go‘ristondan boshlanadi*) forms the basis for revealing the main concept of the meditation. Although human consciousness holds an image of spring as a season of revival, renewal, a period bringing joy and happiness, the author associates this season with a cemetery (death, sorrow, memory). It can be observed that the author enhances the unexpectedness by using semantic contrast and, furthermore, by introducing a verb in the affirmative form after the repeated use of the negative verb form. Additionally, the integration of stylistic devices such as metaphor, antithesis, and parallelism ensures the semantic prominence of the information, bringing it to the center of the reader’s attention. It disrupts the reader’s positive associations with spring and presents a new meditation: it signifies the co-existence of sorrow and joy.



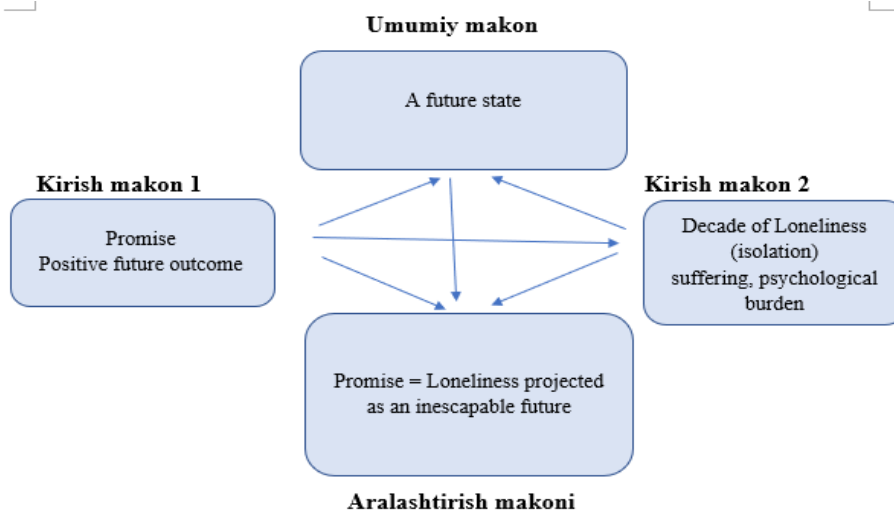
**Figure 3. Antithesis and semantic chain in the semantic field of “Life”**

<sup>35</sup> С.С. Барсукова. Приёмы создания эффекта обманутого ожидания на уровне предложения, Филология и человек. 2014. №1

<sup>36</sup> О‘.Hoshimov. Dunyoning ishlari. Yangi asr avlodi, 2015. – B.252.

Section 3.2 of the chapter is titled “*The significance of conceptual metaphors in author’s meditations*”. It analyzes conceptual metaphors, which are the cognitive structures underlying the linguo-cognitive study of author’s meditations.

According to the views of G.Lakoff and M. Johnson, the cognitive mechanism of metaphor serves to understand and describe abstract concepts in the target domain through familiar and concrete concepts from the source domain. According to this theory, metaphor is considered a cognitive mechanism for acquiring new knowledge, resulting from the semantic integration of two conceptual domains. Using an example of an author’s meditation in English, we will examine the semantic integration in two input spaces: the Generic Space and the Blended Space: “*Human sympathy has its limits and we were content to let all their tragic arguments fade with the city lights behind. Thirty - **the promise of a decade of loneliness**, a thinning list of single men to know, a thinning brief-case of enthusiasm, thinning hair.*”<sup>37</sup>



**Figure 4. Conceptual integration of metaphor**

According to the analysis the phrase “*the promise of a decade of loneliness*” can be seen to express a new meaning resulting from the integration of several conceptual domains. The first input space is the concept of “*promise*,” which typically signifies confidence in a positive future. The second input space “*decade of Loneliness*” carries a contrary meaning, as it describes a period of continuous suffering. The Generic Space contains common aspects of both concepts: dependence on the future and a timeline. In the Blended Space, these two concepts merge to create a new, paradoxical meaning: the concept of a promise is reinterpreted ironically, losing its conventional positive meaning and instead expressing a notion of inevitable misfortune. Here, the word “*promise*”, entirely contrary to its norm, signifies not something positive but an inevitable future misery and social decline for the individual. Through the analysis of the conceptual input spaces, the generic space, and semantic inversion, the simple concept of a “*promise*” acquires a new meaning via the metaphorical blend and intensifies the text’s overall

<sup>37</sup> F.Scott Fitzgerald. Great Gatsby. Cambridge: Cambridge University Press, 1991. – P.145.

theme. The analyses show that it depicts how, during the most active period of a person's life, only loneliness and spiritual emptiness are anticipated instead of future hopes. It reflects that financial success and social prestige ultimately cannot guarantee human happiness but only bring new torments. The expression of conceptually significant information in the text, even within elements considered extra-plot like author's meditations, is one of these methods of foregrounding. That is, the author's meditation, constructed on the basis of a deviation from the plotline, is distinguished by its stylistic features and expresses content of conceptual significance.

The research analyzed the metaphorical constructions occurring in the authors' meditations in Uzbek and English, which, unlike conventional metaphors, involve complex cognitive processes in the formation of metaphorical meanings, that is, the analysis of conceptual integration was carried out through multi-dimensional projection mechanisms. It was observed that the realization of conceptual integration mechanisms leads to cognitive-semantic changes, manifesting the author's individual world picture in a cognitive-metaphorical context. These features indicate that the conceptual metaphors in the author's reflections are not merely a means of figurative expression, but a fundamental cognitive mechanism that reflects the complexity of human thought and the creative potential of language.

Section 3.3 of the chapter is titled "*The cognitive embodiment of knowledge structures in the author's meditation*". It analyzes the peculiarity of expressing national color through axiological value of the author's meditation, and on the basis of the analysis, it is proven that it is an important component of the author's individual national world picture, which is considered as a cultural model that conveys certain universal and national information.

In modern linguistics, the study of language from the meditation of values is one of the key issues within the anthropocentric paradigm. The axiological (value-related) aspect of language is manifested in how a person expresses a positive or negative viewpoint towards events and phenomena in the environment and evaluates them. Furthermore, the analysis of linguistic cultural markers and means such as non-equivalent vocabulary and lacunae, mythological conceptions reflected in language units, customs, archetypes, rituals and beliefs, the paremiological and phraseological fund of a language, standards, stereotypes, symbols, metaphors, imagery, stylistic expression, speech behavior, and speech etiquette also holds significant importance in revealing the national specific characteristics of the author's meditation. The analysis focused on the formation of the linguo-cultural system on an axiological basis, including cultural values and stereotypes that manifest the national-cultural specificity of author's meditations in the two languages: "*You gave people a lot of silly things, **diaries and calendars and rot, or useful things that were not right, gloves of the wrong size and stockings of the wrong shade** ...; and they in their turn gave you silly things and the useful things that were not right. You ate masses of food you did not want, and then you sat about, pretending to be jolly, but really stodged, sleepy, headachy, and in urgent need of*

*bicarbonate of soda*. ... And what was so terribly depressing and revolting about it all was that it was possible to imagine a really good **Christmas**, the adult equivalent of the enchanting **Christmases** of childhood, the sort of Christmas that people always thought they were going to have and never...<sup>38</sup>”

The analyzed meditation belongs to the type of persuasive meditation, characterized by interpersonal influence and emotional affirmation of thought. The fragment combines sociocultural and individual-personal axiological evaluations, demonstrating the socio-cultural function of the meditation. The expression “*Silly things, stockings of the wrong shade*” conveys a sense of the meaninglessness of Christmas traditions, a cultural normative evaluation, and a critical evaluation of this society’s values; “*Adult equivalent of the enchanting Christmases of childhood*” – a disrupted cultural stereotype between ideal and reality; “*Terribly depressing and revolting*” a strong negative emotional evaluation, while “*Enchanting Christmases of childhood*” embodies an emotional-expressive evaluation along with a nostalgic positive evaluation. Furthermore, an individual-personal evaluation, i.e., the author’s personal experience (“*you ate masses of food you did not want*”), imbues the universal Christmas values with a negative spirit. The fragment expresses the difference between Western culture, people’s idealized notions of Christmas, and reality. In this passage, the author portrays the concept of “Christmas” as a symbol of false joy, obligation, and meaninglessness. It can be seen that the passage clearly verbalizes cultural characteristics specific to the British people.

Below, we examine a meditation that reveals the national-cultural world picture of the Uzbek people through the importance of family in the Uzbek mentality: “*Dunyoda befarzandlikdan yomon narsa bormi! Yoshlikda bilinmaydi, umr o‘yin-kulgi bilan o‘taveradi. ...farzand er-xotinlikka fayz kiritadi, oilani bezaydi. Lekin farzand yo‘q. Ana shunda zil ketadi, haligacha shirin deb shimib kelgan og‘zingdagi obakidandonning taxiri chiqqandek bo‘ladi. Ayniqsa, sen bilan oldinma-keyin turmush qurganlar bir-ikki farzand ko‘rib, kattasini yetaklab **guzarga** chiqadigan bo‘lganda, **qo‘g‘irchoqdek yasatib, boshlab yurganda yomon!** Ardoqlab oqqa ko‘chirayotgan xatingga **siyoh** to‘kilgandek yuraging achishadi*<sup>39</sup>”.

This expressive and critical verdictive meditation, which begins with a rhetorical question to emotionally impact the reader, reflects a number of types of axiological evaluation. Specifically, an ethic evaluation: “*farzand er-xotinlikka fayz kiritadi*”; a negative evaluation against a social norm: “*Befarzandlikdan yomon narsa yo‘q*”; an aesthetic evaluation: “*Qo‘g‘irchoqdek yasatib, boshlab yurganda yomon!*”; an emotional-negative evaluation: “*Yuraging achishadi*”, “*obakidandonning taxiri chiqqandek*”; and a cultural-stereotypical evaluation: a family with children is ideal, childlessness is an unhealthy state. The harmony of

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<sup>38</sup> J. Priestley. *Angel Pavement*. – London: Harper Collins, 2017. – P.291.

<sup>39</sup> Shuhrat. *Oltin zanglamas*. – Toshkent: Sharq, 1995. – B. 11.

these evaluations expresses characteristics specific to the values of the Uzbek national worldview.

In both languages, author's meditation manifests as a crucial component of the author's national individual linguistic world picture, and has been interpreted in the research as a cultural model that conveys conceptually and axiologically significant information, while reflecting both universal human values and nationally specific cultural values.

## CONCLUSION

1. The anthropocentric nature of literary discourse, in particular, the cognitive principle, is manifested, first of all, in the discursive personality of the author. The author's personality, expressed in the author's modality and intentionality, is determined by a holistic system of linguistic means used in literary discourse. This situation is clearly observed in the selection of lexical units, as well as in the semantic, pragmatic, and compositional structure of discourse. At the same time, some fragments of discourse reveal the author's personality at a higher level. The analysis shows that the verbal expression of the author's personality is closely linked with the author's modality, in which the author's communicative-pragmatic, cognitive, cultural, and psychological aspects are embodied in the author's meditations, which we have chosen for our research.

2. The fact that "muallif mushohadasi" (author's meditations) is a multifaceted and complex concept is evidenced by the wide scope of typology in English, Uzbek, and Russian, and the lack of a single definition of this term. According to the results of the conducted research, it became clear that the term "muallif mushohadasi" is the most adequate terminology as a linguistic phenomenon representing the thoughts and ideas of the author. The author's meditation, which is an extra-plot element in the composition of literary text, is characterized by the fact that it performs such an important communicative and epistemological role as illuminating the ideological and philosophical essence of the work in literary discourse, revealing the author's point of view, and forming a linguistic world picture.

3. The author's meditations appear as a separate microtext, reflect a complex communicative-cognitive process, and serve to express the author's modal attitude, aimed at realizing the individual world picture. This concept occupies a central place in the complex system-structural analysis of a literary text and necessitates the integrated study of its linguistic, stylistic, cognitive, and cultural aspects. This process not only enriches the theoretical base of textology and literary studies, but also creates an opportunity for a deeper understanding of the semantic integrity of literary discourse. The author's meditation is considered as a frame-mental construction that unites various cultural concepts that constitute the author's conceptual sphere.

4. Analyzing linguistic literature, it became apparent that the existing classifications do not fully reflect the interdisciplinary functions of author's meditation. It has been determined that the author's meditation, as a compositional part of the literary text in Uzbek and English literary discourse, is a multifunctional linguistic phenomenon through the realization of the author's thesaurus, that is, the expression of his system of conceptual knowledge and worldview, as well as aesthetic, stylistic, cognitive, cultural, as well as secondary cognitive-communicative, cognitive-stylistic, cognitive-pragmatic, and emotional-aesthetic functions. The author's meditation is characterized by its multifunctionality, structural-semantic independence, and stylistic marking, and these features play an important role in its cognitive realization, that is, in the expression of forms of knowledge, thinking, and imagination in the text.

5. There are various approaches to the classification of author's meditations, and for the purposes of our research, it is appropriate to classify the main criteria for distinguishing types of author's meditations as follows: a) structural-compositional criterion; b) semantic-stylistic criterion; c) cognitive criterion; d) cultural criterion; e) psychological criterion. The author's meditations analyzed in this study show that in both languages there are types that differ cognitively, stylistically, and culturally. In the English fragments, cognitive and semantic-stylistic criteria predominate; in the Uzbek fragments, cultural and semantic-stylistic (lyric-expressive) criteria prevail. Furthermore, author's meditations in the Uzbek language mainly exhibit such typological features as expressive-introductive, meditative-persuasive, and meditative-prologue, while in the English-language materials, such typological features as directive, representative, and meditative-argumentative are more dominant.

6. Analysis of empirical materials confirms that the author's meditation is a multilayered and convergent stylistic phenomenon in literary discourse. In English literary texts, syntactic complexity, inversion, and author's-specific occasional units (stylistic individual neologisms) play a leading role in expressing the author's meditation, demonstrating the linguistic-creative orientation of the individual-author's conceptual world picture, while the priority of lexical and phonetic stylistic means in Uzbek literary discourse, emotional coloring, and the close connection with national-cultural values determine the main features of the author's meditation. These differences reveal the cognitive, axiological, and cultural modeling functions of the author's meditation in the literary discourse of both languages, indicating that it is an important discursive mechanism that creates individual stylistic mastery.

7. The essence of the author's meditation is that it manifests in the text as a high-level conceptual unit and serves to express a semantic focus that combines various conceptual meanings. In particular, a) stylistic marking, manifested in the convergence of stylistic means; b) having a frame structure, which is the basis of a verbal-mental construction, uniting the set of concepts that make up the author's

conceptsphere; c) manifesting as one of the means of foregrounding, marking conceptually important information; d) occupying a strong position in discourse; e) characterized by a disruption of the storyline of the plot.

8. Within English-language author's meditations, occasionalisms widely demonstrate the effect of foregrounding, often being used in an interconnected convergence; in particular, foregrounding information through typefaces specifically, writing not only words but also phrases and sentences in capital letters is widespread, while in Uzbek-language author's meditations, punctuation marks, especially ellipsis, exclamation marks, and question marks, bring the meditation to the foreground, and occasionalisms are characterized by their rare occurrence. Furthermore, thematically, systematic differences are observed in the conceptualization of society-individual relationships in the realization of author's meditations across English and Uzbek. Although both languages address universal themes (time, loneliness, change of status), they are characterized by differences in their conceptual foundations and social contexts. In English texts, individualism, pragmatism, social criticism, and the idea that an individual determines their own destiny are dominant, whereas in Uzbek texts, the main themes are shaped around public opinion, family values, lineage continuity, and emotional ties.

9. The author's meditation in both languages is an important component of the author's individual linguistic world picture, which is interpreted by us as a cultural model that reflects certain universal and national specific cultural values, conveying conceptually and axiologically significant information. Considering the axiological organization of the system of cultural values, stereotypes, linguocultures, reflecting the national-cultural identity of the author's meditations in two languages, it was established that such types of axiological evaluation of values as: sociocultural evaluation, individual-personal axiological evaluation, ethical evaluation, aesthetic evaluation, emotional negative/positive evaluation, cultural-stereotypical evaluation are widespread in the meditations.

10. The importance of researching cognitive metaphors used in meditations in the author's understanding of the individual world picture is relevant. Conceptual metaphors have both common and specific features in the literary discourse of both languages. The formation of their meaning arises as a result of the dynamic interaction between input spaces, common space, and mixing space, as emphasized in the theory of conceptual integration. While metaphors in English are often formed on the basis of abstract concepts and semantic contradictions, in Uzbek they are built on the basis of cultural signs and emotional associations. It is important that semantic contradictions and similarities participate as the main factor in the formation of metaphorical meaning.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.41.01 ПО ПРИСУЖДЕНИЮ  
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ  
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ  
АЛИШЕРА НАВОИ**

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**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

**ХАМРОЕВА ШАХЗОДА ИКРОМОВНА**

**КОГНИТИВНЫЙ АСПЕКТ РЕПРЕЗЕНТАЦИИ АВТОРСКОГО  
РАЗМЫШЛЕНИЯ В УЗБЕКСКОМ И АНГЛИЙСКОМ  
ХУДОЖЕСТВЕННОМ ДИСКУРСЕ**

**10.00.06 – Сравнительное литературоведение, сопоставительное  
языкознание и переводоведение**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО  
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Ташкент – 2026**

**Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за №B2023.2.PhD/Fil3603.**

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации на трех (узбекском, английском, русском (резюме)) языках размещен на веб-странице Научного совета ([www.tsue.uz](http://www.tsue.uz)) и информационно-образовательном портале «ZiyoNet» ([www.ziyo.net](http://www.ziyo.net)).

**Научный руководитель:**

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**Лутфуллаева Дурдона Эсоновна**  
доктор филологических наук, профессор

**Ведущая организация:**

**Самаркандский государственный институт иностранных языков**

Защита диссертации состоится «\_\_\_» 2026 года в \_\_\_ часов на заседании Научного совета DSc.03/2025.27.12.Fil.41.01 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (Адрес: 100066, город Ташкент, Яккасарайский район, улица Юсуф Хос Хожиба, 103. Тел.: (99871) 281-42-44; faks: (99871) 281-42 44, ([www.tsuull.uz](http://www.tsuull.uz)); e-mail: [monitoring@www.tsuull.uz](mailto:monitoring@www.tsuull.uz)).

С диссертацией можно ознакомиться в информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (Адрес: 100066, город Ташкент, Яккасарайский район, улица Юсуф Хос Хожиба, 103. Тел.: (99871) 281-42 44; faks: (99871) 281-42-44, ([www.tsuull.uz](http://www.tsuull.uz)); e-mail: [monitoring@www.tsuull.uz](mailto:monitoring@www.tsuull.uz)).

Автореферат диссертации разослан «\_\_\_» \_\_\_\_\_ 2026 года.  
(протокол реестра рассылки № \_\_\_\_\_ от «\_\_\_» \_\_\_\_\_ 2026 года).

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## **Введение (аннотация диссертации доктора философии (PhD))**

**Актуальность и востребованность темы диссертации.** Мировое языкознание в последние годы уделяет особое внимание изучению языка в связи с человеческим мышлением, восприятием и речевой деятельностью. То есть язык трактуется не просто как система знаков, а как средство познания и выражения человеком окружающего мира. Лингвокогнитивный подход, основанный на антропоцентрических принципах, ставит именно этот аспект в центр внимания. Анализ авторского мировоззрения в художественном дискурсе с помощью смысловых и стилистических средств служит раскрытию взаимосвязи между языком, мышлением и творческим сознанием.

В мировом языкознании последних лет возрос интерес к изучению авторского размышления, которое трактуется как способ выражения мысли и переживаний автора в художественном произведении, являясь структурным компонентом, неразрывно связанным с общей идеей произведения. Авторское размышление обладает сложной смысловой структурой, в которой стилистические и мыслительные аспекты проявляются в неразрывном единстве, в связи с чем проводятся исследования как в рамках одного языка, так и на основе сопоставительных, многоязычных исследований. Изучение авторского размышления приобретает важное значение не только в литературоведении, но и в области языкознания и когнитивной стилистики, поскольку такой подход укрепляет теоретические основы анализа текста и, что самое главное, способствует более глубокому пониманию внутренней структуры и смысловой целостности художественного произведения.

В узбекском языкознании, несмотря на широкое проведение научных исследований в рамках антропоцентрического подхода, недостаточная изученность когнитивного аспекта авторского размышления важного структурного элемента художественного произведения остаётся актуальной проблемой. Особого внимания заслуживают функциональная сущность авторского размышления в художественном тексте, его типологические особенности, а также семантико-стилистические параметры, которые требуют комплексного научного исследования.

**Объектом диссертационного исследования являются** авторские размышления в художественных произведениях английских и узбекских писателей XX века.

**Предметом диссертационного исследования являются** семантико-структурные, стилистические, лингвокогнитивные и лингвокультурологические особенности авторского размышления в художественном тексте.

**Научная новизна исследования** в следующем:

проведён сопоставительный анализ авторского размышления на основе фундаментальных принципов современных лингвистических направлений на материале узбекских и английских художественных текстов, и доказан его статус как когнитивной модели.

осуществлён анализ таких свойств авторского размышления, как автосемантическая, концептуальная значимость, полифункциональность, стилистическая маркированность, быть в позиции выдвижения и репрезентации аксиологических ценностей, отражающих национальную картину мира, на его семантико-стилистическом, лингвокогнитивном и лингвокультурологическом уровнях вербализации;

исследованы в узбекском и английском художественном дискурсе функции авторского размышления, которое доказано как многофункциональное лингвистическое производное через реализацию эстетических, стилистических, когнитивных, культурных, а также когнитивно-коммуникативных, когнитивно-стилистических, когнитивно-прагматических и эмоционально-эстетических функций;

выявлено, что интерпретация авторского размышления в узбекском и английском художественном дискурсе как культурной модели, составляющей важнейший компонент индивидуальной картины мира автора, выражающей универсальные и национальные культурные ценности и передающей концептуально и аксиологически значимую информацию, обоснована с помощью иллюстративных примеров.

**Внедрение результатов исследования.** На основе результатов, достигнутых в ходе исследования когнитивного аспекта репрезентации авторского размышления в художественном дискурсе узбекского и английского языков:

научные выводы о сопоставительном исследовании авторского размышления на материале узбекских и английских художественных текстов в русле современных лингвистических направлений, в результате которого его квалификация в качестве когнитивной модели была обоснована на основе сравнительного анализа, были использованы в проекте PZ-2020042022 «Создание лингводидактической электронной платформы тюркских языков», выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2022–2023 годах (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/6-5403 от 8 ноября 2025 года). В результате электронная платформа была обогащена модулями сопоставительного лингвокогнитивного анализа, разработанными на основе узбекских и английских художественных текстов;

основные выводы о проявлениях на семантико-стилистическом, лингвокогнитивном и лингвокультурологическом уровнях таких характеристик, присущих авторскому размышлению, как автосемантическая, концептуальная значимость, полифункциональность, стилистическая маркированность, свойство выдвижения информации, а также способность воплощать аксиологические ценности, отражающие национальную картину мира, были использованы в проекте IL-52 № 21091433 «Создание базы статей о терминах узбекской национальной культуры (на основе критериев электронной энциклопедии Wikipedia)», выполненном в Ташкентском

государственном университете узбекского языка и литературы имени Алишера Навои в 2022–2023 годах (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/6-5402 от 8 ноября 2025 года). В результате содержание проекта было дополнено теоретическими положениями, касающимися лингвокультурологической и аксиологической интерпретации авторского размышления;

научные положения о полифункциональности авторского размышления, выполняющего в узбекском и английском художественном дискурсе эстетическую, стилистическую, когнитивную, культурологическую, а также вторичную когнитивно-коммуникативную, когнитивно-стилистическую, когнитивно-прагматическую и эмоционально-эстетическую функции, были использованы в просветительских мероприятиях, проведённых в рамках Программы мер по повышению эффективности духовно-просветительской работы и развитию данной сферы, утверждённой Республиканским центром духовности и просвещения 4 января 2024 года (справка Республиканского центра духовности и просвещения № 10/729 от 5 ноября 2025 года). В результате в просветительские материалы были включены научно-методические анализы, раскрывающие полифункциональную природу авторского размышления;

результаты сопоставительного исследования, в рамках которого авторское размышление в узбекском и английском художественном дискурсе обосновано в качестве важной составляющей индивидуальной картины мира автора, выражающей общечеловеческие и национально-культурные ценности и передающей концептуально и аксиологически значимую информацию, были использованы при подготовке сценариев передач «Tadqiqot» радиоканала «Yoshlar» Национальной телерадиокомпании Узбекистана (справка радиоканала «Yoshlar» Национальной телерадиокомпании Узбекистана № 14-05-156 от 4 ноября 2025 года). В результате содержание передач было обогащено лингвокогнитивными и лингвокультурологическими интерпретациями, отражающими индивидуальную картину мира автора.

**Объем и структура диссертации.** Диссертация состоит из введения, трех глав и заключения. Общий объем работы составляет 164 страницы.

**E'LON QILINGAN ISHLAR RO'YXATI**  
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