

NAVOIY DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.40.01 RAQAMLI ILMIY KENGASH

NAVOIY DAVLAT UNIVERSITETI

AXTAMOVA BIBISORA AKRAM QIZI

**SADRIDDIN AYNIIY ASARLARINING SOTSIOPRAGMATIK
XUSUSIYATLARI**

10.00.01 – O‘zbek tili

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

Navoiy – 2026

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida yangi ilmiy paradigmalarning shakllanishi hamda tilning ijtimoiy-kommunikativ xususiyatlarini chuqur tahlil qilishga bo'lgan ehtiyojning ortishi natijasida badiiy matnni sotsiopragmatik jihatdan o'rganishga alohida e'tibor qaratilmoqda. Badiiy matnda muayyan ijtimoiy muhit, kommunikativ vaziyat, shaxslararo munosabat, ijtimoiy maqom va madaniy qadriyatlar o'zaro uyg'unlashgan murakkab kommunikativ makon sifatida namoyon bo'ladi. Shu nuqtayi nazardan, badiiy matnda qo'llangan til birliklarining kommunikativ vazifasi, ularning personajlar ijtimoiy mavqeyi, yoshi, jinsi, kasbi, dunyoqarashi va o'zaro munosabatlari bilan bog'liq holda voqelanishini ochib berish sotsiopragmatik tadqiqotlarning muhim amaliy yo'nalishlaridan birini tashkil etmoqda.

Dunyo tilshunosligida badiiy matnlarni sotsiopragmatik yo'nalishda o'rganish muhim nazariy asosga ega bo'lgan dolzarb ilmiy yo'nalishlardan biri sifatida shakllandi. Ushbu yondashuv badiiy asardagi personajlar nutqini tahlil qilish orqali ularning ijtimoiy mavqeyi, individual xususiyatlari hamda o'zaro munosabatlarining til birliklari orqali qanday ifodalanishini ilmiy asosda o'rganish imkonini yaratadi. Bu nutqiy faoliyat jarayonida ishtirok etuvchi subyektlar o'rtasidagi ijtimoiy munosabat darajasini belgilash, kommunikantlarning ijtimoiy mavqeyini ifodalash, muloqotning me'yor va qoidalar asosida kechishini ta'minlashda muhim asos vazifasini bajarib, ushbu jarayonlarning lingvistik ko'lamini yoritib berish masalasi hozirgi kunda alohida dolzarblik kasb etmoqda.

O'zbek tilshunosligida sotsiopragmatika jadal rivojlanib borayotgan yo'nalishlardan biri sifatida e'tirof etilib, uning asosiy kategoriyalari va tushunchalarining mazmun-mohiyatini asoslash muhim ilmiy vazifalardan biri hisoblanib, mazkur tushunchalarning badiiy matn doirasida nutqiy voqelanishini tahlil qilish, ularning kommunikativ va pragmatik xususiyatlarini dalillash, kommunikantlar nutqi orqali ijtimoiy munosabatlarning ifodalanish mexanizmlarini ochib berish bugungi tilshunoslik tadqiqotlarining dolzarb yo'nalishlaridan biri sifatida namoyon bo'lmoqda. "Bugungi globalashuv davrida har bir xalq, har qaysi mustaqil davlat o'z milliy manfaatlarini ta'minlash, bu borada, avvalo, o'z madaniyatini, azaliy qadriyatlarini, ona tilini asrab-avaylash va rivojlantirish masalasiga ustuvor ahamiyat qaratishi tabiiydir"¹. Shu nuqtayi nazardan qaraganda, Sadriddin Ayniy asarlaridagi til birliklari, ularning sotsiopragmatik mohiyatini ochib berish zamonaviy tilshunoslik rivoji nuqtayi nazaridan muhim nazariy va amaliy ahamiyatga ega.

O'zbekiston Respublikasi Prezidentining 2020-yil 29-oktabrdagi PF-6097-sonli "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2020-yil 20-oktabrdagi PF-6084-son "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida",

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning "Milliy o'zligimiz va mustaqil davlatchiligimiz timsoli" mavzusidagi o'zbek tiliga davlat tili maqomi berilganining o'ttiz yilligiga bag'ishlangan tantanali marosimdagi nutqi // Xalq so'zi, 2019-yil, 22-oktabr. – № 218 (7448).

2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2023-yil 11-sentabrda PF-158-son “O‘zbekiston – 2030” Strategiyasi to‘g‘risida”gi farmonlari, 2025-yil 27-dekabr PQ-390-son “O‘zbekiston Respublikasi Fanlar akademiyasi faoliyatini takomillashtirish chora-tadbirlari to‘g‘risida”gi qarori, O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning 2025-yil 26-dekabrda Oliy Majlisga va O‘zbekiston xalqiga Murojaatnomasi hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Jahon tilshunosligida pragmatik hodisalarning ijtimoiy omillar bilan bog‘liqligi, nutqiy muloqotda ijtimoiy munosabatlarning ifodalanishi K.Rahardi² tadqiqotlarida, tarixiy sotsiopragmatikaning shakllanishi, nutqiy xatti-harakatlarning tarixiy-ijtimoiy kontekst bilan munosabati J.Culpeper izlanishlarida³, pragmatikaning nazariy tamoyillari, nutqiy birliklarning kommunikativ vazifalari G.N.Leech qarashlarida⁴, nutqiy aktlar, kommunikativ strategiyalar, ijtimoiy kontekst masalalari J.P.Harun izlanishlarida⁵, integrativ pragmatika, pragmatik hodisalarning turli interfeyslar kesishmasidagi talqini M.Haug va J.Culpeper izlanishlarida⁶, sotsiopragmatikaning kognitiv tilshunoslik bilan aloqasi C.Ilie va N.R.Norrick tadqiqotlarida⁷, nutqiy hodisalarning ijtimoiy-madaniy mohiyati hamda pragmatik kompetensiyaning shakllanishi S.Marmaridou qarashlarida⁸, nutq subyekting pozitsiyasi, baholashning ijtimoiy-pragmatik ifodalanishi J.Petre ishlarida⁹, siyosiy diskurs, xususan, saylovoldi debatlarida sotsiopragmatik hodisalarning namoyon bo‘lishi, siyosiy nutqning kommunikativ strategiyalari va ijtimoiy-pragmatik xususiyatlari Abdul Aziz tadqiqotlarida¹⁰, yapon tilidagi nutqiy xatti-harakatlarning ijtimoiy va madaniy xususiyatlari, yapon muloqotining sotsiopragmatik tabiati O.Yasuko, M.Haugh izlanishlarida¹¹ o‘rganilgan.

² Rahardi K. *Sociopragmatic*. – Jakarta: Erlangga, 2009. – P. 376.

³ Culpeper J. *Historical sociopragmatics*. – John Benjamins Publishing Company, 2011. – P. 132.

⁴ Leech G.N. *The Pragmatics of Politeness*. – New York: Oxford University Press, 2014. – P. 369.

⁵ Harun J.P. *Studi Sociopragmatic*. – Indonesia/Surakarta: Muhammadiyah University Press, 2017. – P. 272.

⁶ Haugh M., Culpeper J. *Integrative pragmatics and (im) politeness theory*. – Amsterdam: John Benjamins, 2018. – P. 213–239.

⁷ Ilie C., Norrick N.R. *Pragmatics and its Interfaces*. – Amsterdam/Philadelphia: John Benjamins Publishing Company, 2018. – P. 1–7.

⁸ Marmaridou S. *Pragmalinguistics and sociopragmatics*. – New York: Cambridge University Press, 2021. – P. 781.

⁹ Petre J. *The Sociopragmatics of Stance*. – Amsterdam/Philadelphia: John Benjamins Publishing Company, 2021. – P. 246.

¹⁰ Abdul A. *Sociopragmatik Politik: Kajian Sociopragmatic Dalam Debat Pilkada*. – Indonesia: Syiah Kuala University Press, 2022. – P. 180.

¹¹ Yasuko O., Haugh M. *Sociopragmatics of Japanese*. – New York: Taylor & Francis, 2023. – P. 238

O'zbek tilshunosligida muloqot shakllari, kommunikativ vaziyat va nutqiy xulqning milliy xususiyatlari Sh.Iskandarova tadqiqotlarida¹², o'zbek muloqot xulqining ijtimoiy-lisoniy xususiyatlari, kommunikativ munosabatlarda ijtimoiy omillarning namoyon bo'lishi S.Mo'minov izlanishlarida¹³, pragmalingsvistikaning nazariy asoslari, pragmatik ma'no va kommunikativ faoliyatning lisoniy hamda nolisoniy omillari, nutqning etnosotsiopragmatik tahlili, kommunikativ jarayonning etnik, ijtimoiy, pragmatik omillari Sh.Safarov va G.Toirova tadqiqotlarida¹⁴, ilmiy matnning sintagmatik va pragmatik xususiyatlari, o'zbek pragmalingsvistikasining nazariy-metodologik asoslari M.Hakimov izlanishlarida¹⁵, matnning kommunikativ-pragmatik mazmunini shakllantiruvchi kategoriyalar hamda ularning nutqiy jarayondagi funksional xususiyatlari S.Boymirzayeva qarashlarida¹⁶, o'zbek bolalar nutqining pragmatik xususiyatlari M.Qurbonova tadqiqotlarida¹⁷, nutqiy etiket birliklarining lingvopragmatik tabiati, ularning kommunikativ vaziyat va ijtimoiy munosabatlar bilan bog'liqligi H.Turdiyeva izlanishlarida¹⁸, iltimos nutqiy aktining pragmatik va lingvomadaniy xususiyatlari M.Buzrukova tadqiqotlarida¹⁹ yoritilgan.

Keyingi tadqiqotlarda sotsiopragmatik yondashuvning badiiy matn va diskurs tahliliga tatbiq etilishi yanada kengaydi. Xususan, dialogik diskursda polipredikativ birliklarning ijtimoiy-pragmatik xususiyatlari L.Raupova tadqiqotlarida²⁰, detektiv romanlar tilining sotsiopragmatik aspekti va unda gender xususiyatlarining namoyon bo'lishi G.Nyazova izlanishlarida²¹, o'zbek tilida shaxsning ijtimoiy belgilarini ifodalash omillari, vositalari va usullari D.Hasanova ishlarida²², o'zbek kinoqissalari tilining sotsiopragmatik xususiyatlari M.Xolmurodova tadqiqotlarida²³, ingliz va o'zbek badiiy asarlarida xushmuomalalik kategoriyasining lingvomadaniy va sotsiopragmatik xususiyatlari

¹² Iskandarova Sh. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз... дисс. – Самарқанд, 1993. – Б. 140.

¹³ Мўминов С. Ўзбек мулоқот хулқининг ижтимоий–лисоний хусусиятлари: Филол. фан. д-ри дисс. – Тошкент, 2000. – Б. 235.

¹⁴ Сафаров Ш., Тоирова Г. Нутқнинг этносоциопрагматик таҳлили асослари. – Самарқанд, 2007. – Б. 38.; Сафаров Ш. Прагмалингвистика. – Тошкент, 2008. – Б. 320.

¹⁵ Ҳакимов М. Ўзбек илмий матннинг синтагматик ва прагматик хусусиятлари: Филол. фан. номз... дисс. – Фарғона, 1996. – Б. 16.; Ҳакимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. д-ри ... дисс. – Тошкент, 2001. – Б. 265., Ҳакимов М. Ўзбек прагмалингвистикаси асослари. – Тошкент, Академнашр: 2013. – Б. 176.

¹⁶ Боймирзаева С. Ўзбек тилида матннинг коммуникатив прагматик мазмунини шакллантирувчи категориялар: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2010. – Б. 49.;

¹⁷ Қурбонова М. Ўзбек болалар нутқининг прагматик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2018. – Б. 238.

¹⁸ Турдиева Ҳ. Нутқий этикет бирликларининг лингвопрагматик тадқиқи: Филол. фан. фалсафа д-ри (PhD) ... дисс. – Тошкент, 2021. – Б. 180.

¹⁹ Бузрукова М. Илтимос нутқий актининг прагматик ва лингвомаданий хусусиятлари (инглиз ва ўзбек материалларида): Филол. фан. фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2021. – Б. 169.

²⁰ Раупова Л. Диалогик дискурдаги полипредикатив birlikларнинг социопрагматик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2012. – 266 б.

²¹ Нязова Г. Детектив романларнинг тилининг сотаиопрагматик аспекти ва гендер хусусиятлари: Филол. фан. фалсафа д-ри (PhD) ... дисс. – Тошкент, 2022. – 144 б.

²² Ҳасанова Д. Ўзбек тилида шахс социал белгиларини ифодалаш омиллари, воситалари ва усуллари: Филол. фан. д-ри (DSc) ... дисс. – Қўқон, 2022. – 214 б.

²³ Xolmuradova M. O'zbek kinoqissalari tilining sotsiopragmatik tahlili. – Toshkent: Fan ziyosi, 2023. – 119 b.

M.Xolova ishlarida²⁴, badiiy matnning sotsiopragmatik jihatlarini, unda kommunikativ hamda ijtimoiy omillarning o‘zaro ta’siri X.Yo‘ldasheva tadqiqotlarida²⁵, badiiy matnda lisoniy shaxsning voqelanishi, uning sotsiopragmatik va lingvomadaniy aspektlari M.Umurzaqova izlanishlarida²⁶ atroflicha tahlil qilingan.

So‘nggi yillarda o‘zbek tilshunosligida sotsiopragmatik tadqiqotlarning muayyan badiiy ijodkorlar asarlari va real kommunikativ jarayonlar asosida olib borilayotgani ham kuzatiladi. Jumladan, Tohir Malik asarlarining sotsiopragmatik xususiyatlari M.Yuldosheva tadqiqotlarida²⁷, nutqiy muloqotda so‘zlovchi va tinglovchining ijtimoiy maqomi D.Ro‘zimatova izlanishlarida²⁸, O‘lmas Umarbekov asarlarining sotsiopragmatik aspekti M.Xamidova tadqiqotlarida²⁹ o‘rganilgan.

Bugungi kunga qadar tilshunoslikda S.Ayniy ijodi yuzasidan ham bir qator tadqiqot ishlari amalga oshirilgan. Xususan, Sadridin Ayniy asarlaridagi arxaizm va istorizmlar E.Qilichev tadqiqotlarida³⁰, S.Ayniy asarlari tili va uslubi X.Husenov izlanishlarida³¹, S.Ayniy publitsistik asarlarining tili va uslubi T.Choriyev ilmiy ishida³², S.Ayniy asarlaridagi antroponimlarning lisoniy tabiati B.Kilichev qarashlarida³³, S.Ayniyning tojik va o‘zbek tillaridagi asarlarida qo‘llanilgan toponimlarning qiyosiy jihatlarini R.Jumayev izlanishlarida yoritib berilgan³⁴. Biroq o‘zbek tilshunosligida badiiy matnning sotsiopragmatik tahlili borasidagi ilmiy izlanishlarni yetarli deb bo‘lmaydi. Shuningdek, Sadridin Ayniy asarlari sotsiopragmatik aspektida hali o‘rganilmagan, tilning ijtimoiy xoslanishi, uni ifoda qiluvchi leksik-grammatik vositalarning o‘ziga xos xususiyatlari ijodkor asarlari misolida ilmiy tekshirib ko‘rilmagan.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Navoiy davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “O‘zbek tilshunosligining nazariy va amaliy masalalari” yo‘nalishi doirasida bajarilgan.

²⁴ Xolova M. Ingliz va o‘zbek badiiy asarlarida xushmuomalalik kategoriyasining lingvomadaniy va sotsiopragmatik xususiyatlari. – Buxoro, 2023. – B. 66.

²⁵ Yo‘ldasheva X. Badiiy matnning sotsiopragmatik tadqiqi: Filol. fan. d-ri (DSc) ... diss. – Qarshi, 2023. – 227 b.

²⁶ Umurzaqova M. Badiiy matnda lisoniy shaxs voqelanishining sotsiopragmatik va lingvomadaniy aspekti: Filol. fan. d-ri (DSc) ... diss. – Toshkent, 2024. – 234 b.

²⁷ Yuldosheva M. Tohir Malik asarlarining sotsiopragmatik tadqiqi: Filol. fan... fals. dok. (PhD) ... diss. – Namangan, 2025. – B. 152.

²⁸ Ro‘zimatova D. Nutqiy muloqotda so‘zlovchi va tinglovchining ijtimoiy maqomi: Filol. fan... fals. dok. (PhD) ... diss. avtoref. – Toshkent, 2025. – B. 57.

²⁹ Xamidova M. O‘lmas Umarbekov asarlarining sotsiopragmatik aspekti: Filol. fan... fals. dok. (PhD) ... diss. avtoref. – Toshkent, 2025. – B. 47.

³⁰ Қиличев Э. Архаизмы и историзмы в прозе Садриддина Айни: Автореф. канд. дисс. – Ташкент, 1969. – Б. 62.

³¹ Хусейнов Х. Забон ва услуби – Одина-и устод Айни. – Душанбе, 1973. – Б. 14.

³² Чориев Т. Забон ва услуби асарҳои Садриддин Айни (лексика ва фразеология): илмий номз... илмҳои фил. – Самарқанд, 2001. – Б. 5–7.

³³ Kilichev B. Onomastika. – Buxoro, 2023. – B. 180.

³⁴ Jumayev R. Sadridin Ayniyning tojik va o‘zbek tillaridagi asarlari toponimlari tadqiqi: Filol. fan... fals. dok. (PhD) ... diss. – Buxoro, 2024. – B. 148.

Tadqiqotning maqsadi Sadriddin Ayniy asarlaridagi kommunikantlar nutqini sotsiopragmatik aspektda o'rganish va ijodkorning o'zbek tili lisoniy imkoniyatidan foydalanish mahoratini ochib berishdan iborat.

Tadqiqotning vazifalari:

S.Ayniyning bilingvizm sharoitidagi lisoniy shaxs modelini ishlab chiqish, asarlaridagi kommunikantlar nutqini ularning ijtimoiy-demografik sifatlari (millati, yoshi, jinsi, kasb-kori, ijtimoiy roli hamda mavqeyi) bilan bog'liq holda tabaqalash hamda ushbu nutqiy ko'rinishlarning muayyan muloqot vaziyati va sharoiti bilan uyg'unlikda determinatsiyalashish qonuniyatlarini dalillash;

adib asarlarida qo'llangan dialektizmlar va vulgarizmlarning sotsiopragmatik tabiatini ochib berish, ularning o'sha davr ijtimoiy muhitidagi qatlamlararo ziddiyatlarni hamda muloqotga kirishuvchilarning submadaniy o'ziga xosliklarini ko'rsatishdagi xizmatini baholash hamda nutqiy aktlarda aksiologik va emotsional-ekspressiv vazifalarni muvofiqlashtiruvchi strategik vosita ekanligini isbotlash;

S.Ayniy asarlari matnidagi maqol va frazemalarning sotsiopragmatik semantikasini yoritish, ularda tagma'no, presuppozitsiya, muloqot tizimidagi sotsiopragmatik to'siqlar, so'zlovchining kommunikativ maqsadi hamda kommunikantlar o'rtasidagi ijtimoiy munosabat tamoyillarining ifodalanish qonuniyatlarini umumlashtirish;

adib badiiy diskursida ijtimoiy identifikatsiya, hurmat va xushmuomalalik kategoriyalari orqali Sharqona muloqot etiketini ko'rsatish, sotsiomadaniy identifikatsiyani aks ettiruvchi laqablarning ijtimoiy-pragmatik mohiyatini hamda adresat-adresant munosabatlarida noverbal vositalarning sotsiopragmatik o'rnini asoslash.

Tadqiqotning obyekti sifatida S.Ayniyning "Qullar", "Doxunda" romanlari hamda "Odina", "Sudxo'ring o'limi" qissalarida aks etgan sotsiopragmatik xususiyatlarni namoyon etadigan leksik, morfologik, sintaktik birliklar tashkil qiladi.

Tadqiqotning predmetini S.Ayniy asarlarining sotsiopragmatik xususiyatlarini tahlil qilish, sotsiopragmatik tipologik tasnifini belgilash tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini ochib berishda tavsiflash, kontekstual, differensial-semantik, diskursiv va sotsiopragmatik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

S.Ayniy asarlari tilining ijtimoiy-lisoniy tabiati sotsiopragmatik mezonlar asosida tizimlashtirilib, adibning bilingvizm sharoitidagi lisoniy shaxs modeli, adib asarlaridagi kommunikantlar nutqi, ularning ijtimoiy sifatlari – *millati, yoshi, jinsi, kasb-kori, ijtimoiy roli, ijtimoiy mavqeyi* kabilar bilan bog'liq holda hamda muayyan nutq vaziyati, muloqot sharoiti bilan uyg'unlikda determinatsiyalashishi dalillangan;

S.Ayniy asarlarida *oxur, chang'aloq, kunjaki domulla* singari dialektizmlar hamda *gadoybachcha, valadi zino, xotin taloq* kabi vulgarizmlarning sotsiopragmatik jihatlarini tahlil qilinib, ularning qatlamlararo ziddiyatni va

kommunikantlarning submadaniy o'ziga xosligini ochib berishga xizmat qilishi, lokutiv, illokutiv, perlokutiv aktlarda aksiologik va emotsional-ekspressiv vazifalarni muvofiqlashtiruvchi strategik vosita ekanligi isbotlangan;

S.Ayniy asarlaridagi *mo 'minning moli – mo 'minning qoni bilan barobar, yuz qovunning bir partovi bor, devorning sichqoni bor, sichqonning qulog'i bor, odamni odam buzadi, ariqni suv kabi maqol va yamog'i o 'zidan, dumini yalamoq, dumchasi suv olgan* singari frazemalarda tagma'no, presuppozitsiya, sotsiopragmatik to'siq, kommunikativ maqsad, ijtimoiy munosabat tamoyilining ifodalanishi bilan bog'liq jihatlar asoslangan;

S.Ayniy badiiy diskursida ijtimoiy identifikatsiya, hurmat va xushmuomalalik kategoriyalari orqali Sharqona muloqot etiketining (*salomlashish, murojaat shakllari, unvonlar*) sotsial iyerarxiya bilan bog'liqligi, sotsiomadaniy identifikatsiyani ko'rsatuvchi *Sodiq puchuq, Rahimiqand, Qori Ishkamba, Hamdamforma, Nosir shirini, Nasrullayi Deg, Amini Mush, Hayit Gurg, Hayit Bo'ri* singari laqablarning ijtimoiy-pragmatik mohiyati, adresat va adresantlarning noverbal vositalardan foydalanishning sotsiopragmatik xususiyatlari tahlil qilinib, milliy muloqot konvensiyalarining sotsiopragmatik interpretatsiya modeli ishlab chiqilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

S.Ayniy asarlari tilining sotsiopragmatik xususiyatlarini yorituvchi o'quv-metodik tavsiyalar va dasturlarni takomillashtirish, xususan, oliy ta'lim muassasalarining filologiya yo'nalishlarida o'tiladigan "Sotsiolingvistika va diskurs", "Pragmalingvistika" hamda "Matn lingvistikasi" fanlarining mazmunini adibning bilingvizm sharoitidagi lisoniy shaxs modeli, kommunikantlar nutqining ijtimoiy determinatsiyalashuvi, dialektizm va vulgarizmlarning submadaniy xususiyatlariga doir amaliy tavsiyalar bilan boyitilgan;

S.Ayniy asarlarida dialektizm, vulgarizm, maqol, frazema, laqab va nutqiy strategiyalar vositasida ifodalangan tagma'no va presuppozitsiyalarni ochib beruvchi maxsus sotsiopragmatik va diskursiv lug'atlarni tuzish, bu orqali S.Ayniy asarlari misolida o'zbek xalqining ijtimoiy-tarixiy munosabatlari, tabaqalanish davri lisoniy manzarasi va milliy-madaniy dunyoqarashini aks ettiruvchi leksik-frazeologik fondning pragmatik imkoniyatlarini tizimlashtirish hamda ushbu materiallardan leksikografiya amaliyotida va badiiy matn interpretatsiyasiga bag'ishlangan tadqiqotlarda manba sifatida foydalanilgan;

adib asarlaridagi milliy muloqot konvensiyalarining sotsiopragmatik interpretatsiya modeli hamda nutqiy etiket normalari asosida madaniyatlararo muloqot va tarjima amaliyoti uchun qo'llanmalar yaratish, jumladan, S.Ayniy diskursidagi Sharqona muloqot etiketi, sotsial iyerarxiya va noverbal vositalarning sotsiopragmatik mohiyatini saqlagan holda matnlarni chet tillariga tarjima qilish mezonlarini ishlab chiqish hamda o'zbek muloqot xulq-atvori korpusi uchun pragmatik teglangan lingvistik ma'lumotlar bazasini shakllantirilgan.

Tadqiqot natijalarining ishonchliligi o'rganilgan materiallarning jahon, dunyo va respublikamiz olimlarining nazariy fikrlariga tayanilganligi, muammoning aniq qo'yilganligi, chiqarilgan xulosalarning tavsiflash, kontekstual, differensial-

semantik, diskursiv va sotsiopragmatik tahlil usullari orqali dalillanganligi, OAV materiallari asosida tahlil hamda talqin qilinganligi bilan belgilanadi. Xalqaro va Respublika miqyosdagi ilmiy nashrlarda chop etilgan maqolalarda keltirilgan nazariy fikr va xulosalarning amaliyotga joriy etilib, vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati S.Ayniy asarlarining sotsiopragmatik xususiyatlari tahlil qilinganligi va shu asosda ilmiy qarashlar bayon etilganligida ko‘rinadi. Dissertatsiyada keltirilgan fikr-mulohazalar S.Ayniy asarlarining sotsiopragmatik imkoniyatlari hamda ijodkorning o‘zbek tili lisoniy imkoniyatidan foydalanish mahoratini yoritishda ilmiy manba sifatida xizmat qiladi.

Tadqiqot natijalarining amaliy ahamiyati tadqiqot natijalaridan sotsiolingvistika, psixolingvistika, pragmlingvistika bo‘yicha qo‘llanmalarni tayyorlashda foydalanish mumkinligi bilan belgilanadi. Shuningdek, filologiya va jurnalistika fakultetlari talabalariga maxsus kurslar o‘tishda, sohalarda o‘qitiladigan o‘zbek tili fanlaridan ma‘ruzalar o‘qishda, radio-televideniye, matbuotda targ‘ib qilishga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. S.Ayniy asarlarining sotsiopragmatik xususiyatlarini o‘rganish jarayonida erishilgan ilmiy natijalar asosida:

S.Ayniy asarlari tilining ijtimoiy-lisoniy tabiati sotsiopragmatik mezonlar asosida tizimlashtirilib, adibning bilingvizm sharoitidagi lisoniy shaxs modeli, adib asarlaridagi kommunikantlar nutqi, ularning ijtimoiy sifatleri – *millati, yoshi, jinsi, kasb-kori, ijtimoiy roli, ijtimoiy mavqeyi* kabilar bilan bog‘liq holda hamda muayyan nutq vaziyati, muloqot sharoiti bilan uyg‘unlikda determinatsiyalashishi dalillanganligi haqidagi xulosalardan 2022–2024-yillarda bajarilgan IL-402104209 raqamli “Axborot-qidiruv tizimlari (Google, Yandex, Google translate) uchun avtomatik ishlov berish vositasi – o‘zbek tilining morfoleksikoni va morfologik analizatori dasturiy vositasini yaratish” nomli innovatsion loyihasida (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2026-yil 25-apreldagi 01/4-2013-son ma‘lumotnomasi). Natijada tadqiqotda asoslangan S.Ayniy asarlarining sotsiopragmatik xususiyatlari borasidagi ilmiy-nazariy qarashlar o‘zbek tilining morfoleksikoni va morfologik analizatori dasturiy vositasini yaratishga hamda loyihaning mukammallashuviga xizmat qilgan;

S.Ayniy asarlarida *oxur, chang‘aloq, kunjaki domulla* singari dialektizmlar hamda *gadoybachcha, valadi zino, xotin taloq* kabi vulgarizmlarning sotsiopragmatik jihatlari tahlil qilinib, ularning qatlamlararo ziddiyatni va kommunikantlarning submadaniy o‘ziga xosligini ochib berishga xizmat qilishi, lokutiv, illokutiv, perllokutiv aktlarda aksiologik va emotsional-ekspressiv vazifalarni muvofiqlashtiruvchi strategik vosita ekanligi isbotlanganligi haqidagi ma‘lumotlardan 2022–2023-yillarda bajarilgan IL-52 tur-21091433 raqamli “O‘zbek realiyalariga oid maqolalar bazasi platformasini yaratish (Vikipediya elektron ensiklopediyasi mezonlari asosida)” mavzusidagi innovatsion loyihasini bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2026-yil 20-maydagi 01/4-2441-son ma‘lumotnomasi).

Natijada innovatsion loyiha S.Ayniy asarlaridagi kommunikantlarning ijtimoiy-demografik hamda psixografik xususiyatlariga doir ilmiy xulosalar bilan boyigan;

S.Ayniy asarlaridagi *mo 'minning moli – mo 'minning qoni bilan barobar, yuz qovunning bir partovi bor, devorning sichqoni bor, sichqonning qulog'i bor, odamni odam buzadi, ariqni suv kabi maqol va yamog'i o 'zidan, dumini yalamoq, dumchasi suv olgan* singari frazemalarda tagma'no, presuppozitsiya, sotsiopragmatik to'siq, kommunikativ maqsad, ijtimoiy munosabat tamoyilining ifodalanishi bilan bog'liq jihatlar yoritib berilganligi haqidagi xulosalardan Navoiy viloyati teleradiokompaniyasining Navoiy viloyat radiosi orqali efirga uzatilgan "Jadal jarayonlar", "Viloyat yangiliklari" eshittirishlarini tayyorlashda foydalanilgan (Navoiy viloyat teleradiokompaniyasining 2026-yil 19-maydagi №25-son ma'lumotnomasi). Natijada ko'rsatuvlarning ilmiy-ommabopligi ta'minlangan va dolzarbligi ilmiy-amaliy ahamiyat kasb etgan, muloqot jarayonida kommunikantlarning nutqiy faolligi va kommunikativ strategiyalari yosh davrlari hamda gender omillariga ko'ra differensial xususiyatlarga ega ekanligi yoritib berilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 6 ta xalqaro, 2 ta respublika ilmiy-nazariy anjumanlarida aprobatsiyadan o'tgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi yuzasidan jami 13 ta ilmiy ish chop ettirilgan, jumladan, O'zbekiston Respublikasi Fanlar akademiyasi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, ulardan 3 tasi respublika va 2 tasi xorijiy jurnallarda e'lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, umumiy xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, jami 140 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari belgilangan, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Tadqiqotning **“Sadriddin Ayniy asarlari tilining sotsiopragmatik asoslari”** deb nomlangan birinchi bobi uch paragrafdan iborat. Bobning birinchi paragrafi **“S.Ayniy asarlari tilining ijtimoiy mohiyati”** deb nomlangan. S.Ayniy asarlari tili nafaqat badiiy-estetik vazifani bajaradi, balki muayyan davrning ijtimoiy munosabatlari, milliy qadriyatlari va madaniy muhitini aks ettiruvchi muhim vosita sifatida ham namoyon bo‘ladi. Yozuvchi asarlarida kommunikantlarning yoshi, jinsi, millati, ijtimoiy mavqeyi va kasb-kori nutq orqali ifodalanib, tilning sotsiopragmatik xususiyatlari yaqqol ko‘zga tashlanadi.

S.Ayniy asarlarida milliy xususiyatlar kommunikantlar nutqi orqali ochib beriladi. Xususan, **“Qullar”** romanidagi **“Xudo ko‘rsatmasin”** frazemasini o‘zbek xalqining diniy dunyoqarashi va nutq madaniyatini ifodalaydi. Shuningdek, **“Mehmon – otangdan ulug‘”** maqolining qo‘llanishi o‘zbek xalqiga xos mehmondo‘stlik va hurmat tamoyillarini aks ettiradi.

Yozuvchi turli millat vakillarining o‘ziga xos kommunikativ xulqini ham tasvirlaydi. Jumladan, turkmanlarga oid **“sardor”**, **“og‘a”**, **“xalifa”** kabi murojaat shakllari, turk tilidagi **“tashakkur edaram”**, **“cho‘x go‘zal”** birliklari hamda hindlarning **“ram-ram satti”** birikmasi turli millatlarga xos milliy-madaniy farqlarni ko‘rsatishga xizmat qiladi.

Kommunikantlarning yoshiga oid xususiyatlar ham S.Ayniy asarlarida yaqqol namoyon bo‘ladi. Masalan, **“Doxunda”** asarida kichik yoshdagi Dilovarning **“Menga qandolat bering!”** tarzidagi bevosita murojaati bolalarga xos sodda va to‘g‘ridan-to‘g‘ri nutqni ifodalasa, kattalar nutqida andisha va ijtimoiy mavqeni hisobga olish kuzatiladi. **“Odina”** qissasida esa yosh cho‘pon Oadinadagi duduqlanish va qo‘rquv uning quyi ijtimoiy mavqeyi bilan bog‘liq holda tasvirlanadi.

Gender xususiyatlari ham S.Ayniy asarlari tilining muhim tarkibiy qismi hisoblanadi. Ayollar nutqida emotsionallik, muloyimlik va ritorik so‘roq (**“Voy otasi”**, **“Xalq nima deydi?”**) ustunlik qilsa, erkaklar nutqida buyruq va qat‘iylik (**“Jim bo‘l”**, **“Ko‘p gapirma”**) aks etadi.

Boy qizidi va to‘tiburun dehqonga o‘shqirib:

– O‘zingning toshing og‘ir, tarozing buzuq, muttaham! – dedi. (**“Qullar”**, 71-b.)

Mazkur nutqiy vaziyatda boyning dehqonga nisbatan qo‘llagan haqoratli murojaati nafaqat ekspressiv nutqiy akt sifatida, balki kommunikantlarning ijtimoiy mavqeyi bilan ham belgilanadi. Boy va dehqon o‘rtasidagi tabaqaviy tengsizlik nutqning shakllanishiga ta‘sir qilgan. Boy o‘zining yuqori ijtimoiy

maqomiga tayanib, dehqonga nisbatan hukmron pozitsiyani egallaydi va bu holat nutqda mensimaslik hamda ustunlik strategiyasi orqali namoyon bo‘ladi. Aytish mumkinki, ushbu muloqot vaziyatida kommunikativ maqsad bilan bir qatorda ijtimoiy munosabatlari ham muhim rol o‘ynagan.

Demak, S.Ayniy asarlari tili xalq hayoti, milliy mentalitet, ijtimoiy munosabatlar va tarixiy voqelikni aks ettiruvchi muhim sotsiopragmatik hodisa bo‘lib, unda tilning ijtimoiy mohiyati kommunikantlarning millati, yoshi, jinsi va ijtimoiy mavqeyi bilan uzviy bog‘liq holda namoyon bo‘ladi.

Birinchi bobning ikkinchi paragrafi “S.Ayniy asarlari tilida sotsiopragmatik omillarning voqelanishi” deb nomlanadi. Aytish mumkinki, sotsiopragmatikada nutq ishtirokchilarining maqsadi asosiy obyekt hisoblanadi. Kommunikantlar biror jumla orqali o‘z fikrini, emotsiyasini, iltimosi yoki buyrug‘ini ifodalashi mumkin.

Kasal boshini ko‘tarib, tilanchiga bir qaradi va yana boshini yostiqqa qo‘yib:

– Oh, *Qarshi!* Mendan o‘n sakkiz toshgina uzoqda bo‘lgan *Qarshi!* Men senga bora olmadim, seni ko‘rmasdan o‘laman... Yo‘q, men hali o‘lmayman, seni ko‘rmasdan o‘lmayman... – dedi. (“Qullar”, 109-b.)

Ushbu nutqiy vaziyatda kommunikantning hissiy holati bilan birga uning ijtimoiy va ruhiy holati ham aks etgan. *Qarshi* kommunikant uchun muhim joy, *Qarshiga* bo‘lgan his-tuyg‘usini shaxsga murojaat qilgandek ifodalamoqda. Masofa unchalik uzoq bo‘lmasa-da, unga bora olmagan. Kommunikantning “*yo‘q, men hali o‘lmayman, seni ko‘rmasdan o‘lmayman*” degan jumlasidan yashashga intilish va umid qilish hissini anglash mumkin. Nutqiy muloqot vaziyatida tinglovchida achinish va hissiy ta’sir uyg‘otish kabi kommunikativ maqsad namoyon bo‘lgan. Z.Pardayev kommunikativ maqsadni quyidagicha izohlaydi: “Adresant va adresat o‘rtasidagi munosabatlar doirasida kommunikativ maqsad yotadi. Bu maqsadning amalga oshish yo‘llari va usullari mavjud adabiyotlarda strategiya va taktika atamaları bilan yuritiladi. Tildagi temporal munosabatlar, obyektiv va subyektiv modallik, baho, emotivlik kabi tushunchalar so‘zlovchiga bog‘liq kategoriyalar hisoblanadi”³⁵.

Demak, sotsiopragmatik tahlil jarayonida nutqning kimga qaratilganligi, uning ohangi, kommunikantlarning asl maqsadi, undan qanday ma’noni anglash kerakligi muhimdir. M.Hakimov sotsiopragmatik tahlilni amalga oshirishda nutqiy aktlarga muhim vositalardan biri ekanligini ta’kidlaydi: “nutqiy jarayon murakkab hodisa bo‘lib, u so‘zlovchidan ko‘p narsalarni talab qiladi. Avvalo, so‘zlash aktini to‘g‘ri voqe etish uchun so‘zlovchi idrok qilayotgan harakatlarning o‘zaro muvozanatini saqlash lozim”³⁶.

“S.Ayniy asarlari tilining grammatik o‘ziga xosligi” deb nomlangan birinchi bobning uchinchi paragrafida ijodkor asarlaridagi grammatik vositalar sotsiopragmatik tahlil qilingan.

S.Ayniy asarlarining grammatik o‘ziga xosligini tahlil qilish nafaqat uning badiiy uslubini ochib berishga, balki o‘zbek adabiy tilining taraqqiy yo‘llarini

³⁵ Пардаев З. Прагматик лингвистика. – Самарканд, 2013. – Б. 47.

³⁶ Ҳакимов М. Ўзбек тили прагматикасини ўрганиш. – Фарғона, 2011. – Б. 28.

anglashga ham xizmat qiladi. Yozuvchi asarlaridagi grammatik vositalarning sotsiopragmatik tahlili ikki bosqichda amalga oshirildi:

1) Yozuvchi asarlarida qo‘llanilgan morfologik birliklarning sotsiopragmatik xususiyatlari va kommunikativ vazifalari;

2) Sintaktik birliklarning matn ichida pragmatik mazmuni, muloqot ishtirokchilarining ijtimoiy maqomi va nutqiy vaziyatga moslashishi tahlili.

“Doxunda” asaridagi kommunikaning shaxs otlariga 3-shaxs egalik qo‘shimchasini qo‘shib muloqotga kirishishi kuzatiladi: – Ular nega kechikdilar? *Otasi* “obi yovg‘oningni vaqtliroq tayyorla!” degan edi. Sigir sog‘ishga ham kechikdim.

– Nazarimda, bu kecha *ukasi* tegirmonga borolmaydi, – dedi To‘timoh, – chunki ikki kundan beri boshim sim-sim og‘riydi deyayotgan edi.

– Sen tashvish qilma, zarari yo‘q, *akasi* biror eshonni topib o‘qitsa, ko‘rmaganday bo‘lib ketadi, – dedi. (“Doxunda”, 36-b.)

M.Abuzalovaning ta’kidlashicha, sintaktik birlik sifatida tasnif etiladigan kelishik, egalik, kesimlik shakllarining voqelanishi ma’lum bir sintaktik pozitsiya yoki mavqe bilan bog‘langanligi sababli ular leksemaning leksik-semantik valentligiga jiddiy o‘zgarish kiritadi: bir tomondan, uni kengaytirsang – sintaktik pozitsiyaga mos yangi aktantlar (bo‘laklar) bilan kengayish imkoniyatini bersang, ikkinchi tomondan, ma’lum bir muayyan shaklga kirganligi uchun neytral birikish qobiliyatlarini bir muncha cheklaydi. Nosintaktik shakllar esa aksar hollarda so‘z birikuvchanligini toraytiradi, cheklaydi – bu leksik-semantik birikuvchanlikning grammatik shakl ma’nosi bilan uyg‘unlashishini talab etadi³⁷.

“O‘zbek ayollari, tabiiyki, o‘z turmush o‘rtoqlariga murojaat qilganda “sizlash” shaklidan foydalanadilar va bu holat diniy qarashlar bilan ham bog‘liq hisoblanadi”³⁸. Biroq ayrim hollarda, erining o‘zi ishtirok etmayotgan suhbatlarda u haqida “sensirash” shaklidan ham foydalanish kuzatiladi. Mazkur nutq jarayonidan ko‘rish mumkinki, kommunikaning o‘z turmush o‘rtog‘iga to‘g‘ridan to‘g‘ri murojaat qilmaydi. “*Turmush o‘rtog‘im*” yoki “*xo‘jayinim*” shaklida emas, “*otasi*”, “*dadasi*” tarzida keltiradi. Shaxs otlari va egalik ottenkalarini bu shaklda ishlatish, asosan, ayol kommunikaning nutqida qo‘llanadi. Asardagi voqealar makoni va zamonini jonli aks ettirish uchun ham aynan shu shakldan foydalanilgan: – *Otasi*, agar ikki-uch marta shunday qilib, sigir sog‘ishni *kechiktirsang*, sigir avval sutni ozaytiradi, so‘ngra butunlay sutdan chiqadi. Sigirni bir vaqtda sog‘ish kerak. (“Doxunda”, 36-b.)

Ushbu matndan ko‘rinadiki, ayol kommunikaning turmush o‘rtog‘iga nisbatan *otasi* shaklida murojaat qilgan, shaxs oti undalma vazifasida kelgan. Mazkur o‘rinda *otasi* shaxs otiga 3-shaxs egalik qo‘shimchasining qo‘shilishi hamda gapdagi fe‘lning – *kechiktirsang* shaklida 2-shaxs birlikda tuslanishi ayni paytda ham hurmat, ham dialektal hududga xos murojaat shaklini ifodalagan. O‘zbek

³⁷ Абузалова М. Субстанциал морфология, валентлик ва синтактик курилма: Филол. фан. д-ри... (DSc) дисс. автореф. – Самарқанд, 2018. – Б. 24.

³⁸ Kaxarov Q., Mustafoyeva S. O‘zbek va nemis tillarida sen/siz murojaat shakllari // FarDU ilmiy xabarlar. – Farg‘ona, 2023. – № 3. – B. 527–530.

oilalarida erkak, er kishi oila boshlig'i hisoblanadi. Bu kommunikativ muloqot jarayonida esa adresantning yashash hududidagi muloqot shaklida so'zlagani namoyon bo'ladi. "Birgina shaxsning nutqiy holati jinsiy tafovut, fe'l, saviya, ijtimoiy mavqe, yosh, ma'lumot, mutaxassislik, sog'lik, kayfiyat kabi ko'rinishlardan iborat bo'lib, ularning har biri lisoniy birliklar, xususan, grammatik shakllarning nutqiy voqelanishiga ma'lum darajada ta'sir ko'rsatadi"³⁹.

S.Ayniy asarlarida sintaktik birliklardan biri bo'lgan inversiya hodisasini ham uchratish mumkin: – *Yetar shu qadar jinnilik, Qori! Tezroq chiqib keting, mening zarur ishim ko'p!...* ("Doxunda", 60-b.)

Ushbu matnda esa oldin kesim kelib, aniqllovchi va ega kesimdan keyin joylashgan va gapning ifoda maqsadiga ko'ra buyruq gap ifodalangan. Bu yozuvchining personajlar nutqidagi ruhiyatni, nutqning jonliligini ko'rsatish, so'zlashuv nutqiga yaqinlashtirish uchun va qahramonning nafrati, g'azabini ifoda etish maqsadida qo'llanilgan.

Tadqiqotning **"Sadridin Ayniy asarlarida leksik vositalarning sotsiopragmatik tahlili"** deb nomlangan ikkinchi bobi uch paragrafdan iborat. Bobning birinchi paragrafi "S.Ayniy asarlarida dialektizm va vulgarizmlarning sotsiopragmatik talqini" deb nomlangan. S.Ayniy dialektizmlar orqali kommunikantlarning ijtimoiy kelib chiqishi, madaniy muhiti bilan bir qatorda ijtimoiy maqomini ham ochib beradi. Shu bilan birga dialektizmlar nutqni jonli tasvirlaydi. "...badiiy nutqda muayyan estetik funksiyani bajaradi. Biroq dialektizmlarning estetik qimmat kasb etishi ularning badiiy nutqdagi me'yori, qanday ishlatilishi va ayni paytda qanday dialektizmlarning qo'llanishi bilan bog'liqdir"⁴⁰. "Sheva so'zlari mahalliy kolorit, hududiy mansublikni o'zida aks ettiradi"⁴¹. Ushbu paragrafda S.Ayniy asarlarida qo'llanilgan fonetik, leksik va morfologik dialektizmlar tahlilga tortildi. Masalan: – Shu bechora Nekqadamning holini ko'rmaysanmi, otga tinim bor, bu baxtsiz bolaga tinim yo'q. "Nekqadam, mollarni haydovga chiqar, Nekqadam, mollarni sug'or, Nekqadam, mollarning tagini tozala, Nekqadam, mollarning oxurlariga yem sol, Nekqadam, hovli supur, Nekqadam, *chang'aloqlarni* yig'ib oshxonaga olib kir. Nekqadam, chigit va paxta tashi..." ("Qullar", 75-b.)

A.Allaberdiyevning tadqiqotlariga ko'ra, fors-tojik tillariga mansub leksik qatlamlar o'zbek-tojik va tojik-o'zbek ikki tilliligi asosida vujudga keladi. Bu qatlam, asosan, hayotdagi aniq narsa va hodisalarni ifodalovchi leksik birliklardan iborat bo'lib, til taraqqiyoti va madaniy aloqalarning muhim natijasi sifatida qaraladi. Olim ushbu leksik birliklarni bir necha guruhlariga ajratib ilmiy tahlil qiladi⁴². Masalan, – Mening *kunjaki domullam*, – dedi boshqa bir *mullabachcha*, – senikidan mullaroq; u kishi o'z hujralarida dars aytganda tovushlari madrasa

³⁹ Ernazarova M. Grammatik ma'noning nutqiy voqelanishida lisoniy va pragmatik omillar // XXI asr tilshunosligi: tahlil va talqin. – Navoiy, 2025. № 3. – B. 8.

⁴⁰ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 24.

⁴¹ Yo'ldoshev M., Muhammedova S., Saparniyazova M. Matn lingvistikasi. – Toshkent: Ishonchli hamkor, 2021. – B. 111.

⁴² Allaberdiyev A. Buxoro o'g'uz shevalarining til xususiyatlari: Filol. fan. d-ri... (DSc) diss. avtoref. – Qarshi, 2025. – B. 18.

darvozasidan ko'chaga chiqadi. Ko'chadan o'tayotgan avomlar ham u kishining tovushlarini eshitib, tong qotib to'xtab qoladilar va ko'ngillarida bu kishi juda katta mulla ekan deyidilar. ("Qullar", 40-b.)

Mazkur parchada *kunjaki domulla* birikmasi dialektizmga misol bo'lib, tojikcha so'zlarni qo'shib gapirish Buxoro dialektiga xosdir. O'zbek tilining izohli lug'atida kunjak leksemasi quyidagicha izohlangan: KUNJAK Burch, burchak; chekka. Ey bolalarim, otangning shahrining bir kunjagida, gul saroyning o'ng tomonida bir usta bor. "Erali va Sherali". Yer, tomlardagi oppoq qor jivirlaydi, kunjaklarga va devor taglariga bo'ralab urgan qor sahndan ko'krak baravar ko'tarilgan. H.Nu'mon, Fasllar. Nihoyat, beixtiyor bosvordi kunjakda turgan radio tugmasini. A.Dilmurod, Fano dashtidagi qush⁴³. Ushbu matnda "Kunjaki" – chekka, burchak semasini ifodalab, ikkinchi darajali, e'tiborsiz kabi ma'nolarda kelgan. *Kunjaki domulla* dialektizmi kommunikantning Buxoro madaniy muhitiga mansubligini, madrasa bilan bog'liq ijtimoiy qatlam vakili ekanligini hamda o'zbek-tojik ikki tilliligi ta'sirida shakllangan lisoniy shaxs xususiyatlarini ifodalab kelgan.

"Tilshunoslikda vulgarizmlar deb ataluvchi haqorat so'zlarida o'ta salbiy munosabat, kamsitish, mensimaslik, haqorat kabi bir qator ifoda semalari juda ochiq ko'rinib turgan bo'ladi. Bunday so'zlar ko'proq nominativ ma'nolariga ko'ra emas, ayni shu konnotativ ma'nolariga ko'ra nutqda yashaydi"⁴⁴. S.Ayniy asarlaridagi kommunikantlar nutqida qo'llanilgan vulgarizmlar nutqiy jarayondagi ziddiyatli holatni ko'rsatib beradi: – Odina, qora shishaki qayerda?! – deb baqirdi.

– Mana bunda, – deb devor tagini ko'rsatdi Odina.

Arbob:

– *Padari na'lati*, bu *haromzodalik*ni kimdan o'rganding, bu qo'yni o'g'irlamoqchi bo'lib qo'raga kirgizmadingmi, seni bir urayinki, o'ttiz ikki tishing sinib halqumingga tiqilsin, – deb devor tagida yotgan qo'yning oldiga bordi va uning mayib bo'lganini ko'rib qozondek toshdi. ("Odina", 10-b.)

Ushbu parchada adresantning g'azabi, salbiy munosabati va adresatga nisbatan kamsitish ohangi ko'rinadi. *Padari na'lati*, *haromzodalik* kabi vulgarizmlar erkaklar nutqiga xosdir. O'zidan ijtimoiy mavqeyi quyi bo'lgan, qo'l ostida ishlayotgan yetim bolaga nisbatan eksplitsit g'azab namoyon bo'ladi. Adresant tomonidan qo'llangan haqorat birliklari uning ijtimoiy mavqeyi va nutqiy ustunligini ko'rsatsa, adresatning javob qaytara olmasligi uning qaram va quyi ijtimoiy holatini anglatadi. Shu bois vulgarizmlar nafaqat salbiy emotsiyani ifodalagan, balki kommunikantlar o'rtasidagi ijtimoiy tafovut va kuchlar nisbatini ochib beruvchi sotsiopragmatik vosita vazifasini ham bajargan.

B.O'rinboyev hamda D.O'rinboyevalar vulgarizmlarni ma'no va qo'llash doirasiga ko'ra uch guruhga bo'lib tasniflaydi:

1) kishilarning xarakteri, mijozidagi ojizlikni ifodalovchi vulgarizmlar;

⁴³ O'zbek tilining izohli lug'ati. 6 jildli, 2-jild. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 941.

⁴⁴ Yo'ldoshev M., Muhammedova S., Saparniyazova M. Matn lingvistikasi. – Toshkent: Ishonchli hamkor, 2021. – B. 113.

2) kishilarning tashqi kamchiligini ko'rsatuvchi vulgarizmlar;

3) so'kish, koyish, haqorat va qarg'ish so'zlari⁴⁵.

Arbob bu gapni eshitishi bilan yirtqich hayvondek bo'kirdi:

– Javob...hisob...bu nima degan so'z... bu *valati zinoning* qorni to'ygan, shekilli!..

So'ngra g'azab bilan mash'aldek yongan ko'zlarini Odinaga qaratdi:

– *Gadoybachcha!* Sen nimalar deysan? Biror *xotin taloq* yo'ldan ozdirganga o'xshaydi!.. Sen shuni bilginki, o'lganingdan keyin sening suyaklaringgina mening qo'limdan qutula oladir. O'shanda ham sen mendan bo'lgan qarzingdan qutula olmassan. Bor! Dodingni Xudoga ayt... – dedi. (“Odina”, 13-b.)

Ushbu matndagi “*gadoybachcha*” va “*xotin taloq*” vulgarizmlari haqoratlash, kamsitish, tahdidni kuchaytirish va kommunikativ ustunlikni ta'minlash vazifasida qo'llanilgan. Mazkur vulgarizmlar Arbobning Odinaga nisbatan hokimiyat, ijtimoiy masofa va tajovuzkor munosabatini yaqqol namoyon etgan.

Ikkinchi bobning ikkinchi paragrafi “S.Ayniy asarlarida qo'llanilgan maqollarning sotsiopragmatik xususiyatlari” deb nomlangan. “Borliqdagi va tilimizdagi har bir hodisa kabi maqollar ham serqirra bo'lib, o'zining xususiyatlari bilan tilimizdagi turli birliklarga goh yaqinlashib, gohida uzoqlashib, alohidalikni tashkil etadi”⁴⁶. Muloqotning sotsiopragmatik xususiyatlaridan kelib chiqib, maqollar kommunikantlar o'rtasidagi ijtimoiy munosabatlarni tartibga solish va ijtimoiy qadriyatlarni uzatishda muhim vosita bo'lib xizmat qiladi. S.Ayniy asarlarida maqolning bu xususiyati nutqning ijtimoiy kuchini oshirib beradi. Aytish mumkinki, adresant o'z shaxsiy fikrini “xalq donoligi” ortiga yashiradi va shu bilan birga ijtimoiy muvozanatni saqlashga harakat qiladi: – “***Moli mo'min, xuni mo'min***” deganlar. Sen Arbob Kamolning molini o'ldirib go'yoki uning qonini to'kkansan. Arbob to'g'ri gapiradi, bu gunohing uchun seni urib o'ldirmoqqa ham uning haqqi bor edi. (“Odina”, 11-b.)

Ushbu matndagi “*Moli mo'min, xuni mo'min*” (*Mo'minning moli – mo'minning qoni bilan barobar*) maqoli badiiy diskursda shunchaki falsafiy-diniy o'git emas, balki adresantning o'z kommunikativ maqsadiga erishishi hamda ijtimoiy iyerarxiya munosabatlarini qonuniylashtirishi uchun xizmat qiluvchi kuchli sotsiopragmatik vositadir. Nutqiy vaziyat nuqtayi nazaridan baholanganda, ushbu maqol ijtimoiy-iqtisodiy mavqeyi yuqori bo'lgan qatlam vakili (Arbob Kamol) tomonidan sodir etilgan zo'ravonlikni va uning ijtimoiy rolini himoya qilish, jabrlanuvchi ustidan sotsial bosim o'tkazish maqsadida qo'llanilgan. Maqol zaminidagi sotsiopragmatik presuppozitsiya jamiyatda xususiy mulk daxlsizligining inson hayoti (qoni) bilan teng qo'yilishiga asoslanadi va aynan shu bilim muloqotda manipulyativ strategiyaga aylanadi. Adresant ushbu maqol orqali adresatga kuchli aksiologik ta'sir o'tkazadi: moddiy zarar yetkazish qilmishini

⁴⁵ Ўринбоев Б., Ўринбоева Д. Хозирги ўзбек тилининг сўзлашув услуби. – Тошкент: Фан, 1991. – Б. 84–86.

⁴⁶ Жўраева Б. Мақолларнинг лисоний мавқеи ва маъновий-услубий қўлланиши: Филол. фан. д-ри... (DSc) дисс. автореф. – Самарқанд, 2018. – Б. 17.

“gunoh” toifasiga ko‘taradi va jabrlanuvchining statusini “jinoyatchi” darajasiga tushiradi. Maqol matnda yuzaga kelgan ijtimoiy ziddiyat va sotsiopragmatik to‘siqni amaldor yoki hukmron tabaqa foydasiga hal qilish, ya‘ni Arbob Kamolning “urib o‘ldirmoqqa ham haqqi bor edi” degan g‘ayriinsoniy harakatini jamiyat ko‘zida qonuniy va axloqiy jihatdan oqlash, adresatni esa o‘z huquqlaridan voz kechib, ijtimoiy itoatkorlikni qabul qilishga majburlash kabi implikaturani ifodalagan.

Ikkinchi bobning uchinchi paragrafi “S.Ayniy asarlaridagi frazemalarning sotsiopragmatik imkoniyatlari” deb nomlangan. Frazema odatda tayyor ko‘chma ma’noli birlik sifatida foydalanilsa-da, uning badiiy diskursdagi ahamiyati kontekstga bog‘liq holda yuzaga chiqadi.

S.Ayniy asarlarida frazemalar badiiy tasvirning ta’sirchanligini oshirish, kommunikantlarning ruhiy holatini ochib berish, shu bilan birga muallifning baholovchi munosabatini ifodalashda keng qo‘llanadi: Arbob Ro‘zi saroybonga “Otni boshqa otlardan uzoqroq bog‘la, urishib *bir balo qilmasin*” deb tayinlashdan keyin kelib saroy darvozasi oldida turgan Qori Ishkamba bilan salomlashib ko‘rishdi. (“Sudxo‘rning o‘limi”, 96-b.)

B.Yo‘ldoshev *bir balo qilmoq* frazemasining uslubiy xoslanishi etimologik mezon (dastlab xalq og‘zaki so‘zlashuvda yuzaga kelgan), semantik (biroz dag‘al ottenkaga ega), ichki formaning ta’sirchanligi (ibora o‘z ichki formasi bilan ironiya, kesatq tasavvurini beradi) mezonlari orqali belgilanishini ta’kidlaydi. Shuningdek, mazkur frazemaning uslubiy xoslanishini belgilashda uning baholash xususiyatiga ega ekanligini ham inobatga olish lozim bo‘ladi, chunki *bir balo qilmoq* frazemasini shaxsning qo‘rquv, hadiksirash bilan bog‘liq salbiy xislatini xarakterlaydi⁴⁷.

A.Ko‘chimovning yozishicha, “pragmatik axborotni anglashda frazemalarning nutq jarayonidagi funksiyalarini tahlil qila bilish ham muhimdir”⁴⁸.

– Mullaga *til tegizma*, kofir bo‘lasan, – deb hazillashdi bir dehqon Haydarga. – Kofir bo‘lsam, bo‘la qolay-e, – dedi Haydar. (“Qullar”, 130-b.)

Ushbu matnda “*til tegizma*” frazemasini an’anaviy jamiyatdagi ijtimoiy va diniy tabii saqlash vositasi sifatida qo‘llanilgan. Dehqon bu frazema orqali Haydarni mulla daxlsizligi va kofir bo‘lish qo‘rquvi bilan tartibga solishga, ijtimoiy iyerarxiyaga bo‘ysundirishga urinadi. Biroq Haydarning “Kofir bo‘lsam, bo‘la qolay-e” degan bepisand javobi bu taqiqning ta’sir kuchini va kofirlik xavfini yo‘qqa chiqaradi. Natijada, frazema jamiyatdagi bosim va shaxsiy erkinlik o‘rtasidagi to‘qnashuvni yuzaga chiqaruvchi vosita sifatida namoyon bo‘lgan.

“Sadridin Ayniy asarlarida ijtimoiy identifikatsiyani ko‘rsatuvchi verbal va nonverbal vositalarning sotsiopragmatik tadqiqi” deb nomlangan uchinchi bob uch paragrafdan iborat. Bobning birinchi paragrafi “S.Ayniy asarlarida hurmat va xushmuomalalik tamoyillarining sotsiopragmatik tavsifi” deb nomlangan. “O‘zbek tilshunosligida “hurmat” kategoriyasining mazmunini xususiyati so‘zlovchining suhbatlashish va o‘zga shaxsga bo‘lgan ijobiy

⁴⁷ Ёўлдошев Б. Фразеологик услубият асослари. – Самарқанд, 1998. – Б. 45.

⁴⁸ Қўчимов А. Матн прагматикаси. – Самарқанд, 2015. – Б. 67.

munosabatini ifodalashdir”⁴⁹. S.Yusupovanning ta’kidlashiga ko’ra, hurmat shakli orqali so’zlovchining obyektiv olamga muloqot jarayonidagi pozitsiyasi, psixologik holati aks etadi⁵⁰.

S.Ayniy asarlarida “yuzni saqlash” – bu shaxsning o’z qadr-qimmatini yo’qotmaslik, boshqalar oldida obro’sini tushirmaslikka qaratiladi. Shu bilan birga, yozuvchi ko’plab vaziyatlarda yuzga tahdidni yumshatish strategiyalarini ham ko’rsatadi. Masalan, katta yoshli yoki tajribali shaxs yoshroq kishiga tanbeh bermoqchi bo’lsa, uni to’g’ridan-to’g’ri aytmaydi, balki bilvosita shaklda ifodalaydi:

– Xush kelibsan, do’g’onim, – dedi Qilich og’a, – har vaqt seni duoda yo’qlab turibman. Senga beradigan maslahatim va nasihatim shuki, umidsizlikka tushma, umidsizlik shayton ishi, kuching, quvvating bor vaqtda ish qil, kornoma ko’rsat. Kuch va g’ayrat bo’lsa, dunyo torlik qilmaydi. (“Qullar”, 11-b.)

– *Siz mehmon*, – dedi Safarqul, – “*mehmon – otangdan ulug’*” deganlar, sizni “palos”ga o’tkazish siz uchun bir hurmat, mehmonligingizning hurmati. (“Qullar”, 177-b.)

Ushbu matnda muloqot jarayonida xushmuomalalik va hurmat tamoyillari milliy-madaniy qadriyatlar bilan birgalikda ifodalangan. Adresant “*Siz mehmon*” deyishi orqali adresatga nisbatan hurmat ifodalovchi munosabatini ko’rsatadi. Gapdagi “*siz*” olmoshi ijtimoiy masofani saqlash, adresatning maqomini yuqori hisoblash va mehmonga nisbatan hurmat-ehtirom bildirish vazifasini bajargan. Bu kabi murojaat shakli sotsiopragmatik jihatdan kommunikantlar o’rtasidagi aloqani mustahkamlaydigan muhim vositadir.

Mazkur matnda “*sizni palosga o’tkazish siz uchun bir hurmat*” deyilishi orqali hurmatning amaliy ko’rinishi bajariladi. Bu vaziyatda nutq faqat tilda bo’lib qolmay, balki mehmonni yuqori o’ringa o’tkazish orqali isbotlanadi. Ko’rish mumkinki, adresant o’zining harakatini izohlab berish orqali muloyimlik strategiyasini qo’llaydi, adresatni majburlab, uni noqulay vaziyatda qoldirmaydi. Shu orqali muloqot jarayonida xushmuomalalik va hurmat o’zaro yonma-yon kelgan sotsiopragmatik vosita bo’lib xizmat qiladi.

Uchinchi bobning ikkinchi paragrafi “S.Ayniy asarlaridagi laqablarning ijtimoiy-pragmatik tadqiqi” deb nomlangan. “Laqablar har bir xalq tarixiga va uning tiliga xos bo’lgan xususiyatlarni ochishda asosiy manbalardan biri bo’lib xizmat qiladi”⁵¹. E.Begmatovning yozishicha, laqab – shaxsning tashqi ko’rinishi yoki xarakteridagi ma’lum belgi yoki xususiyatiga ko’ra, uning ijtimoiy ahvoli yoki nasl-nasabiga ko’ra nomlanishidir⁵². D.Andaniyozovanning ta’kidlashicha, laqablar nutqda qo’llanish doirasi hamda funksional-shakliy xususiyatlariga ko’ra ikki asosiy turga bo’linadi:

⁴⁹ Matkarimova A. “Hurmat” semasi xususida // Umumiy filologiyaning dolzarb masalalari. Respublika ilmiy-amaliy konferensiya materiallari. – Andijon, 2023. – B. 158.

⁵⁰ Yusupova S. Hurmat kategoriyasining lingvokulturologik tadqiqi: Filol. fan... fals. dok. (PhD) ... diss. avtoref. – Farg’ona, 2024. – B. 13.

⁵¹ Qodirova X. Xorazm shevalaridagi laqablarning struktur-semantik va funksional xususiyatlari: Filol. fan. dok. (PhD)... diss. avtoref. – Urganch, 2023. – B. 12.

⁵² Бегматов Е. Ўзбек тили антропонимикаси. – Тошкент: Фан, 2013. – Б. 50.

- 1) mustaqil ravishda atoqli ot vazifasida qo‘llanadigan laqablar;
- 2) shaxsning ismi bilan birgalikda ishlatiladigan laqablar⁵³.

B.Kilichev S.Ayniy asarlaridagi ba’zi antroponimlarni va ular qatorida laqablarni ham tahlilga tortib, laqabning satirik ma’no ifodalab kela olishini, xalq dostonlarida qo‘llangan laqablar hazil yoki masxara ma’nosida ishlatilganligini tahlillar asosida isbotlaydi⁵⁴. Yozuvchi asarlaridagi laqablar u yaratgan badiiy olamning muhim tarkibiy qismi bo‘lib, ular orqali jamiyatdagi ijtimoiy munosabatlar, inson xarakteri va davr ruhiyati yorqin aks ettiriladi: Buni amalga oshirish uchun Xonobodda turadigan Saidbekning mashvarati bilan oltmish ming Buxoro tangasini, ikki ming bosh hisor qo‘yini, uch yuz bosh laqay otini va o‘ttiz bosh Turkman nor tuyasiga har turli qimmatbaho buyumlar yuklab, *Mulla Niyoz* degan kishini o‘zining vakili va *Sodiq puchuq* deganini uning yordamchisi qilib, haligi mol va pullarni sobiq Buxoro amiri huzuriga Kobulga yubordi. (“Doxunda”, 405-b.)

Mazkur matnda uchraydigan *Sodiq puchuq* laqabi S.Ayniy asarlarida qo‘llanilgan baholovchi sotsiopragmatik birliklardan biri hisoblanadi. Bu laqab ikki komponentdan tashkil topgan, ya’ni *Sodiq* – shaxsning asl ismi bo‘lsa, *puchuq* esa uning jismoniy xususiyatini bildiruvchi qo‘shimcha nomdir. Puchuq so‘zi odatda burni yassi yoki yopishgan shakldagi odamga nisbatan ishlatiladi va nutqda kinoyaviy hamda salbiy emotsional bo‘yoqqa ega bo‘ladi. Ushbu laqab kommunikantning tashqi ko‘rinishiga ishora qilib, muallifning yoki jamiyatning unga nisbatan munosabatini ham aks ettiradi.

S.Ayniy ayrim laqablar ma’nosi va xususiyatini badiiy tasvir davomida ochib beradi: – *Doxunda!* – dedi u, – seni “*Doxunda*” deganimga xafa bo‘lma. Buxoroda bu umumiy bir odat, buxoroliklar Ko‘histondan kelgan har bir kambag‘alni “*Doxunda*” deyдилar. (*Doxunda* – oyoqyalang, kambag‘al demakdir.) (“Doxunda”, 47-b.)

– Siz haligacha tirik ekansiz-da, Rustam, – deb *Rustam ashki*, qo‘llari bog‘liq *O‘run narkallaning* ko‘kragiga yopishtirdi. (“Qullar”, 243-b.)

S.Ayniy asarlarida qo‘llanilgan laqablar, jumladan, Rahimiqand, Qori Ishkamba, Hamdamforma, Nosir shirini, Nasrullayi Deg, Amini Mush, Hayit Gurg, Hayit Bo‘ri, Navro‘zi Zo‘r kabi laqablar shaxsning xarakteri, kasbi, fe‘l-atvori yoki jamiyatdagi tutgan o‘rniga ishora qiladi. Bu laqablar oddiy nominativ birlik sifatida emas, balki ijtimoiy munosabatlarni ifodalovchi, baholovchi va emotsional bo‘yoq beruvchi vosita sifatida ishlatiladi.

Uchinchi bobning uchinchi paragrafi “S.Ayniy asarlarida noverbal vositalardan foydalanishning sotsiopragmatik jihatlari” deb nomlanadi. “Muloqot jarayoni faqat so‘zlar orqali amalga oshmaydi; unda noverbal vositalar, ya’ni imo-ishora va turli tana harakatlari ham muhim o‘rin tutadi. Shu bois suhbatdoshlar o‘rtasidagi fikr almashinuvi verbal va noverbal unsurlar uyg‘unligida yuzaga keladi. Muloqotning asosiy vazifalari qatoriga kommunikativ (axborot almashish vositasi), ekspressiv (his-tuyg‘u va fikrni ifodalash), konstruktiv (tafakkurni

⁵³ Andaniyozova D. Badiiy matnda onomastik birliklar lingvopoetikasi. – Toshkent, 2017. – B. 120.

⁵⁴ Киличев Б. Ономастика. – Бухоро, 2023. – Б. 123–129.

shakllantirish) hamda akkumulyativ (ijtimoiy tajriba va bilimlarni jamlash, saqlash va uzatish)” funksiyalari kiradi⁵⁵. Bu jihatlar insonlar o’rtasidagi o’zaro munosabatlarning mazmunli va samarali kechishini ta’minlaydi.

Sotsiopragmatik yondashuvga ko’ra, har qanday noverbal harakat ijtimoiy norma, madaniy qadriyat va kommunikativ vaziyat bilan belgilanadi. Shu bois ayni bir jest yoki mimika turli vaziyatlarda turlicha talqin qilinadi. S.Ayniy asarlarida noverbal vositalar aynan shu jihati bilan ahamiyatli, ular orqali kommunikantlar o’rtasidagi ijtimoiy masofa, hurmat darajasi, o’zaro munosabatlar va ruhiy holatlar aniqlanadi: Qori Ishkambaning bu qarashining ma’nosini tamoman tushungan noib yuzini *burishtirgani* holda, uning *ko’ziga bir tikilib oldi*. Go’yo shu tikilish bilan “shahar xalqiga ko’ra to’qroq bo’lgan qishloq aholisi oldida bunday ochko’zlik ko’rsatish yaramasligini” unga tushuntirmoqchi bo’ldi. (“Sudxo’rning o’limi”, 30-b.)

Ushbu parchada noibning yuzini *burishtirishi* uning Qori Ishkambaning ochko’zligiga nisbatan noroziligini ifodalovchi noverbal vosita hisoblanadi. Bu mimik harakat orqali u ochiq tanbeh bermasdan, ijtimoiy me’yorlarga zid xatti-harakatni bilvosita qoralaydi. Mazkur holat sotsiopragmatik jihatdan jamiyatda odobni saqlash zarurligini anglatadi, yuz burishtirish noibning axloqiy pozitsiyasini namoyon etib, suhbatdoshga ogohlantiruvchi ta’sir ko’rsatadi.

Amin bandining *ko’ziga tikilib*:

– To’g’risini ayt! Bu tomonlarda nima qilar eding? – dedi. (“Qullar”, 229-b.)

Mazkur matndagi *ko’ziga tikilib* harakati noverbal vosita bo’lib, u adresatga ruhiy bosim o’tkazish, tekshiruv va ishonch talab qilishni ifodalaydi. Anglashiladiki, bu imo-ishora orqali adresant yolg’on gapirmasdan, to’g’risini aytishni talab qilayotganini so’zsiz bildiradi. Sotsiopragmatik jihatdan bu holat muloqotda hokimiyat va nazorat pozitsiyasini kuchaytirish, adresatni esa javobgarlikka tortish funksiyasini bajaradi.

XULOSA

1. S.Ayniy asarlarida til variantlili, kommunikantlar nutqining ijtimoiy differensiallashuvi, eskilik va yangilik o’rtasidagi mafkuraviy kurash lisoniy birliklar semantikasida o’z ifodasini topadi. S.Ayniy o’z asarlarida jonli xalq tili va adabiy til me’yorlarini sintez qilish orqali o’zbek sotsiopragmatik makonining konseptual manzarasini yaratdi va tilning jamiyat tafakkurini transformatsiya qilishdagi yetakchi sotsial vazifasini ilmiy-amaliy jihatdan isbotlab beradi.

2. Adib asarlarining sotsiopragmatik tavsifi nutqiy akt, pragmatik presuppozitsiya va muloqot strategiyalarining ijtimoiy kontekst, adresat hamda adresant statusiga muvofiq tarzda aniqlik bilan differensiyalanganligini ko’rsatadi. S.Ayniy asarlarida lisoniy birliklarning sotsiopragmatik salohiyati muloqot ishtirokchilarining ijtimoiy mavqeyi, yoshi, jinsi va madaniy darajasini ko’rsatuvchi vosita sifatida namoyon bo’lib, matnning kommunikativ-pragmatik diskursini va ekspressiv-emotsional ta’sir kuchini ta’minlaydi.

⁵⁵ Аврорин В.А. Проблемы изучения функциональной стороны языка. – Ленинград, 1975. – С. 44.

3. S.Ayniy asarlari tilining grammatik o'ziga xosligi eski o'zbek adabiy tili an'analari, jonli xalq shevalari (ayniqsa, Buxoro o'zbek shevalari) hamda arab-fors tillari sintaktik qoliplarining o'zaro uyg'unlashuvidan iborat o'tish davri grammatik tizimini namoyon etadi. Ijodkor asarlaridagi grammatik xususiyatlar davrning murakkab ijtimoiy munosabatlarini va kommunikantlarning ruhiy-intellektual holatlarini lisoniy shakllantirishga yo'naltirilgan sotsiopragmatik funksionallikka ega ekanligi bilan xarakterlanadi.

4. S.Ayniy asarlarida dialektizm va vulgarizmlar kommunikantlarning ijtimoiy-madaniy portretini chizish, muloqot muhitini ko'rsatish va nutqiy aktlarning ekspressivligini ta'minlashga xizmat qiluvchi vosita hisoblanadi. Yozuvchi Buxoro vohasi shevalariga xos dialektal elementlar hamda tabaqaviy xarakterga ega vulgarizmlar (so'kinish, haqorat so'zlar) orqali kommunikantlarning sotsial kelib chiqishi, madaniy darajasi va psixologik holatini ko'rsatadi.

5. Adib asarlarida qo'llanilgan maqollarning sotsiopragmatik xususiyatlari ularning milliy-madaniy presuppozitsiyalarni faollashtirish, nutqiy ta'sirchanlikni oshirish va konseptual g'oyalarni ixcham shaklda umumlashtirish salohiyati bilan xarakterlanadi. S.Ayniy o'z asarlarida xalq maqollarini muloqot strategiyalarini asoslash va nutqiy ta'sir kuchini mustahkamlovchi vosita sifatida qo'llaydi.

6. S.Ayniy asarlaridagi frazemalarning sotsiopragmatik vosita sifatida tadqiq etilishi ularning milliy mentalitet va o'zbek dunyoqarashi konseptual manzarasini ekspressiv tasvirlashdagi imkoniyatlarini namoyon etadi. Adib asarlarida frazemalar kommunikantlarning ichki kechinmalari, subyektiv-baho munosabatlari va ruhiy-intellektual holatini barqarorlashtiradi.

7. S.Ayniy asarlarida hurmat va xushmuomalalik tamoyillari, lisoniy muloqot xatti-harakatlari jamiyatdagi iyerarxik tuzilmani, tabaqaviy tengsizlikni va ijtimoiy statuslarni ko'rsatadi. Buxoro muhitidagi soxta, majburiy xushmuomalalik shakllari (masalan, amaldorlar va ulamolar nutqidagi mubolag'ali iltifotlar) hamda ijtimoiy quyi tabaqa vakillarining kamsitilgan "yuzi" verbal vositalar orqali sotsiopragmatik tahlilga tortilib, ushbu me'yorlarning buzilishi yoki transformatsiyasi jamiyatdagi ijtimoiy inqiroz va sinfiy ziddiyatlarni fosh etuvchi yetakchi diskursiv strategiya ekanligi aniqlandi.

8. Adib kommunikantlarga nisbatan qo'llagan sotsial laqablar (status, kasb-kor, jismoniy yoki ma'naviy xususiyatni aks ettiruvchi) adresantning subyektiv munosabatini matnga singdirish va jamiyat ko'zi bilan personajga implitsit hukmni namoyon etadi.

9. S.Ayniy asarlarida noverbal vositalardan foydalanishning sotsiopragmatik jihatlarini adib badiiy tafakkurida kinetik va paralingvistik elementlar verbal nutq bilan yonma-yon holda muloqotning sotsiomadaniy tabiatini to'liq ochishga xizmat qiladi. S.Ayniy personajlarining nigohlari, ta'zimlarining darajasi, qo'l harakatlari yoki muloqot paytidagi masofaviy chekinishlari jamiyatdagi hukmronlik va tobelik munosabatlarini, so'z ortiga yashiringan haqiqiy psixologik holatni ifodalaydi.

AXTAMOVA BIBISORA AKRAM QIZI

**SOCIOPRAGMATIC CHARACTERISTICS OF SADRIDDIN AYNI'S
WORKS**

10.00.01 – Uzbek Language

ABSTRACT
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INTRODUCTION (Annotation of the dissertation for the Doctor of Philosophy (PhD))

The relevance and necessity of the dissertation topic. In world linguistics, the formation of new scientific paradigms and an increase in the need for in-depth research into the social functions of language are observed. In this process, the features of the use of language units in communication, their role in the social context and the implementation of communicative goals are of particular importance. Within the framework of this direction, sociopragmatics systematically studies the complex interactions between language and society. In today's era of globalization, the expansion of intercultural communication increases the need to study language units in new social conditions. In particular, identifying the specific aspects of speech behavior within various social groups and cultural environments further increases the relevance of sociopragmatic research.

In world linguistics, the study of literary texts in a sociopragmatic direction has emerged as one of the current scientific directions with an important theoretical basis. This approach, by analyzing the speech of characters in works of art, makes it possible to study on a scientific basis how their social status, individual characteristics and mutual relations are expressed through language means. This serves as an important pragmatic tool in determining the level of social relations between the subjects participating in the process of speech activity, expressing the social status of communicants, and ensuring that communication takes place on the basis of norms and rules. The issue of determining the linguistic scientific foundations of these processes is currently of particular relevance.

In Uzbek linguistics, sociopragmatics is recognized as one of the rapidly developing areas, and determining and substantiating the content and essence of its main categories and concepts is one of the important scientific tasks. At the same time, analyzing the speech realization of these concepts within the framework of a literary text, determining their communicative and pragmatic characteristics, and revealing the mechanisms of expression of social relations through the speech of communicants are emerging as one of the current areas of linguistic research. "In today's era of globalization, it is natural for every nation, every independent state to prioritize the protection of its national interests, and in this regard, first of all, to preserve and develop its culture, ancient values, and native language."¹ From this point of view, the linguistic units in the works of Sadriddin Ayniy and their sociopragmatic essence have shown that one of the urgent tasks facing Uzbek linguistics is to reveal them.

Decrees of the President of the Republic of Uzbekistan No. PF-6097 dated October 29, 2020 "On approval of the Concept of the Development of Science until 2030", No. PF-6084 dated October 20, 2020 "On measures to further develop

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning "Milliy o'zligimiz va mustaqil davlatchiligimiz timsoli" mavzusidagi o'zbek tiliga davlat tili maqomi berilganining o'ttiz yilligiga bag'ishlangan tantanali marosimdagi nutqi // Xalq so'zi, 2019-yil, 22-oktabr. – № 218 (7448).

the Uzbek language and improve language policy in our country”, No. PF-60 dated January 28, 2022 “On the Development Strategy of the New Uzbekistan for 2022–2026”, No. PF-158 dated September 11, 2023 “On the Strategy of Uzbekistan – 2030”, No. PQ-390 dated December 27, 2025 “On measures to improve the activities of the Academy of Sciences of the Republic of Uzbekistan “On”, the Address of the President of the Republic of Uzbekistan Sh.M.Mirziyoyev to the Oliy Majlis and the people of Uzbekistan dated December 26, 2025, and other regulatory legal acts related to this activity will serve to a certain extent in the implementation of the tasks set forth in the Resolution.

Compliance of the research with the priority directions of the development of science and technology of the republic. The dissertation was completed in accordance with the priority direction of the development of science and technology of the republic I. “Social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state, ways of forming an innovative economy and their implementation”.

The level of study of the problem. In world linguistics, the correlation between pragmatic phenomena and social factors, as well as the expression of social relations in speech communication, has been explored in the studies of K.Rahardi²; the formation of historical sociopragmatics and the relationship of speech actions with the historical-social context have been examined in the research of J.Culpeper³; the theoretical principles of pragmatics and the communicative functions of speech units have been analyzed in the views of G.N.Leech⁴; the interaction of speech acts, communicative strategies, and social context has been investigated in the works of J.P.Harun⁵; integrative pragmatics and the interpretation of pragmatic phenomena at the intersection of various interfaces have been studied in the research of M.Haugh and J.Culpeper⁶; the relationship of pragmatics with discourse and cognitive linguistics has been addressed in the studies of C.Ilie and N.R.Norrick⁷; the interconnectedness of sociopragmatics, the socio-cultural essence of speech phenomena, and the formation of pragmatic competence have been explored in the views of S.Marmaridou⁸; the position of the speech subject, along with the socio-pragmatic expression of attitude and evaluation, has been analyzed in the works of J.Petre⁹; the manifestation of sociopragmatic phenomena in political discourse—specifically in election debates – as well as the communicative strategies and socio-pragmatic

² Rahardi K. *Sociopragmatic*. – Jakarta: Erlangga, 2009. – P. 376.

³ Culpeper J. *Historical sociopragmatics*. – John Benjamins Publishing Company, 2011. – P. 132.

⁴ Leech G.N. *The Pragmatics of Politeness*. – New York: Oxford University Press, 2014. – P. 369.

⁵ Harun J.P. *Studi Sociopragmatik*. – Indonesia/Surakarta: Muhammadiyah University Press, 2017. – P. 272.

⁶ Haugh M., Culpeper J. *Integrative pragmatics and (im) politeness theory*. – Amsterdam: John Benjamins, 2018. – P. 213–239.

⁷ Ilie C., Norrick N.R. *Pragmatics and its Interfaces*. – Amsterdam/Philadelphia: John Benjamins Publishing Company, 2018. – P. 1–7.

⁸ Marmaridou S. *Pragmalinguistics and sociopragmatics*. – New York: Cambridge University Press, 2021. – P. 781.

⁹ Petre J. *The Sociopragmatics of Stance*. – Amsterdam/Philadelphia: John Benjamins Publishing Company, 2021. – P. 246.

features of political speech, have been investigated in the research of Abdul Aziz¹⁰; and the social and cultural features of speech behavior in the Japanese language, along with the sociopragmatic nature of Japanese communication, have been studied in the research of O.Yasuko and M.Haugh¹¹.

In Uzbek linguistics, the forms of communication, communicative situations, and national characteristics of speech behavior have been explored in the studies of Sh.Iskandarova¹²; the socio-linguistic features of Uzbek communicative behavior and the manifestation of social factors in communicative relations have been examined in the research of S.Muminov¹³; the theoretical foundations of pragmalinguistics, pragmatic meaning, linguistic and non-linguistic factors of communicative activity, ethno-socio-pragmatic analysis of speech, and ethnic, social, and pragmatic factors of the communicative process have been analyzed in the studies of Sh.Safarov and G.Toirova¹⁴; the syntagmatic and pragmatic features of scientific texts, as well as the theoretical-methodological foundations of Uzbek pragmalinguistics, have been investigated in the research of M.Hakimov¹⁵; the categories shaping the communicative-pragmatic content of the text and their functional features in the speech process have been addressed in the views of S.Boymirzayeva¹⁶; the pragmatic features of Uzbek children's speech have been explored in the studies of M.Qurbonova¹⁷; the linguopragmatic nature of speech etiquette units and their correlation with communicative situations and social relations have been covered in the research of H.Turdiyeva¹⁸; and the pragmatic and linguocultural features of the request speech act have been elucidated in the studies of M.Buzrukova¹⁹.

In subsequent research, the application of the sociopragmatic approach to literary text and discourse analysis has expanded further. In particular, the socio-pragmatic features of polypredicative units in dialogic discourse have been examined in the studies of L.Raupova²⁰; the sociopragmatic aspect of the language

¹⁰ Abdul A. Sosiopragmatik Politik: Kajian Sosiopragmatic Dalam Debat Pilkada. – Indonesia: Syiah Kuala University Press, 2022. – P. 180.

¹¹ Yasuko O., Haugh M. Sociopragmatics of Japanese. – New York: Taylor & Francis, 2023. – P. 238

¹² Искандарова Ш. Ўзбек нутқ одатининг мулоқот шакллари: Филол. фан. номз... дисс. – Самарқанд, 1993. – Б. 140.

¹³ Мўминов С. Ўзбек мулоқот ҳулкининг ижтимоий-лисоний хусусиятлари: Филол. фан. д-ри дисс. – Тошкент, 2000. – Б. 235.

¹⁴ Сафаров Ш., Тоирова Г. Нутқнинг этносоциопрагматик таҳлили асослари. – Самарқанд, 2007. – Б. 38.; Сафаров Ш. Прагматингвистика. – Тошкент, 2008. – Б. 320.

¹⁵ Ҳакимов М. Ўзбек илмий матнининг синтагматик ва прагматик хусусиятлари: Филол. фан. номз... дисс. – Фарғона, 1996. – Б. 16.; Ҳакимов М. Ўзбек тилида матннинг прагматик талқини: Филол. фан. д-ри ... дисс. – Тошкент, 2001. – Б. 265.; Ҳакимов М. Ўзбек прагматингвистикаси асослари. – Тошкент, Академнашр: 2013. – Б. 176.

¹⁶ Боймирзаева С. Ўзбек тилида матннинг коммуникатив прагматик мазмунини шакллантирувчи категориялар: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2010. – Б. 49.

¹⁷ Қурбонова М. Ўзбек болалар нутқининг прагматик хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2018. – Б. 238.

¹⁸ Турдиева Ҳ. Нутқий этикет бирликларининг лингвопрагматик тадқиқи: Филол. фан. фалсафа д-ри (PhD) ... дисс. – Тошкент, 2021. – Б. 180.

¹⁹ Бузрукова М. Илтимос нутқий актининг прагматик ва лингвомаданий хусусиятлари (инглиз ва ўзбек материалларида): Филол. фан. фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2021. – Б. 169.

²⁰ Раупова Л. Диалогик дискурсадаги полипредикатив бирликларнинг социопрагматик тадқиқи: Филол. фан. д-ри ... дисс. – Тошкент, 2012. – 266 б.

of detective novels and the manifestation of gender characteristics within it have been analyzed in the research of G.Niyazova²¹; the factors, means, and methods of expressing a person's social attributes in the Uzbek language have been investigated in the works of D.Hasanova²²; the sociopragmatic features of the language of Uzbek screenplays (*kinoqissa*) have been explored in the studies of M.Kholmurodova²³; the linguocultural and sociopragmatic characteristics of the category of politeness in English and Uzbek literary works have been addressed in the works of M.Kholova²⁴; the sociopragmatic aspects of literary texts and the interaction of communicative and social factors within them have been studied in the research of Kh.Yuldasheva²⁵; and the realization of the linguistic persona in literary texts, along with its socio-pragmatic and linguocultural aspects, has been comprehensively analyzed in the research of M.Umurzaqova²⁶.

In recent years, it has also been observed in Uzbek linguistics that sociopragmatic studies are being conducted based on the works of specific literary writers and real communicative processes. For instance, the sociopragmatic features of Tohir Malik's works have been explored in the studies of M.Yuldosheva²⁷; the social status of the speaker and the listener in speech communication has been examined in the research of D.Ruzimatova²⁸; and the sociopragmatic aspect of Ulmas Umarbekov's works has been studied in the research of M.Khamidova²⁹.

To date, a number of research works have also been carried out in linguistics regarding the creative work of S.Ayni. In particular, archaisms and historisms in the works of Sadridin Ayni have been covered in the studies of E.Kilichev³⁰; the language and style of S.Ayni's works have been explored in the research of Kh.Khusenov³¹; the language and style of S.Ayni's journalistic works have been analyzed in the scientific work of T.Choriyev³²; the linguistic nature of

²¹ Нязова Г. Детектив романларнинг тилининг сотиопрагматик аспекти ва гендер хусусиятлари: Филол. фан. фалсафа д-ри (PhD) ... дисс. – Тошкент, 2022. – 144 б.

²² Хасанова Д. Ўзбек тилида шахс социал белгиларини ифодалаш омиллари, воситалари ва усуллари: Филол. фан. д-ри (DSc) ... дисс. – Қўқон, 2022. – 214 б.

²³ Xolmuradova M. O'zbek kinoqissalarini tilining sotsiopragmatik tahlili. – Toshkent: Fan ziyosi, 2023. – 119 b.

²⁴ Xolova M. Ingliz va o'zbek badiiy asarlarida xushmuomalalik kategoriaysining lingvomadaniy va sotsiopragmatik xususiyatlari. – Buxoro, 2023. – B. 66.

²⁵ Yo'ldasheva X. Badiiy matnning sotsiopragmatik tadqiqi: Filol. fan. d-ri (DSc) ... diss. – Qarshi, 2023. – 227 b.

²⁶ Umurzaqova M. Badiiy matnda lisoniy shaxs voqelanishining sotsiopragmatik va lingvomadaniy aspekti: Filol. fan. d-ri (DSc) ... diss. – Toshkent, 2024. – 234 b.

²⁷ Yuldosheva M. Tohir Malik asarlarining sotsiopragmatik tadqiqi: Filol. fan... fals. dok. (PhD) ... diss. – Namangan, 2025. – B. 152.

²⁸ Ro'zimatova D. Nutqiy muloqotda so'zlovchi va tinglovchining ijtimoiy maqomi: Filol. fan... fals. dok. (PhD) ... diss. avtoref. – Toshkent, 2025. – B. 57.

²⁹ Xamidova M. O'Imas Umarbekov asarlarining sotsiopragmatik aspekti: Filol. fan... fals. dok. (PhD) ... diss. avtoref. – Toshkent, 2025. – B. 47.

³⁰ Қиличев Э. Архаизмы и историзмы в прозе Садриддина Айни: Автореф. канд. дисс. – Ташкент, 1969. – Б. 62.

³¹ Хусейнов Х. Забон ва услуби – Одина-и устод Айни. – Душанбе, 1973. – Б. 14.

³² Чориев Т. Забон ва услуби асарҳои Садриддин Айни (лексика ва фразеология): илмий номз... илмҳои фил. – Самарқанд, 2001. – Б. 5–7.

anthroponyms in S.Ayni's works has been examined in the views of B.Kilichev³³; and a comparative study of toponyms used in S.Ayni's Tajik and Uzbek works has been elucidated in the research of R.Jumayev³⁴.

However, scientific research on the sociopragmatic analysis of literary texts in Uzbek linguistics cannot be considered sufficient. Furthermore, the works of Sadriddin Ayni have not yet been investigated from a sociopragmatic perspective, and the social stratification of language, along with the specific characteristics of the lexical-grammatical means that express it, has not been scientifically examined through the case study of the author's works.

The connection of the dissertation research with the plans of scientific research work of the higher educational institution where the dissertation was completed. The dissertation was completed in accordance with the plan of scientific research work of Navoi State University within the framework of the direction "Theoretical and Practical Issues of Uzbek Linguistics".

The purpose of the research is to study the speech of communicants in Sadriddin Ayni's works from a sociopragmatic perspective and to reveal the writer's skill in utilizing the linguistic potential of the Uzbek language.

The objectives of the research are:

to develop the linguistic persona model of S.Ayni within the context of bilingualism, to stratify the speech of communicants in his works in relation to their socio-demographic attributes (nationality, age, gender, occupation, social role, and status), and to substantiate the patterns of how these speech manifestations are determined in harmony with specific communicative situations and settings;

to reveal the sociopragmatic nature of dialectisms and vulgarisms used in the author's works, to determine their role in illustrating inter-class conflicts within the social environment of that period as well as the subcultural peculiarities of the interlocutors, and to prove that they serve as strategic means coordinating axiological and emotional-expressive functions in speech acts;

to elucidate the sociopragmatic semantics of proverbs and phrasal units within the text of S.Ayni's works, and to generalize the patterns of how implication, presupposition, sociopragmatic barriers in the communication system, the speaker's specific communicative goal, and the principles of social relations between communicants are expressed in them;

to demonstrate the Eastern communication etiquette in the author's literary discourse through the categories of social identification, respect, and politeness, and to determine the socio-pragmatic essence of nicknames reflecting socio-cultural identification, as well as the sociopragmatic role of non-verbal means in addresser-addressee relations.

The object of the research comprises the lexical, morphological, and syntactic units that manifest sociopragmatic features reflected in S.Ayni's novels

³³ Kilichev B. Onomastika. – Buxoro, 2023. – B. 180.

³⁴ Jumayev R. Sadriddin Ayniyning tojik va o'zbek tillaridagi asarlari toponimlari tadqiqi: Filol. fan... fals. dok. (PhD) ... diss. – Buxoro, 2024. – B. 148

“Slaves” (“Qullar”) and “Dokhunda”, as well as his novellas “Odina” and “The Death of the Usurer” (“Sudxo‘rning o‘limi”).

The subject of the research is to shed light on the sociopragmatic features of Sadriddin Ayni’s works and to create a sociopragmatic typology.

Research methods. The methods of descriptive, contextual, differential-semantic, discursive and sociopragmatic analysis were used to reveal the research topic.

The scientific novelty of the research is as follows:

the socio-linguistic nature of the language of S.Ayni’s works has been systematized based on sociopragmatic criteria; furthermore, the author’s linguistic persona model within the context of bilingualism, alongside the speech of communicants in his works, has been substantiated as being determined in relation to their social attributes – such as nationality, age, gender, occupation, social role, and social status – and in harmony with specific speech situations and communicative contexts;

the sociopragmatic aspects of dialectisms such as “oxur” (manger), “chang‘aloq” (claw/clutch), and “kunjaki domulla” (provincial/corner teacher), as well as vulgarisms like “gadoybachcha” (son of a beggar), “valadi zino” (bastard), and “xotin taloq” (divorced wife/curse), have been identified in S.Ayni’s works; additionally, it has been proven that they serve to reveal inter-class conflicts and the subcultural identities of the communicants, acting as strategic tools that coordinate axiological and emotional-expressive functions within locutionary, illocutionary, and perlocutionary acts;

the aspects related to the expression of implication, presupposition, sociopragmatic barriers, communicative goals, and principles of social relations have been elucidated through proverbs in S.Ayni’s works, such as “mo‘minning moli – mo‘minning qoni bilan barobar” (a believer's property is equal to a believer's blood), “yuz qovunning bir partovi bor” (out of a hundred melons, there is always one rotten), “devorning sichqoni bor, sichqonning qulog‘i bor” (walls have mice, and mice have ears), “adamni odam buzadi, ariqni suv” (man corrupts man, water ruins the ditch), as well as through phrasal units like “yamog‘i o‘zidan” (its patch is from itself / self-contained), “dumini yalamoq” (to flatter / fawn over), and “dumchasi suv olgan” (to become arrogant or cross the line);

the correlation between Eastern communication etiquette (greetings, forms of address, titles) and social hierarchy within S.Ayni’s literary discourse has been demonstrated through the categories of social identification, respect, and politeness; the socio-pragmatic essence of nicknames reflecting socio-cultural identification – such as *Sodiq puchuq* (Sodiq the flat-nosed), *Rahimiqand* (Rahim the sweet/sugar), *Qori Ishkamba* (Qori the glutton/belly), *Hamdamforma* (Hamdam in uniform), *Nosir shirini* (Nosir the sweet), *Nasrullayi Deg* (Nasrulla the pot), *Amini Mush* (Amin the mouse), *Hayit Gurg* (Hayit the wolf), and *Hayit Bo‘ri* (Hayit the wolf) – has been determined along with the sociopragmatic aspects of the use of non-verbal means by addressers and addressees, leading to the

development of a sociopragmatic interpretation model for national communicative conventions.

The practical results of the research are as follows:

Improvement of educational and methodological complexes and programs that illuminate the sociopragmatic features of the language of Sadriiddin Ayni's works, in particular, enriching the content of the subjects "Sociolinguistics and Discourse", "Pragmalinguistics" and "Text Linguistics" taught in philology departments of higher educational institutions with practical recommendations on the bilingual linguistic personality model of the writer, the social determination of the speech of communicants, and the subcultural characteristics of dialectisms and vulgarisms;

To compile special sociopragmatic and discursive dictionaries that reveal the connotations and presuppositions expressed in the works of Sadriiddin Ayni through proverbs, expressions, nicknames and speech strategies, thereby systematizing the pragmatic capabilities of the lexical-phraseological fund reflecting the socio-historical relations, linguistic landscape of the period of stratification and national-cultural worldview of the Uzbek people, on the example of S. Ayni's works, and using these materials as a source in lexicographic practice and research on the interpretation of literary texts;

To create guides for intercultural communication and translation practice based on the sociopragmatic interpretation model of national communication conventions in literary works and the norms of speech etiquette, including the development of criteria for translating texts into foreign languages while preserving the pragmatic essence of Eastern communication etiquette, social hierarchy and non-verbal means in Ayni's discourse, and the formation of a pragmatically tagged linguistic database for the corpus of Uzbek communication behavior.

The reliability of the research results is determined by the fact that the studied materials are based on the theoretical ideas of world, world and republican scientists, the problem is clearly stated, the conclusions drawn are substantiated by descriptive, contextual, differential-semantic, discursive and sociopragmatic analysis methods, and the analysis and interpretation based on media materials. It is explained by the fact that the theoretical ideas and conclusions presented in the articles published in international and republican scientific publications are implemented in practice and approved by authorized structures.

Scientific and practical significance of the research results. The scientific significance of the research results is seen in the fact that the sociopragmatic features of Sadriiddin Ayni's works are identified and scientific views are expressed on this basis. The opinions and comments presented in the dissertation serve as a scientific source for highlighting the sociopragmatic possibilities of Sadriiddin Ayni's works and the author's skill in using the linguistic possibilities of the Uzbek language.

The practical significance of the research results is determined by the fact that the results of the research can be used in the preparation of manuals on

sociolinguistics, psycholinguistics, as well as pragmalinguistics. It is also explained by the fact that they can be used in special courses for students of the faculties of journalism and philology, in lectures on the Uzbek language taught in the fields, and in radio and television, and in the press.

Implementation of the research results. Based on the scientific results achieved in the process of studying the sociopragmatic features of the works of Sadriddin Ayni:

The sociolinguistic nature of the language of Sadriddin Ayni's works is systematized on the basis of sociopragmatic criteria, based on information about the linguistic personality model of the writer in the conditions of bilingualism, the speech of communicants in the writer's works, their social qualities - nationality, age, gender, profession, social role, social status, etc. – in harmony with a specific speech situation and communication conditions; The sociopragmatic aspects of dialectisms and vulgarisms in the works of Sadriddin Ayni, their role in revealing inter-class conflict and the subcultural identity of communicants, and their role as a strategic tool for coordinating axiological and emotional-expressive tasks in speech acts, were discussed in the innovative project No. IL-402104209 “Creation of a software tool for automatic processing for information search systems (Google, Yandex, Google translate) – a morpholexicon and morphological analyzer of the Uzbek language” (reference book of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated April 25, 2026 No. 01/4-2013). As a result, the scientific and theoretical views on the sociopragmatic features of Sadriddin Ayni's works, based on the research, served to create a software tool for the morpholexicon and morphological analyzer of the Uzbek language and to improve the project;

Information on the general aspects related to the expression of the concept, presupposition, sociopragmatic barrier, communicative purpose and the principle of social relations in the proverbs and idioms of Sadriddin Ayni's works was used in the implementation of the innovative project IL-52-21091433 on the topic “Creating a platform for the database of articles on Uzbek realities (based on the criteria of the Wikipedia electronic encyclopedia)” (reference book of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated May 20, 2026 No. 01/4-2441). As a result, the innovative project was enriched with scientific conclusions on the socio-demographic and psychographic characteristics of communicators in the works of Sadriddin Ayni;

The conclusions regarding the expression of implication, presupposition, sociopragmatic barriers, communicative goals, and principles of social relations within proverbs in S. Ayni's works—such as “*mo‘minning moli – mo‘minning qoni bilan barobar*” (a believer's property is equal to a believer's blood), “*yuz qovunning bir partovi bor*” (out of a hundred melons, there is always one rotten), “*devorning sichqoni bor, sichqonning qulog‘i bor*” (walls have mice, and mice have ears), and “*odamni odam buzadi, ariqni suv*” (man corrupts man, water ruins the ditch) – as well as phrasal units like “*yamog‘i o‘zidan*” (its patch is from itself / self-contained), “*dumini yalamoq*” (to flatter / fawn over), and “*dumchasi suv*

olgan” (to become arrogant) – were utilized in preparing the radio broadcasts “*Jadal jarayonlar*” (Rapid Processes) and “*Viloyat yangiliklari*” (Regional News), which were aired on Navoiy Regional Radio by the Navoiy Regional Teleradio Company (Reference No. 25 issued by the Navoiy Regional Teleradio Company on May 19, 2026). As a result, the popular-science nature of the programs was ensured, and their relevance acquired scientific and practical significance; furthermore, it was established that the speech activity and communicative strategies of communicants during the interaction process possess differential characteristics based on age periods and gender factors.

Approval of the research results. The research results were approved at 6 international and 2 republican scientific and theoretical conferences.

Publication of the research results. A total of 13 scientific works have been published on the topic of the dissertation. This includes 5 articles published in scientific journals recommended by the Supreme Attestation Commission under the Academy of Sciences of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations, 3 of which were published in republican (national) journals and 2 in foreign journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three main chapters, a general conclusion, a list of used literature, and a total of 140 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the research, sets out its goals and objectives, describes its object and subject, shows its compliance with the priority areas of development of science and technology of the republic, describes its scientific novelty and practical results, reveals the scientific and practical significance of the results obtained, provides information on the implementation of the research results in practice, published works and the structure of the dissertation.

The first chapter of the research, entitled **“Sociopragmatic foundations of the language of Sadriddin Ayni’s works”**, consists of three sections. The first section of the chapter is entitled “Social essence of the language of Sadriddin Ayni’s works”. The language of Sadriddin Ayni’s works performs not only an artistic and aesthetic function, but also appears as an important tool reflecting social relations, national values and cultural environment of a certain period. In the writer's works, the age, gender, nationality, social status and profession of the communicants are expressed through speech, and the sociopragmatic features of the language are clearly visible.

He effectively uses the vernacular, proverbs and expressions, historical and dialectal units, ensuring that his works are folk and vital. Especially in the works “Slaves”, “Dokhunda” and “Odina”, historicisms and archaisms play an important role in creating the atmosphere of the historical period.

In the works, national characteristics are revealed through the speech of the communicants. For example, the phrase “God forbid” in the novel “Slaves” expresses the religious worldview and speech culture of the Uzbek people. Also, the use of the proverb “A guest is greater than his father” reflects the principles of hospitality and respect inherent in the Uzbek people.

The writer also describes the specific communicative behavior of representatives of different nationalities. In particular, the forms of address such as “sardor”, “aga”, “khalifa” belonging to the Turkmen, the Turkish units “Tashakkur edaram”, “Chok guzal” and the Indian expression “ram-ram satti” serve to show national and cultural differences.

The age characteristics of the communicants are also clearly manifested in the speech. For example, in the work “Dokhunda”, the direct address of the young Dilovar in the style of “Give me candy!” expresses the simple and direct speech typical of children, while in the speech of adults, anxiety and consideration of social status are observed. In the story “Odina”, the stuttering and fear of the young shepherd Odina are described in connection with his low social status.

Gender characteristics are also an important component of the language of the works. While emotionality, tenderness, and rhetorical questions (“Woe father,” “What does the people say?”) predominate in women’s speech, commands and firmness (“Be quiet,” “Don’t talk too much”) are more pronounced in men’s speech.

Thus, the language of Sadriddin Ayni's works is an important sociopragmatic phenomenon that reflects the life of the people, national mentality, social relations, and historical reality, in which the social essence of language is inextricably linked to the nationality, age, gender, and social status of the communicants.

The second section of the first chapter is called "The Realization of Sociopragmatic Factors in the Language of S.Ayni's Works". It can be said that in pragmatics, the goal of the speech participants is the main object. Communicants can express their thoughts, emotions, requests, or orders through a sentence.

The sick man raised his head, glanced at the beggar, and again put his head on the pillow:

– Oh, Karshi! Karshi, who is only eighteen stones away from me! I could not go to you, I will die without seeing you... No, I will not die yet, I will not die without seeing you... – he said. ("Slaves", – P. 109)

In this speech situation, the emotional state of the communicant reveals pragmatic content, while from a sociopragmatic point of view, his social and mental state is also important. Therefore, this speech acquires not only emotional, but also socio-contextual meaning. Karshi is an important place for him, he expresses his feelings for Karshi as if addressing a person. Although that place is not very far away, he could not go to it. It is not difficult to notice the element of aspiration and hope for life in the communicant's sentence "no, I will not die yet, I will not die without seeing you". In a speech communication situation, he has always known that there is a pragmatic goal in the listener, such as causing pity and emotional impact. Z.Pardayev in his book on pragmatics speaks about the communicative purpose as follows: "The communicative purpose lies within the framework of the relationship between the addressee and the addressee. The ways and methods of realizing this purpose are described in the existing literature under the terms strategy and tactics. Such concepts as temporal relations in language, objective and subjective modality, evaluation, and emotionality are categories that depend on the speaker³⁵".

So, in the process of pragmatic analysis, it is important to understand who the speech is addressed to, its tone, the true purpose of the communicants, and what meaning to understand from it. It follows that in order to achieve a pragmatic goal, we need to know the speech acts related to the speech process. M.Hakimov, along with covering pragmalinguistics in the Uzbek language, also dwells on speech acts. The speech process is a complex phenomenon that requires a lot from the speaker. First of all, in order to correctly realize the speech act, it is necessary to maintain a balance between the actions that the speaker perceives³⁶.

The third section of the first chapter, entitled "Grammatical Specificity of the Language of Sadriddin Ayni's Works" describes the grammatical aspects of the creative work. As is known, grammar includes two large areas: morphology and syntax. Morphology studies the grammatical properties of words, grammatical forms, the transformation of words in them and the meanings associated with this

³⁵ Пардаев З. Прагматик лингвистика. – Самарқанд, 2013. – Б. 47.

³⁶ Ҳақимов М. Ўзбек тили прагматикасини ўрганиш. – Фарғона, 2011. – Б. 28.

transformation, the structure and composition of the word. Syntax analyzes the sentence, sentence structure, parts of speech, conjunctions, word combinations, and ways of connecting words. The analysis of the grammatical specificity of Sadriddin Ayni's works serves not only to reveal his artistic style, but also to understand the developmental paths of the Uzbek literary language. As mentioned above, we carried out the grammatical analysis of the writer's works in two stages:

1) Sociopragmatic features and communicative functions of morphological units used in the writer's works;

2) Analysis of the pragmatic content of syntactic units within the text, and their adaptation to the communicants' social status and speech situations.

We find that the communicant in the work "Dokunda" enters into dialogue by adding the 3rd person possessive suffix to personal nouns:

– Why are they late? His father said, "Brother, prepare your horse in time!" I was also late to milk the cow.

– I think his brother will not be able to go to the mill tonight, - said Totimoh, - because he said that his head has been aching for two days.

... – Don't worry, it's okay, if her brother finds a way to teach her, she'll pretend not to have seen it, – he said. ("Dokunda", – P. 36)

According to M. Abuzalova, because the realization of case, possessive, and predicative forms – classified as syntactic units – is tied to a specific syntactic position or status, they introduce significant changes into the lexical-semantic valency of a lexeme. On the one hand, they expand it by providing the opportunity for extension through new actants (components) that fit the syntactic position. On the other hand, because the lexeme assumes a particular specific form, its neutral combinatory capabilities become somewhat restricted. Non-syntactic forms, however, in most cases narrow down or limit word combinability; this necessitates a harmonization between the lexical-semantic combinability and the meaning of the grammatical form³⁷.

"Uzbek women, of course, use the form of "sizlash" when addressing their spouses, and this is also associated with religious views³⁸". However, in some cases, in conversations where her husband is not present, she also speaks of him in the form of "senlash". It can be seen from this speech process that the communicant does not address her spouse directly. She does not address him as "my husband" or "my boss", but as "father", "brother", "brother". The use of personal pronouns and possessive adjectives in this form is mainly used in the speech of female communicants. This form is also used to vividly reflect the time and place of the events in the work: *"Father, if you do this two or three times and delay milking the cow, the cow will first reduce its milk, and then stop milking completely. The cow must be milked at the same time"*. ("Dokunda", – P. 36).

³⁷ Абузалова М. Субстанциал морфология, валентлик ва синтактик курилма: Филол. фан. д-ри... (DSc) дисс. автореф. – Самарқанд, 2018. – Б. 24.

³⁸ Kaxarov Q., Mustafojeva S. O'zbek va nemis tillarida sen/siz murojaat shakllari // FarDU ilmiy xabarlar, 2023. №3. – B. 527–530.

As can be seen from this text, the female communicant addressed her spouse using the form “*otasi*” (his/her father), where the personal noun functions as a vocative. In this instance, the addition of the third-person possessive suffix to the personal noun “*otasi*”, combined with the conjugation of the verb in the second-person singular form – “*kechiktirsang*” (“if you delay”) – expresses both respect and a form of address characteristic of a specific dialectal region. In Uzbek families, the husband (man) is the head of the household and is a person who is invariably spoken to using the polite, plural form (“*sizlash*”). In this communicative interaction, however, it becomes apparent that the addresser speaks in accordance with the communicative style of her residential region. “The speech profile of a single individual comprises aspects such as gender differences, temperament, intellect, social status, age, education, profession, health, and mood, each of which influences the speech realization of linguistic units, particularly grammatical forms, to a certain degree”³⁹.

In addition, in the works of S. Ayni, one of the syntactic units can also be found in the phenomenon of inversion: – Enough of this madness, Qori! Get out quickly, I have a lot of work to do!... (“*Dokunda*”, – P. 60)

In this text, however, the predicate appears first, while the attribute and the subject are positioned after the predicate, expressing an imperative sentence according to the communicative purpose. This structural inversion was utilized by the writer to reveal the psychological state within the characters’ speech, demonstrate the liveliness of the dialogue, bring it closer to colloquial speech, and vividly express the character’s hatred and anger.

The second chapter of the study, entitled “**The Sociopragmatic Analysis of Lexical Means in Sadriddin Ayni’s Works**”, consists of three sections. The first section of the chapter is entitled “The Sociopragmatic Interpretation of Dialectisms and Vulgarisms in S.Ayni’s Works”. Sadriddin Ayniy reveals the social background and cultural environment of communicants, as well as their social status. At the same time, dialectisms vividly describe speech. “...perform a certain aesthetic function in artistic speech. However, the aesthetic value of dialectisms is related to their norm in artistic speech, how they are used, and at the same time what dialectisms are used⁴⁰”. “Speaking words reflect local color, territorial affiliation⁴¹.” *In this section, phonetic, lexical and morphological dialectisms used in Sadriddin Ayniy’s works were analyzed. For example: – Don’t you see the life of this poor Nekkadam, there is no rest for the horse, there is no rest for this unfortunate child. “Nekkadam, take the cattle out to pasture, Nekkadam, water the cattle, Nekkadam, clean the floor of the cattle, Nekkadam, feed the cattle in the manglers, Nekkadam, sweep the yard, Nekkadam, collect the snowdrifts and bring them into the kitchen. Nekkadam, seeds and cotton... (“Slaves”, – P. 75)*

³⁹ Ernazarova M. Grammatik ma’noning nutqiy voqelanishida lisoniy va pragmatik omillar // XXI asr tilshunosligi: tahlil va talqin. – Navoiy, 2025. № 3. – B. 8.

⁴⁰ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 24.

⁴¹ Yoʻldoshev M., Muhammedova S., Saparniyazova M. Matn lingvistikasi. – Toshkent: Ishonchli hamkor, 2021. – B. 111.

According to the research of A. Allaberdiev, the lexical layers belonging to the Persian-Tajik languages are formed on the basis of Uzbek-Tajik and Tajik-Uzbek bilingualism. This layer mainly consists of lexical units that express specific things and phenomena in life, and is considered an important result of language development and cultural ties. The scientist divides these lexical units into several groups and scientifically analyzes them ⁴². For example, *“My neighbor’s mullah,” said another mullah, “is a better mullah than yours; when he teaches in his cell, his voice echoes through the gate of the madrasa to the street. People passing by on the street also stop in their tracks when they hear his voice and say in their hearts that this person is a very great mullah”*. (“Slaves”, – P. 40).

In this passage, the combination of kunjaki domulla is an example of dialectism, and adding Tajik words to it is typical of the Bukhara dialect. In the explanatory dictionary of the Uzbek language, the lexeme kunjak is explained as follows: KUNJAK Corner, corner; edge. My children, in a corner of your father's city, to the right of the flower palace, there is a master. “Erali and Sherali”. The white snow on the ground and roofs is rustling, the snow that has swirled around the corners and at the base of the walls has risen chest-high from the stage. H.Nu'mon, Fasllar. Finally, the beikhtiyor boswordi pressed the radio button on the kunjak. A.Dilmurod, Bird in the Fano Steppe⁴³. In this text, “Kunjaki” – expressing the edge, corner, and having the meaning of secondary, indifferent. This dialectism performed the pragmatic function of description, evaluation, and showed the madrasa environment in the speech of the communicants. At the same time, it also expressed the subjective attitude of the addressee. From the point of view of sociopragmatics, the kunjaki domulla dialectism expressed the communicant’s belonging to the Bukhara cultural environment, his being a representative of the social stratum associated with the madrasa, and the characteristics of the linguistic personality formed under the influence of Uzbek-Tajik bilingualism.

“In the insults called vulgarisms in linguistics, a number of expressive means such as extremely negative attitude, humiliation, contempt, insult are very clearly visible. Such words live in speech not according to their nominative meanings, but according to their connotative meanings ⁴⁴.” In the speech of communicants in the works of S. Ayni, vulgarisms are found in many places, which shows the contradictory situation in the speech process: *“When Arbob Kemal heard the braying of a donkey and the bleating of sheep, he left his meal and went outside. After examining the animals one by one, as was his daily habit, he suddenly shouted:*

– *Odina, where is the black bottle?! – “Here it is,” Odina said, pointing to the wall.*

The man:

⁴² Allaberdiev A. Buxoro o‘g‘uz shevalarining til xususiyatlari: Filol. fan. d-ri... (DSc) diss. avtoref. – Qarshi, 2025. – B. 18.

⁴³ O‘zbek tilining izohli lug‘ati. 6 jildli, 2-jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 941.

⁴⁴ Yo‘ldoshev M., Muhammedova S., Saparniyazova M. Matn lingvistikasi. – Toshkent: Ishonchli hamkor, 2021. – B. 113.

– *Damn you, father, from whom did you learn this scoundrelism? Didn't you bring this sheep into the pen to steal it? I'll hit you so hard that thirty-two of your teeth will break and stick in your throat, - he went to the sheep lying under the wall and, seeing it mutilated, he burst out like a cauldron*". ("Odina", – P. 10)

This passage shows the addressee's anger, negative attitude, and tone of contempt towards the addressee. Vulgarisms such as damn you, father, bastard are typical of male speech. Explicit anger is expressed towards an orphan child who is lower in social status than him and works under his command. While the insults used by the addressee indicate his social status and rhetorical superiority, the addressee's inability to respond indicates his dependent and lower social status. Thus, vulgarisms not only served as an expression of negative emotions, but also as a sociopragmatic tool that revealed the social differences and balance of power between communicators.

B.Orinbayev and D.Orinbayev classify vulgarisms into three groups according to their meaning and scope of application:

- 1) vulgarisms that express the weakness of a person's character, client;
- 2) vulgarisms that indicate the external shortcomings of a person;
- 3) swearing, slander, insults and curses ⁴⁵.

Upon hearing this, the man roared like a wild animal:

– *Answer... calculation... what is this word... this country has had enough of adultery, it seems!*

Then he turned his eyes, burning like torches with anger, to Odina:

– *Beggar! What are you talking about? It seems that a woman has led you astray! You should know that after you die, only your bones will be able to escape my hands. Even then, you will not be able to escape your debt to me. Go! Tell your father to God... – he said.* ("Odina", – P. 13)

The vulgarisms "*gadoybachcha*" (son of a beggar) and "*xotin taloq*" (divorced wife / curse) in this text are utilized for the purpose of insulting, humiliating, reinforcing threats, and securing communicative dominance. These vulgarisms vividly manifest the Arbob's authority, social distance, and aggressive attitude toward Odina.

The second section of the second chapter is entitled "Pragmatic Features of Proverbs Used in the Works of Sadriddin Ayni". "Like every phenomenon in existence and in our language, proverbs are multifaceted, sometimes approaching and sometimes moving away from various units in our language, forming a separate entity with their own characteristics"⁴⁶. Based on the sociopragmatic characteristics of communication, proverbs serve as an important tool for regulating social relations between communicants and transmitting social values. In the works of S.Ayni, this feature of the proverb increases the social power of speech. We can say that the addressee hides his personal opinion behind the "folk

⁴⁵ Ўринбоев Б., Ўринбоева Д. Хозирги ўзбек тилининг сўзлашув услуби. – Тошкент: Фан, 1991. – Б. 84–86.

⁴⁶ Жўраева Б. Мақолларнинг лисоний мавқеи ва маъновий-услубий қўлланиши: Филол. фан. д-ри... (DSc) дисс. автореф. – Самарқанд, 2018. – Б. 17.

wisdom” and at the same time tries to maintain social balance: – “*The money of a believer, the blood of a believer*” they say. You killed the money of Arbob Kemal and supposedly shed his blood. The Arbob speaks the truth, he had the right to beat you to death for this sin. (“Odina”, – P. 11)

The proverb “*The money of a believer, the blood of a believer*” (*The money of a believer is equal to the blood of a believer*) in this text is not just a philosophical-religious teaching in artistic discourse, but a powerful socio-pragmatic tool that serves the addressee to achieve his communicative goal and legitimize social hierarchical relations. From the point of view of the discourse situation, this proverb is used to defend the violence committed by a representative of a high socio-economic class (Arbob Kemal) and his social role, to exert social pressure on the victim. The sociopragmatic presupposition underlying the proverb is based on the fact that in society the inviolability of private property is equated with human life (blood), and it is this knowledge that becomes a manipulative strategy in communication. The addressee exerts a strong axiological influence on the addressee through this proverb: he elevates the act of causing material damage to the category of “sin” and lowers the status of the victim to the level of “criminal”. The proverb expresses the implicature of resolving the social conflict and sociopragmatic obstacle that has arisen in the text in favor of the official or ruling class, that is, justifying Arbob Kemol’s inhumane act of “having the right to kill” legally and morally in the eyes of society, and forcing the addressee to give up their rights and accept social obedience.

The third section of the second chapter is entitled “Sociopragmatic Capacities of Phraseological Units in the Works of S.Ayni”. Although the phrase is usually used as a ready-made unit of meaning, its significance in artistic discourse is revealed depending on the context.

In the works of S.Ayni, phraseology is widely used to enhance the expressiveness of the artistic image, reveal the mental state of the communicants, and at the same time express the author's evaluative attitude. B.Yuldashev emphasizes that the stylistic characteristic of the phrase “to cause trouble” is determined by the criteria of etymological criteria (it originally arose in folk speech), semantic (it has a slightly rough shade), and the expressiveness of the internal form (the phrase gives an idea of irony and sharpness with its internal form). Also, when determining the stylistic characteristic of this phrase, it is necessary to take into account that it has an evaluative nature, because the phrase “to cause trouble” characterizes a negative trait of a person associated with fear and anxiety ⁴⁷.

After Arbob Ruzi ordered the courtier to “Tie the horse away from other horses, so that it does not cause trouble by fighting,” they greeted Qori Ishkamba, who was standing at the gate of the palace. (“The Death of the Usurer”, – P. 96)

According to A.Kuchimov, “it is also important to be able to analyze the functions of phraseologisms in the speech process in understanding pragmatic

⁴⁷ Йўлдошев Б. Фразеологик услубият асослари. – Самарқанд, 1998. – Б. 45.

information ⁴⁸.” Based on this, we found that the writer used phraseology in his works for the following methodological and pragmatic purposes: *“Don’t speak ill of the mullah, you will become an infidel,” a peasant joked to Haydar. “If I were an infidel, I would remain,” said Haydar.* (“Slaves”, – P. 130)

The phraseology of tongue-tied speech means to speak ill of, to insult, and in this communication situation, irony can also be observed in relation to a religious representative. Correct understanding of the content of phraseology also depends on the addressee’s knowledge and experience of linguistic units. In general, such verb-based phraseology is important in the formation of speech acts. When using ironic phrases, it is often felt that they reveal the author’s hidden irony. Behind any verbal communication lies some kind of pragmatic purpose. In the works of Sadriddin Ayni, communicants not only convey information through speech, but also interact.

The third chapter, entitled **“A sociopragmatic study of verbal and nonverbal means of expressing social identification in the works of Sadriddin Ayni”** consists of three sections. The first section of the chapter is entitled “A sociopragmatic description of the principles of respect and politeness in the works of Sadriddin Ayni”. “In Uzbek linguistics, the substantive feature of the category “respect” is the expression of the speaker’s positive attitude to the conversation and to another person”⁴⁹. According to S. Yusupova, the form of respect reflects the speaker’s position in the process of communication with the objective world, his psychological state⁵⁰.

In S.Ayni’s works, “saving face” is aimed at not losing a person's self-esteem, not lowering his reputation in front of others. At the same time, the writer also shows strategies for mitigating the threat to face in many situations. For example, *if an older or more experienced person wants to reprimand a younger person, he does not say it directly, but expresses it indirectly: – You are welcome, my friend, – said Kilich aga, – I always pray for you. My advice and advice to you is this: do not despair, despair is the work of the devil, do work while you have the strength, do the work, show your courage. If you have strength and energy, the world will not be narrow.* (“Slaves”, – P. 11)

– You are a guest, – said Safarkul, – “a guest is greater than your father,” they say, taking you to the “palas” is an honor for you, a respect for your hospitality. (“Slaves”, – P. 177)

In this text, the principles of courtesy and respect are expressed in the process of communication together with national and cultural values. By saying “You are a guest,” the addressee shows his respectful attitude towards the addressee. We can see that the pronoun “you” in the sentence performs the function of maintaining social distance, considering the status of the addressee high, and expressing respect

⁴⁸ Кўчимов А. Матн прагматикаси. – Самарқанд, 2015. – Б. 67.

⁴⁹ Маткаримова А. “Хурмат” семаси хусусида // Умумий филологиянинг долзарб масалалари. Республика илмий-амалий конференция материаллари. – Андижон, 2023. – Б. 158.

⁵⁰ Yusupova S. Hurmat kategoriyasining lingvokulturologik tadqiqi: Filol. fan... fals. dok. (PhD) ... diss. avtoref. – Farg‘ona, 2024. – B. 13.

for the guest. Such a form of address is an important tool that strengthens the connection between communicants from a sociopragmatic point of view.

The use of the proverb “a guest is greater than your father” reveals a cultural presupposition in communication. More precisely, this proverb is based on one of the values pre-established in society - the custom of honoring a guest, which further strengthens the meaning of respect. In the next sentence, by saying “it is an honor for you to put you on the couch”, the practical manifestation of respect is performed. Here, speech is not limited to language, but is also demonstrated by placing the guest on a higher seat. We can see that the addressee uses a politeness strategy by explaining his actions, does not force the addressee and leaves him in an awkward position. From this, we know that politeness and respect serve as sociopragmatic tools that go hand in hand in the process of communication. In the writer's works, the speech of communicants differs depending on their social status, age, relationship, and situation, which shows how sociopragmatic laws work in practice.

The second section of the third chapter is entitled “A socio-pragmatic study of nicknames in the works of Sadriddin Ayni”. “Nicknames serve as one of the main sources for revealing the characteristics inherent in the history of each people and its language⁵¹”. According to E.Begmatov, a nickname is a name given to a person based on a certain feature or characteristic of his appearance or character, his social status or lineage⁵². According to D.Andaniyozova, nicknames are divided into two main types according to their scope of use in speech and functional-formal characteristics:

- 1) nicknames used independently as proper nouns;
- 2) nicknames used together with the name of a person⁵³.

B.Kilichev analyzes some anthroponyms in the works of Sadriddin Ayni, including nicknames⁵⁴. Sadriddin Ayni, He studies the anthroponyms in his works and writes that the nickname can express a satirical meaning, and that the nicknames used in folk epics are used in a humorous or mocking sense. Nicknames in the writer's works are an important component of the artistic world he created, through which social relations in society, human character and the spirit of the era are vividly reflected. Nicknames are not only a means of naming a person, but also a sociopragmatic unit that reveals his social status, mental state and relationship with others: *To do this, with the advice of Saidbek, who was staying in Khanabad, he loaded sixty thousand Bukhara coins, two thousand Hisar sheep, three hundred Lakai horses and thirty Turkmen Nor camels with various valuables, and He appointed a person named Sodiq Puchuq as his representative and a person named Sodiq Puchuq as his assistant, and sent the remAyning goods and money to the former Emir of Bukhara in Kabul.* (“Dokhunda”, – P. 405)

⁵¹ Қодирова Х. Хоразм шеваларидаги лақабларнинг структур-семантик ва функционал хусусиятлари: Филол. фан... фалс. док. (PhD) ... дисс. автореф. – Урганч, 2023. – Б. 12.

⁵² Бегматов Е. Ўзбек тили антропонимикаси. – Тошкент: Фан, 2013. – Б. 50.

⁵³ Анданиёзова Д. Бадиий матнда ономастик бирликлар лингвопоетикаси. – Тошкент, 2017. – Б. 120.

⁵⁴ Киличев Б. Ономастика. – Бухоро, 2023. – Б. 121.

The nickname Sodiq Puchuq, which appears in this text, is one of the evaluative sociopragmatic units used in Ayni's works. This nickname consists of two components, namely Sodiq is the real name of the person, and Puchuq is an additional name indicating his physical characteristic. The word Puchuq is usually used in reference to a person with a flat or snub nose and has an ironic and negative emotional coloring in speech. From a sociopragmatic point of view, this nickname serves to distinguish a person from others, that is, to identify him. At the same time, it refers to the appearance of the hero and also reflects the attitude of the author or society towards him.

Sadriddin Ayni reveals the meaning and nature of some nicknames in the course of artistic depiction: – Dokhunda! – he said, – do not be offended that I called you “Dokhunda”. This is a common custom in Bukhara, the Bukhara people call every poor person who comes from Kohistan “Dokhunda”. (Dokhunda means barefoot, poor.) (“Dokhunda”, – P. 47)

– You are still alive, Rustam, – Rustam said, hugging the tied-up Orun to the chest. (“Slaves”, – P. 243)

The nicknames used in Ayni's works, including Rahimikand, Qori Ishkamba, Hamdamforma, Nasir shirini, Nasrullayi Deg, Amini Mush, Hayit Gurg, Hayit Bori, Navrozi Zor, refer to the character, profession, character or position of individuals in society. These nicknames are used not as simple nominative units, but as a means of expressing, evaluating and emotionally coloring social relations.

The third section of the third chapter is entitled “Sociopragmatic aspects of the use of nonverbal means in the works of Sadriddin Ayni”. “The communication process is not carried out only through words; non-verbal means, i.e. gestures and various body movements, also play an important role in it. Therefore, the exchange of ideas between interlocutors occurs in a combination of verbal and non-verbal elements. The main functions of communication include communicative (a means of exchanging information), expressive (expressing feelings and thoughts), constructive (forming thinking) and accumulative (accumulating, storing and transmitting social experience and knowledge) functions⁵⁵. These aspects ensure the meaningful and effective conduct of interpersonal relationships.

If we analyze according to the sociopragmatic approach, any non-verbal action is determined by social norms, cultural values and the communicative situation. Therefore, the same gesture or facial expression can be interpreted differently in different situations. In his works, nonverbal means are important precisely in this respect, through which the social distance, level of respect, mutual relations and mental states between communicants are determined.

The viceroy, who fully understood the meaning of Qori Ishkamba's look, frowned and stared into his eyes. As if with this gaze, he wanted to explain to him that *“it is not appropriate to show such greed in front of the villagers, who are more modest than the city people.”* (“The Death of the Usurer”, – P. 30)

In this passage, the viceroy's frown is a nonverbal means of expressing his dissatisfaction with Qori Ishkamba's greed. Through this mimic movement, he

⁵⁵ Аврорин В.А. Проблемы изучения функциональной стороны языка. – Л., 1975. – С. 44.

indirectly condemns behavior that contradicts social norms, without giving an open reprimand. This situation sociopragmatically means the need to maintain decency in society, we can say that frowning shows the moral position of the viceroy and has a warning effect on the interlocutor.

Amin looked into the eyes of the subordinate:

– *Tell the truth! What were you doing in these parts? – he said.* (“Slaves”, – P. 229)

The gesture of staring into the eyes in this text is a nonverbal means that expresses psychological pressure on the addressee, verification and demand for trust. It is understood that through this gesture, the addressee unconditionally indicates that he demands that the subordinate tell the truth, not lie. Sociopragmatically, this situation serves to strengthen the position of power and control in communication, and to hold the addressee accountable. So, staring into the eyes here is a nonverbal means that increases the intensity of the question and encourages the answer to be truthful and accurate.

CONCLUSION

1. In the language of S. Ayni's works, language variation, the social differentiation of communicants' speech, and the ideological struggle between the old and the new find their vivid expression within the semantics of linguistic units. By synthesizing the living vernacular and literary language norms in his works, S. Ayni created a conceptual map of the Uzbek sociopragmatic space and scientifically and practically proved the leading social function of language in transforming societal mindset.

2. The sociopragmatic characterization of the author's works indicates that speech acts, pragmatic presuppositions, and communicative strategies are precisely differentiated in accordance with the social context, as well as the status of the addresser and addressee. In S. Ayni's works, the sociopragmatic potential of linguistic units manifests as a means of indicating the social status, age, gender, and cultural level of the interlocutors, thereby ensuring the communicative-pragmatic discourse and the expressive-emotional impact of the text.

3. The grammatical specificity of the language in S. Ayni's works reflects a transitional grammatical system composed of the harmonious blending of Old Uzbek literary language traditions, living vernacular dialects (particularly Bukhara Uzbek dialects), and Arabic-Persian syntactic frameworks. The grammatical features in the writer's works are characterized by a sociopragmatic functionality aimed at the linguistic shaping of the complex social relations of the era and the psychological-intellectual states of the communicants.

4. In S. Ayni's works, dialectisms and vulgarisms serve as tools for drawing the socio-cultural portraits of communicants, illustrating the communicative environment, and ensuring the expressiveness of speech acts. Through dialectal elements specific to the Bukhara oasis dialects and class-based vulgarisms

(swearing, derogatory language), the author demonstrates the social origin, cultural level, and psychological state of the communicants.

5. The sociopragmatic features of the proverbs utilized in the author's works are characterized by their capacity to activate national-cultural presuppositions, enhance speech efficacy, and synthesize conceptual ideas in a concise form. In his works, S. Ayni employs folk proverbs as a means of substantiating communicative strategies and strengthening the persuasive power of speech.

6. The study of phraseological units as a sociopragmatic tool in S. Ayni's works reveals their potential for expressively depicting the national mentality and the conceptual picture of the Uzbek worldview. In the author's works, phrasemes stabilize the internal experiences, subjective-evaluative attitudes, and psychological-intellectual states of the communicants.

7. The principles of respect and politeness, alongside linguistic communicative behaviors in S. Ayni's works, demonstrate the hierarchical structure, class inequality, and social statuses within society. The false, forced forms of politeness in the Bukhara environment (for instance, exaggerated compliments in the speech of officials and religious scholars) and the marginalized "face" of the lower social strata are subjected to sociopragmatic analysis through verbal means; it was established that the violation or transformation of these norms constitutes a leading discursive strategy that exposes social crises and class conflicts in society.

8. The social nicknames applied by the author to the communicants (reflecting status, occupation, physical, or moral attributes) embed the addresser's subjective attitude into the text and implicitly pass judgment on the character through the eyes of society.

9. Regarding the sociopragmatic aspects of using non-verbal means in S. Ayni's works, kinetic and paralinguistic elements operate alongside verbal speech within the author's artistic thinking to fully disclose the socio-cultural nature of communication. The glances of S. Ayni's characters, the degree of their bows, hand gestures, or spatial adjustments during interaction express relationships of dominance and subordination, as well as the true psychological state hidden behind words.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.40.01 ПО
ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ НАВАЙСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

НАВОЙСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

АХТАМОВА БИБИСОРА АКРАМ КИЗИ

**СОЦИОПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ ПРОИЗВЕДЕНИЙ
САДРИДДИНА АЙНИ**

10.00.01 – Узбекский язык

**АВТОРЕФЕРАТ диссертации доктора философии (PhD) по
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Навай – 2026

Тема диссертации доктора философии (PhD) зарегистрирована под номером B2024.3.PhD/Fil4956 в Высшей аттестационной комиссии Республики Узбекистан.

Диссертация доктора философии (PhD) выполнена в Навоийском государственном университете.

Автореферат диссертации размещен на трех языках (узбекском, русском, английском (резюме)) на веб-странице Навоийского государственного университета (<https://nsu.uz/>) и на информационно-образовательном портале «Ziynet» (www.ziynet.uz).

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Ведущая организация:

Андижанский государственный университет

Защита диссертации состоится ____ - _____ 202__ года в ____ на заседании Научного совета DSc.03/2025.27.12.Fil.40.01 по присуждению ученых степеней при Навоийском государственном университете (адрес: 210100, г. Наваи, ул. Ибн Сино, 45. Тел.: +99 879 225-07-32; факс: +99 879 225-19-71; e-mail: info@nspi.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Навоийского государственного университета (зарегистрирована за No ____) (адрес: 210100, г. Наваи, ул. Ибн Сино, 45. Тел.: +99 879 225-07-32).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в изучении речи коммуникантов в произведениях Садриддина Айни в социопрагматическом аспекте и раскрытии мастерства писателя в использовании языковых возможностей узбекского языка.

Объектом исследования выбраны лексические, морфологические, синтаксические единицы, отражающие социопрагматические особенности, отраженные в романах С.Айни «Рабы», «Дохунда» и повестях «Одина», «Смерть ростовщика».

Предметом исследования является освещение социопрагматических особенностей произведений С.Айни, определение социопрагматической типологической классификации.

Научная новизна исследования заключается в следующем:

систематизирована социолингвистическая природа языка произведений С.Айни на основе социопрагматических критериев, обоснована модель языковой личности писателя в условиях билингвизма, доказана обусловленность (детерминация) речи коммуникантов в произведениях автора их социальными характеристиками – национальностью, возрастом, полом, профессией, социальной ролью и социальным статусом – во взаимосвязи с конкретной речевой ситуацией и условиями коммуникации;

проанализированы социопрагматические аспекты диалектизмов («охур», «chang‘aloq», «kunjaki domulla») и вульгаризмов («gadoybachcha», «valadi zino», «xotin taloq») в произведениях С.Айни, доказана их функция в раскрытии межсловных противоречий и субкультурной специфики коммуникантов, а также их роль как стратегического инструмента, координирующего аксиологические и эмоционально-экспрессивные функции в локутивных, иллокутивных и перлокутивных актах;

раскрыты аспекты выражения подтекста, пресуппозиции, социопрагматического барьера, коммуникативной цели и принципа социальных взаимоотношений в таких пословицах произведений С.Айни, как «mo‘minning moli – mo‘minning qoni bilan barobar», «yuz qovunning bir partovi bor», «devorning sichqoni bor, sichqonning qulog‘i bor», «odamni odam buzadi, ariqni suv», и фразеологизмах «yamog‘i o‘zidan», «dumini yalamoq», «dumchasi suv olgan»;

в художественном дискурсе С.Айни через категории социальной идентификации, уважения и вежливости проанализирована взаимосвязь восточного речевого этикета (форм приветствия, обращений, титулов) с социальной иерархией, социально-прагматическая сущность прозвищ, отражающих социокультурную идентификацию («Sodiq puchuq», «Rahimiqand», «Qori Ishkamba», «Hamdamforma», «Nosir shirini», «Nasrullayi Deg», «Amini Mush», «Hayit Gurg», «Hayit Bo‘ri»), а также

социопрагматические особенности использования невербальных средств адресатами и адресантами, на основе чего разработана модель социопрагматической интерпретации национальных коммуникативных конвенций.

Внедрение результатов исследования. На основе научных результатов, полученных в процессе изучения социопрагматических особенностей произведений С.Айни:

выводы о том, что социально-лингвистическая природа языка произведений С.Айни систематизирована на основе социопрагматических критериев, а также доказана обусловленность речи коммуникантов в произведениях автора их социальными характеристиками – национальностью, возрастом, полом, родом занятий, социальной ролью и социальным статусом – во взаимосвязи с конкретной речевой ситуацией и условиями коммуникации, были использованы в инновационном проекте № IL-402104209 на тему «Создание программного средства морфолексикона и морфологического анализатора узбекского языка – инструмента автоматической обработки для информационно-поисковых систем (Google, Yandex, Google Translate)», выполненном в 2022–2024 годах (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 25 апреля 2026 года № 01/4-2013). В результате научно-теоретические положения о социопрагматических особенностях произведений С.Айни, обоснованные в исследовании, способствовали созданию морфолексикона и морфологического анализатора узбекского языка, а также совершенствованию проекта;

сведения о результатах анализа социопрагматических аспектов диалектизмов (oxur, chang‘aloq, kunjaki domulla) и вульгаризмов (gadoybachcha, valadi zino, хотин taloq) в произведениях С.Айни, доказательстве того, что они служат средством раскрытия межслоевых противоречий и субкультурной специфики коммуникантов, а также выступают стратегическим средством, координирующим аксиологические и эмоционально-экспрессивные функции в локутивных, иллокутивных и перлокутивных актах, были использованы при выполнении инновационного проекта № IL-52 tur-21091433 на тему «Создание платформы базы данных статей, посвящённых узбекским реалиям (на основе критериев электронной энциклопедии Википедия)», реализованного в 2022–2023 годах (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 20 мая 2026 года № 01/4-2441). В результате инновационный проект был обогащён научными выводами о социально-демографических и психографических особенностях коммуникантов в произведениях С.Айни;

выводы, связанные с выявлением особенностей выражения подтекста, пресуппозиции, социопрагматического барьера, коммуникативной цели и

принципа социальных взаимоотношений в пословицах (mo‘minning moli – mo‘minning qoni bilan barobar, yuz qovunning bir partovi bor, devorning sichqoni bor, sichqonning qulog‘i bor, odamni odam buzadi, ariqni suv) и фразеологических единицах (yamog‘i o‘zidan, dumini yalamoq, dumchasi suv olgan) произведений С.Айни, были использованы при подготовке передач «Jadal jarayonlar» и «Viloyat yangiliklari», вышедших в эфир на Навоийском областном радио Навоийской областной телерадиокомпании (справка Навоийской областной телерадиокомпании от 19 мая 2026 года № 25). В результате была обеспечена научно-популярная направленность передач, их актуальность и научно-практическая значимость, а также освещены дифференциальные особенности речевой активности и коммуникативных стратегий коммуникантов в процессе общения в зависимости от возрастных периодов и гендерных факторов.

Структура и объем диссертации. Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы, общий объем составляет 140 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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II bo'lim (II част; II part)

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