

BUXORO DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJA BERUVCHI
DSc.03/2025.27.12.FIL.08.08 RAQAMLI ILMIY KENGASH

BUXORO DAVLAT UNIVERSITETI

NIYAZOVA GULNORAXON G‘ULOMOVNA

XUSUSIY DISKURSNING KOGNITIV VA SOTSIOPRAGMATIK
ASPEKTLARI
(Ingliz va o‘zbek tillaridagi detektiv asarlar misolida)

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

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KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida xususiy diskursning individualligini ta'minlovchi lisoniy vositalarni o'rganishga ehtiyoj bir qator sabablar bilan izohlanadi. Avvalo, til individualligi inson shaxsiyati va o'ziga xosligini shakllantirishda muhim rol o'ynaydi. Insonlar o'z fikrlari, hissiyotlari, e'tiqodlari hamda hayot tarzi va dunyoqarashini bevosita muloqot usuli orqali ifodalaydi. Shu bois xususiy diskursda individuallikni shakllantiruvchi lingvistik vositalarni tadqiq qilish inson nutqining strukturaviy va funksional xususiyatlarini chuqurroq ochib berishga xizmat qiladi. Bunday yondashuv nazariy va amaliy tilshunoslik tadqiqotlarining yanada rivojlanishiga zamin yaratadi. Shu bilan birga, xususiy diskursda individuallikni o'rganish shaxs nutqining faqat tayyor natijaviy shaklini emas, balki kommunikativ jarayon davomida yuzaga keladigan moslashuv, vaziyatga nisbatan munosabat bildirish hamda tashqi ta'sirlar fonida shakllanadigan o'zgarishlarni ham tahlil qilishni talab etadi. Zero, dinamik yondashuvlarda e'tibor subyektning yakuniy ko'rsatkichi (performance)dan ko'ra uning intervensiyalarga nisbatan reaktivligi (reactivity)ga qaratilishi diskursdagi individuallikning funksional mexanizmlarini ochib berishga xizmat qiladi¹.

Dunyo tilshunosligida xususiy diskursning individualligini ta'minlovchi lingvistik vositalarni o'rganishga bag'ishlangan qator ilmiy izlanishlar olib borilmoqda: stilistika va lingvostilistika sohalarida so'zlovchi nutqi individualligini shakllantirishda metafora, metonimiya, o'xshatish, giperbola, kinoya kabi til vositalarining; sotsiolingvistika doirasida esa so'zlovchi nutqining individual xoslanishiga ijtimoiy-madaniy va psixologik omillarning ta'siri o'rganilmoqda.

Mamlakatimizda individual til xususiyatlarini tahlil qilish xususiy diskursni o'rganishga qaratilgan tadqiqotlar doirasida rivojlanmoqda. Bu esa muloqotni chuqurroq tushunish va tilshunoslikning turli yo'nalishlaridagi ilmiy bilimlarni boyitishga xizmat qiladi.

Kognitiv tilshunoslik til vositalarining idrok etilishi, tushunilishi va talqin qilinishi jarayonlarining individuallik jihatlarini tadqiq qilish bilan ajralib turadi. Turli lingvistik yondashuv va metodologiyalar doirasidagi ko'plab izlanishlar xususiy diskurs individualligini shakllantiruvchi lingvistik va sotsiolingvistik vositalarning o'ziga xos xususiyatlari va ularning kommunikativ jarayondagi rolini chuqurroq tushunishga yordam beradi. Shu nuqtayi nazardan, o'zbek va ingliz tillarida xususiy diskurs individualligini ta'minlovchi lingvistik va sotsiopragmatik vositalarning qiyosiy tahlili amaliy ahamiyat kasb etadi. Mazkur jihatlar mazkur dissertatsiya mavzusining dolzarbligini belgilaydi.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2021-yil 6-noyabrdagi PF-6108-son

¹Estrada-Araoz, et al. (2023). Comparing the effects of computerized formative assessment vs. computerized dynamic assessment on developing EFL learners' reading motivation, reading... Language Testing in Asia, 13, 39. <https://doi.org/10.1186/s40468-023-00253-1>

“O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”, 2023-yil 11-sentabrdagi PF-158-son “O‘zbekiston – 2030” strategiyasi to‘g‘risida”gi Farmonlari; 2018-yil 5-iyundagi PQ-3775-son “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”, 2021-yil 19-maydagi PQ-5117-son “O‘zbekiston Respublikasida xorijiy tillarni o‘rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to‘g‘risida”gi Qarorlari hamda sohaga oid boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya muayyan darajada xizmat qiladi.

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

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi².

Hozirda diskurs doirasida axborotni shakllantiruvchi lingvopragmatik, kognitiv va sotsiopragmatik omillarni aniqlash, tilning inson tafakkuri, dunyoqarashi va hissiy olami bilan uzviy bog‘liqligini qiyosiy tilshunoslik nuqtayi nazaridan tahlil qilish ko‘plab ilmiy tadqiqotlarning dolzarb yo‘nalishlaridan biriga aylangani hech kimga sir emas.

Darhaqiqat, tilshunoslikda antropotsentrik yondashuv rivojlanishi natijasida diskurs nazariyasi hamda nutqni kognitiv va sotsiopragmatik jihatdan o‘rganishga qaratilgan ilmiy tadqiqotlar Buyuk Britaniya, Shvetsiya, AQSH hamda Kanada, Finlyandiya, Avstraliya, Italiya va Rossiyaning yetakchi universitetlarida keng olib borilmoqda.

Bugungi kunda zamonaviy tilshunoslikda nutqiy komponentlarning axborot-diskursiv mazmuni insonning ichki kechinmalari, hissiy holati va jamiyat bilan munosabatlarini aks ettirish qobiliyati bilan bog‘liq ekani ta’kidlanmoqda. Ushbu holat Kaliforniya, Lankaster, Edinburg, Moskva va Sankt-Peterburg universitetlarida olib borilgan tadqiqotlar bilan tasdiqlanadi hamda nutqning kognitiv, pragmatik va sotsiopragmatik jihatdan o‘rganilishi zamonaviy tilshunoslikda muhim ilmiy xulosalarga asos bo‘lib xizmat qilmoqda.

Muammoning o‘rganilganlik darajasi. Antropotsentrik tilshunoslikda diskurs muammosi, xususan, xususiy diskursning inson nutqiy muloqoti tavsifida tutgan o‘rni, tilga kognitiv jihatdan yondashuv, nutq faoliyatining pragmatik va

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

sotsiopragmatik tahlili hamda talqini, shaxs–nutq–til munosabatiga diskursiv yondashuv muammolari atroflicha yoritilgan³.

Tilshunoslikda diskurs muammosi, tilning antropotsentrik tabiati hamda diskursiv xususiyatlarning badiiy matnda voqelanishi borasida rus tilshunosligida I.A.Boduen de Kurtene, Y.D.Polivanov, Y.A.Sokolovskiy, B.G.Taranes, R.A.Budagov, N.D.Arutyunova⁴ kabi olimlarning tadqiqotlari ko‘pgina soha mutaxassislarining diqqat-e’tiborini tortgan.

Tadqiqotimizning obyektini hisoblanmish detektiv asarlar va ularning diskursi muammosining atroflicha o‘rganilishi ham ko‘proq T.O.Bexta, T.G.Vatolina, I.A.Dudina, Y.N.Merkulova⁵ kabi Mustaqil Davlatlar Hamdo‘stligi tashkilotiga mansub bir nechta olim va olimalar tadqiqotlari bilan bog‘lanadi.

O‘zbek tilshunosligida ham D.Abduazizova, H.Ne‘matov, R.Sayfullayeva, M.Hakimov, N.Mahmudov, S.Mo‘minov, D.Nabiyeva, A.Pardayev, M.Qurbonova, L.Raupova, Q.Rasulov, D.Rustamov, Sh.Safarov, M.Saidxonov, M.Xolmurodova, N.Xursanov, S.Nurmonova, G.Odilova⁶ va boshqa olimlarning

³ Candlin C.N. Introduction / Research and Practice in Professional Discourse / C.N. Candlin; ed. by C. Candlin. – Hong Kong: City University of Hong Kong Press, 2002. – 39 p.; Bargiela, F. Business Discourse across 'cultures': data selection, collection and analysis / F. Bargiela. – Warwick, 2010. – 120 p.; Ungerer F., Schmid H. An Introduction to Cognitive Linguistics. – Edinburgh: Longman, 1996. – 66 p.; Данилова Н.В. Средства выражения авторского мнения в научно-популярном дискурсе / Н. В. Данилова. – Текст: непосредственный // Молодой ученый. – 2018. – № 23 (209). – С. 438-441. URL: <https://moluch.ru/archive/209/51245/> (дата обращения: 26.02.2024).; Вицюк Л.А. Лексико-семантические и синтаксические средства реализации ложного дискурса: на материале русского и английского языков: Дисс. ... канд. филол. наук: – Майкоп, 2010. – 146 с. // <http://www.dslib.net/jazyko-znanie/leksiko-semanticheskie-i-sintaksicheskie-sredstva-realizacii-lozhnogo-diskursa-na.html>; Бодуэн де Куртене И.А. Избранные труды по общему языкознанию. Т.1. – М.: Изд-во АН, 1963. – 349 с.; Серебренников Б.А. К проблеме сущности языка // Общее языкознание. – М.: Наука, 1970. – С. 49; Пауль Г. Принципы истории языка. – М.: Иностранной лит-ры, 1960. – 303 с.; Блумфилд Л. Язык. – М.: Прогресс, 1968. – 272 с.

⁴ Бодуэн де Куртене И.А. Избранные труды по общему языкознанию. Том 1. – М.: Изд-во АН, 1963. – 384 с. (Том 2. – С. 391.); Поливанов Е.Д. Статьи по общему языкознанию. – М.: Наука, 1968. – 376 с.; Соколовский Ю.А. Избыточность и отсечение информации как средство нивелирования семантических помех // Слово в языке и речи. – Нальчик, 1982. – С. 87-94; Таранец Б.Г. Энергетическая теория речи. – Киев-Одесса: Вища школа, 1981. – 149 с.; Будагов Р.А. Определяет ли принцип экономии развитие и функционирование языка? // Будагов Р.А. Человек и его язык. – М.: МГУ, 1974. – С. 59-83; Арутюнова Н.Д. Язык и мир человека. – М.: Языки славянской культуры, 1999. – 911 с.

⁵ Бехта Т.О. Лінгвокогнітивне моделювання англомовного детективного дискурсу: Дисс. ... канд. филол. наук: 10.02.04. – Львів, 2009. – С. 47; Ватолина Т. Г. Когнитивная модель детективного дискурса: на материале англоязычных детективных произведений XIX-XX вв.: Дисс. ... канд. филол. наук: 10.02.04. – Иркутск, 2011. – 209 с.; Дудина И.А. Дискурсивное пространство детективного текста (на материале англоязычной художественной литературы IX-XX вв.): Дисс. ... канд. филол. наук: 10.02.19. – Краснодар, 2008. – 259 с.; Меркулова Е.Н. Прагматические особенности актуализации семиосферы «Уверенность» в англоязычном детективном дискурсе: на материале произведений А.Кристи и А.Конан Дойля: Автореф. дисс. ... канд. филол. наук: 10.02.04. – Барнаул, 2012. – 22 с.

⁶ Абдуазизова Д.А. Сравнительно-типологический анализ паралингвистических средств (на материале английского, русского, узбекского языков): Дисс. ... канд. филол. наук. – Тошкент, 1997. – С. 19; Неъматов Х., Вохидова Н., Тоирова Г. Структурал тилшуносликдан прагмалингвистикага // Хорижий филология. – Тошкент, 2007. – Б. 38-41; Сайфуллаева Р. Ўзбек тилшунослигида кўшма гапларнинг формал-функционал талқини: Филол. фанл. д-ри ... дисс. – Тошкент, 1993; Сайфуллаев А.Р. Семантика и грамматика членов предложения в современном узбекском языке: Автореф. дисс. ... д-ра филол. наук. – Тошкент, 2001. – 48 с.; Ҳақимов М. Ўзбек тилида матнинг прагматик талқини: Филол. фанл. д-ри ... дисс. – Тошкент, 2001. – Б. 19; Махмудов Н. Тил тилсими тадқиқи. – Тошкент: Mumtoz so‘z, 2017. – 175 б.; Мўминов С.М. Ўзбек мулоқот хулқининг ижтимоий-лисоний хусусиятлари: Филол. фанл. д-ри ... дисс. автореф. – Тошкент, 2000. – 29 б.; Nabiyeva D.A., Akhmedov B.R. Expressing of Subjective Assessment by Paralinguistic Means and Their Gender Peculiarities//European Multidisciplinary Journal of Modern Science, 1. – P. 9-15; Pardayev A.B. Diskurs haqida ayrim mulohazalar // International journal of progressive science and technologies, 2021. – В. 181-189; Курбонова М. Ўзбек болалар нутқий лексикасининг социопсихолінгвистик тадқиқи: Филол. фанл. номз. ... дисс.

ishlarida tadqiqot mavzusi bilan bog‘liq qimmatli materiallar uchraydi. Ammo xususiy diskurs muammosini detektiv janr xususiyatlari asosida kognitiv va sotsiopragmatik jihatdan ingliz hamda o‘zbek tillari materiali asosida qiyosiy o‘rganishga bag‘ishlangan yirik monografik tadqiqotlar hali ham mavjud emas.

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

Tadqiqotning maqsadi ingliz va o‘zbek xususiy diskursiga aloqador hodisalarning kognitiv hamda sotsiopragmatik tavsifini yoritish, detektiv asarlar qahramonlari tilining nutqiy xoslanishini ochib berishdan iborat.

Tadqiqotning vazifalari:

antropotsentrik tilshunoslik va antropotsentrik paradigmaning o‘ziga xos xususiyatlari, xususiy diskursning shakllanishi va unga ta’sir qiluvchi omillar, detektiv asarlardagi qahramonlar nutqiy faoliyatining kognitiv va sotsiopragmatik xoslanishi bilan bog‘liq o‘rinlarni tadqiq etish;

ingliz va o‘zbek tillaridagi detektiv asar personajlari nutqining diskursiv xoslanishini tanlangan asarlar qahramonlari tilida stilistik xoslangan vositalarning voqelanishi fonida tahlil qilish;

detektiv asar qahramonlari nutqi vositasida xususiy diskurs tarkibida axborotni shakllantiruvchi vositalarning pragmatik asoslarini lingvistik va lingvostilistik mezonlar asosida ochib berish;

ingliz va o‘zbek detektiv asar personajlari xususiy nutqida individuallikni ta’minlovchi vositalarni kognitiv aspektida tahlil qilish orqali ular o‘rtasidagi farqli jihatlarni aniqlash;

detektiv asar qahramonlari xususiy nutqining sotsiopragmatik xoslanishiga ta’sir qiluvchi kommunikanlar ijtimoiy mavqeyi, roli va jinsi kabi omillarni tegishli misollar orqali asoslash.

Tadqiqotning obyekti sifatida ingliz va o‘zbek tillaridagi detektiv asarlar qahramonlari tilining kognitiv va sotsiopragmatik tavsifini ifodalovchi nutqiy birliklar tanlangan.

Tadqiqotning predmetini xususiy diskursning antropotsentrik xususiyatlari, ingliz va o‘zbek tillaridagi detektiv asarlar qahramonlari nutqida ifodalangan

автореф. – Тошкент, 2009. – 26 б.; Раупова Л. Диалогик дискурсадаги полипредикатив birliklarнинг сoциoпpагмaтик тaдқиқи: Филол. фанл. д-ри ... дисс. автореф. – Тошкент, 2012. – 49 б.; Расулов Қ. Ўзбек мулоқот хулқининг функционал хосланиши: Филол. фан. номз. дисс. – Тошкент, 2008. – 22 б.; Rustamov D. Linguacultural aspects of communication // International journal of progressive science and technologies. – M., Vol 26, No 1. 2021; Сафаров Ш. Прагмалингвистика. – Тошкент, 2008. – 318 б.; Саидхонов М. Новербал воситалар ва уларнинг ўзбек тилида ифодаланиши: Филол. фанл. номз. ... дисс. – Тошкент, 1993. – 161 б.; Холмуродова М. Эркин Аъзам киноқиссалари тилининг сoциoпpагмaтик аспекти. – Андижон, 2021. – Б. 22; Хурсанов Н. Дpамaтик дискурсада вербал ва новербал компонентлар муносабати (ўзбек ва инглиз тилларидаги асарлар мисолида): Филол. фанл. д-ри ... дисс. – Андижон, 2022. – Б. 39; Нурмонова С. Ўзбек тилидаги қасам нутқий жанрининг лингвoмaдaний тaдқиқи. – Андижон, 2022. – 66 б.; Одилова Г. Глютоник дискурс асослари. – Тошкент: Mumtoz so‘z, 2020. –296 б.

struktur-semantik, lingvostilistik, pragmatik, kognitiv hamda lingvokulturologik xususiyatlar tashkil etadi.

Tadqiqotning usullari sifatida chog‘ishtirish, diskursiv, kontekstual-situativ, pragmatik, lingvomadaniy, kognitiv-konseptual, statistik hamda tizimli funksional kabi usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

xususiy diskurs kognitiv va sotsiopragmatik jihatdan tizimli ravishda tahlil qilinib, detektiv asar qahramonlari tilining individualligi ularning nutqida uchraydigan obrazli va semantik jihatdan boy stilistik troplar, emotsional-ekspressiv xarakterdagi ifoda vositalari hamda janrga xos keskinlikni yuzaga keltiruvchi pragmatik ifoda vositalarning mavjudligi bilan belgilanishi isbotlandi;

ingliz detektiv asarlari qahramonlari nutqida mantiqiy va ratsional fikrlash ustuvorligi kuzatilsa, o‘zbek detektiv asarlari izquvar qahramonlari tili ko‘proq emotsional, ekspressiv va jamiyatdagi milliy-madaniy normalarga amal qilgan holda ifoda etilishi dalillandi;

stereotip, mentalitet, dunyoqarash, urf-odat kabi vositalar ta’sirida shakllanadigan detektiv asar qahramonlari individual nutqini tahlil ostiga olish ikki tilning kognitiv maydonidagi milliy-madaniy, konseptual hamda lingvokognitiv farqlarni yoritishda muhim rol o‘ynashi asoslandi;

xususiy diskursning sotsiopragmatik tabiatini detektiv asar personajlari nutqidagi ijtimoiy xoslangan leksik, fonetik va grammatik vositalar tahlili orqali yoritish mumkinligi tegishli misollar orqali dalillandi;

ingliz va o‘zbek detektiv asarlari qahramonlari nutqining individual shakllanishi ularning kommunikant sifatidagi ijtimoiy mavqeyi, roli hamda gender o‘ziga xosliklari bilan ham bevosita bog‘liq ekanligi isbotlandi.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

ingliz va o‘zbek detektiv asarlari qahramonlari nutqiga xos xususiy diskursning kognitiv va sotsiopragmatik xususiyatlari tasniflanib, undagi lingvostilistik vositalar guruhlarga ajratilgan va diskursiv talqin amalga oshirilgan;

detektiv asar qahramonlari xususiy nutqining kognitiv, pragmatik va sotsiopragmatik xoslanishi ushbu janrning o‘ziga xos tuzilishi, kompozitsion qurilishi hamda syujet rivojlanish dinamikasi bilan tizimli bog‘liqligi aniqlangan. Ushbu bog‘liqlik qahramonlarning nutqiy xatti-harakatlari va muloqot jarayonidagi sotsiopragmatik omillarning tahlili orqali ochib berilgan;

xususiy diskurs muammosiga kognitiv va sotsiopragmatik yondashuv ijtimoiy-madaniy tadqiqotlar, sotsiologiya, sotsiolingvistika, madaniyatshunoslik kabi fan sohalari uchun ham muhim manba sifatida xizmat qilishi mumkinligi ingliz va o‘zbek xalqlari urf-odatlari hamda mentalitetini aks ettiruvchi nutqiy vositalar orqali asoslangan.

Tadqiqot natijalarining ishonchliligi. Tadqiqot yuzasidan chiqarilgan xulosalar tadqiqotchi tomonidan e’lon qilingan ilmiy ishlarda o‘z ifodasini topganligi hamda bu xulosalar ilmiy jamoatchilik tomonidan ijobiy baholanganligi, detektiv diskursning kognitiv, pragmatik va sotsiopragmatik xususiyatlariga oid qo‘yilgan muammo tavsifiy, tasviriy-tahliliy, diskursiv, kontekstual-situativ, kommunikativ-pragmatik, kognitiv-konseptual, tizimli funksional tahlil metodlari

asosida aniqlab berilganligi, taklif hamda tavsiyalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

Tadqiqot natijalari tilshunoslikning kommunikativ, pragmatik, sotsiopragmatik va kognitiv yoʻnalishlari bilan chambarchas bogʻliq boʻlib, ularning til derivativ qonuniyatlari va tizimli tadqiqotiga tatbiq etilish imkoniyatini kengaytiradi. Bu natijalar til tizimining chuqurroq tahlil qilinishiga xizmat qilib, nutqning shakllanishi, maʼno hosil qilish jarayonlari va muloqotdagi funksional xususiyatlarini yanada kengroq oʻrganishga zamin yaratadi. Shuningdek, olingan natijalar tilshunoslikning diskurs tahlili, semasiologiya, kognitologiya, nutqiy tuzilmalar sintaksisi va pragmatikasiga oid qator muammolar yechimini izlash borasida nazariy ahamiyatga molikligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati, avvalo, uning oliy oʻquv yurtlarida umumiy tilshunoslik, diskurs tahlili, matn lingvistikasi, kognitiv tilshunoslik va sotsiopragmatika fanlari boʻyicha nazariy hamda amaliy mashgʻulotlarni tashkil etishda qoʻllanilishida namoyon boʻladi. Shuningdek, ushbu natijalar maxsus seminarlar oʻtkazish, yangi turdagi oʻquv qoʻllanmalarini yaratish hamda turli ilmiy tadqiqot ishlarida ishonchli manba sifatida foydalanish imkonini beradi.

Tadqiqot natijalarining joriy qilinishi. Ingliz va oʻzbek xususiy diskursiga aloqador hodisalarning kognitiv va sotsiopragmatik tavsifini yoritishdan olingan xulosa va takliflar asosida:

xususiy diskursning sotsiopragmatik tabiatini tahlil qilish jarayonida detektiv asar personajlari nutqidagi ijtimoiy xoslangan leksik, fonetik va grammatik vositalarning lingvistik va pragmatik xususiyatlarini oʻrganish, detektiv janr qahramonlarining kommunikativ niyatlarini shakllantirishda stereotip, mentalitet, dunyoqarash va urf-odatlarining taʼsirini lingvistik jihatdan tadqiq etish, xususan, ingliz va oʻzbek detektiv asarlarida qahramonlarning gender va ijtimoiy mavqega bogʻliq holda shakllangan nutqiy xususiyatlari, shuningdek, lingvistik identifikatsiya va pragmatik strategiyalar orqali namoyon boʻladigan sotsiopragmatik farqlarni aniqlash bilan bogʻliq ilmiy xulosalaridan Davlat ilmiy-texnik dasturlari doirasidagi 2019–2022-yillarga moʻljallangan A-OT-2019-10-raqamli “Oʻzbek tilida neyming: meʼyoriy-huquqiy asoslarini yaratish” mavzusidagi grant loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2025-yil 20-martdagi 01/4-1038-son maʼlumotnomasi). Natijada ingliz detektiv asarlari qahramonlarining nutqida mantiqiy va analitik fikrlash ustuvorligi, oʻzbek detektiv asarlarida esa milliy-madaniy normalarga asoslangan, hissiy taʼsirchanlik bilan boyitilgan muloqot shakllari koʻzga tashlangan hamda detektiv qahramonlar nutqida sotsiopragmatik omillar va lingvistik meʼyorlarning oʻzaro bogʻliqligi, shuningdek, kommunikativ maqsadga yoʻnaltirilgan leksik birliklar va ularning pragmatik taʼsiri oshirilgan, nutqiy kompetensiyalar rivojlantirilgan, pragmatik strategiyalarni takomillashtirib, lingvistik tadqiqot metodologiyasi boyitilgan;

detektiv asarlarda xususiy diskursning sotsiopragmatik va lingvokognitiv jihatlarini tahlil qilish, personajlarning nutqiy individualligi, sotsial va gender

omillarga bog‘liq lingvistik namoyon bo‘lish xususiyatlarini o‘rganish, ingliz va o‘zbek detektiv asarlarida dialoglarning tuzilishi, tergov jarayonidagi nutqiy strategiyalar va pragmatik ta’sir kuchini qiyosiy baholash, o‘zbek va ingliz detektiv asarlari qahramonlarining lingvistik identifikatsiyasi, ularning ijtimoiy roliga mos ravishda nutqiy xatti-harakatlari va kommunikativ niyatlarini tadqiq etishga doir xulosalaridan Davlat ilmiy-texnik dasturlari doirasidagi 2020–2023-yillarda bajarilgan “Erasmus+ International Credit Mobility Programme” loyihasi doirasida foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 20-martdagi 01/4-1037-son ma’lumotnomasi). Natijada o‘zbek detektivlarining nutqida milliy-madaniy an’analarga asoslangan ekspressiv va ta’sirchan ifodalar keng qo‘llanilganligi qayd etilgan, detektiv asarlar dialoglarining strukturasi lingvokulturologik jihatdan tadqiq etish va muloqot jarayonida nutqiy kompetensiyani shakllantirish metodikasi ishlab chiqilgan;

xususiy diskursning kognitiv va sotsiopragmatik jihatlarini tizimli ravishda tahlil qilish, detektiv asar qahramonlari nutqining individualligi, ularning stilistik troplar, ekspressiv vositalar va janrga xos nutqiy keskinlik yaratish usullari orqali shakllanishi, ingliz va o‘zbek detektiv asarlarida qahramonlarning nutqiy repertuarlari, muloqot uslublari va lingvistik xususiyatlari qiyosiy tahliliga doir ilmiy xulosalardan 2021–2023-yillarga mo‘ljallangan PF-201912258-sonli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” nomli ilmiy grant loyihasi doirasida foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 20-martdagi 01/4-1036-son ma’lumotnomasi). Natijada ko‘p tillilik sharoitida detektiv janr qahramonlari nutqining lingvokulturologik o‘zgarishlari, mazmun va stilistik xususiyatlarning turli tillarda qanday namoyon bo‘lishi oydinlashtirilgan va adabiy tarjima tamoyillaridan, xususiy diskurs tahlili metodlari va sotsiopragmatik xususiyatlarni lingvistik jihatdan tadqiq etish yo‘nalishlarida keng foydalanilgan;

xususiy diskursning kognitiv va sotsiopragmatik jihatdan tizimli tahlilini amalga oshirish, detektiv asar qahramonlari nutqining individualligi, stilistik troplar, ekspressiv vositalar va janrga xos keskinlik yaratuvchi ifodalarning tahlili, ingliz detektiv asarlari qahramonlari nutqida mantiqiy va ratsional fikrlash ustuvorligi, o‘zbek detektiv asarlarining izquvar qahramonlari tilida emotsionallik, ekspressivlik va milliy-madaniy normalarga rioya qilishning belgilovchi omillar sifatida namoyon bo‘lishi, mentalitet, dunyoqarash, urf-odat kabi omillar ta’sirida shakllanadigan detektiv asar qahramonlarining individual nutqining ikki til kognitiv maydonidagi farqlarni ochib berishdagi o‘rnini tahlil qilish, o‘zbek va ingliz tillarining poetik lug‘atini yaratishda lingvokognitiv va sotsiopragmatik omillarni hisobga olish, adabiy matnlarni ko‘p qirrali lingvistik jihatdan tahlil qilish va diskurs tadqiqot metodologiyasini takomillashtirishga oid ilmiy xulosalardan Davlat ilmiy-texnik dasturlari doirasidagi 2019–2021-yillarga mo‘ljallangan I-OT-2019-42 raqamli “O‘zbek va ingliz tillarining elektron (Inson qiyofasi, fe’l-atvori, tabiat va milliy timsollar tasviri) poetik lug‘atini yaratish” mavzusidagi amaliy loyihani bajarishda foydalanilgan va ushbu farqlar inson

qiyofasi, fe'l-atvori, tabiat va milliy timsollar tasviri orqali lingvistik jihatdan qanday ifodalanganligi bilan bog'liq holda keng doirada ko'rib chiqilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 20-martdagi 01/4-1039-son ma'lumotnomasi). Natijada detektiv janrdagi personajlarning lingvistik va pragmatik xususiyatlarini elektron lug'at tuzish jarayonida aks ettirish yo'nalishida ham muhim nazariy asos sifatida xizmat qilganligi e'tirof etilgan;

ingliz detektiv asarlaridagi qahramonlar nutqida mantiqiy va ratsional fikrlashning ustuvorligi, o'zbek detektiv asarlarida esa emotsionallik va ekspressivlikning yuqori ekanligi, stereotip, mentalitet, dunyoqarash va urf-odatlar ta'sirida shakllangan qahramonlarning nutqiy xususiyatlari ikki tilning kognitiv maydonidagi farqlarini ochib berishda muhim omil sifatida baholanishi, xususiy diskursning sotsiopragmatik tabiatini yoritish uchun ijtimoiy xoslangan leksik, fonetik va grammatik vositalarning detektiv personajlar nutqida namoyon bo'lish xususiyatlari tadqiq etilganligi, ingliz va o'zbek detektiv qahramonlarining nutqiy shakllanishi ularning ijtimoiy mavqei, kasbiy roli va gender xususiyatlari bilan bevosita bog'liqligiga doir ilmiy xulosalardan O'zbekiston Milliy teleradiokompaniyasi Surxondaryo viloyati teleradiokanali DM dasturlarining "Ta'lim va taraqqiyot", "Ilm yo'li", "Munavvar kun", "Maxsus reportaj" kabi ko'rsatuv va eshittirishlarini tayyorlashda foydalanilgan (O'zbekiston teleradiokompaniyasi Surxondaryo viloyati teleradiokanali DMning 2025-yil 20-martdagi 01-01/15-son ma'lumotnomasi). Natijada tomoshabin va tinglovchilar detektiv asar qahramonlarining nutqiy individualligi, ularning leksik, fonetik va grammatik vositalar orqali shakllanuvchi kommunikativ uslublari, detektiv janr matnlarini lingvistik jihatdan tahlil qilish metodikasi, nutqiy kompetensiyalarni rivojlantirish va xalqaro lingvistik tadqiqotlar haqidagi ma'lumotlarga ega bo'lishgan;

xususiy diskursning sotsiopragmatik tabiatini yoritish uchun ijtimoiy xoslangan leksik, fonetik va grammatik vositalarning detektiv personajlar nutqida namoyon bo'lish xususiyatlari, ingliz va o'zbek detektiv asarlar qahramonlari nutqining shakllanishi ularning ijtimoiy mavqei, kasbiy roli va gender xususiyatlari bilan bevosita bog'liqligi, ingliz va o'zbek detektiv asarlari qahramonlari nutqining individual shakllanishi ularning kommunikant sifatidagi ijtimoiy mavqei, roli hamda gender o'ziga xosliklari bilan uzviy bog'liqligi, detektiv asarlar matnlarida xususiy diskursning lingvokognitiv va sotsiopragmatik xususiyatlari, detektiv qahramonlarining nutqiy individualligi, ularning leksik, fonetik va grammatik vositalar orqali shakllanuvchi kommunikativ uslublari, xususiy diskursda stereotip, mentalitet, dunyoqarash va urf-odatlar ta'sirida shakllangan qahramonlarning nutqiy xususiyatlari ikki tilning kognitiv maydonidagi farqlarni ochib berishda muhim omil sifatida baholanganligiga doir ilmiy xulosalardan O'zbekiston Yozuvchilar uyushmasining Nasr kengash hisobot yig'ilishlarida, ijodiy uchrashuvlarda, yosh ijodkorlar to'garagi mahorat darslarida foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2025-yil 01-maydagi 01-03/205-son

ma'lumotnomasi). Natijada yosh ijodkorlar va tadqiqotchilarda detektiv asarlar qahramonlarining nutqiy individualligi, ularning leksik, fonetik va grammatik vositalar orqali shakllanuvchi kommunikativ uslublari haqida mayyan tasavvurlar hosil bo'ldi.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 9 ta ilmiy-amaliy anjumanda, jumladan, 5 ta xalqaro va 4 ta respublika anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 17 ta ilmiy ish chop etilgan, shulardan, 1 ta monografiya, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya qilingan ilmiy nashrlarida 16 ta maqola, jumladan, 10 ta respublika va 6 tasi xorijiy jurnallarda nashr ettirilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to'rt bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan bo'lib, ishning umumiy hajmi 268 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning birinchi bobi "**Antropotsentrik tilshunoslikda diskurs va uning tadqiqiga oid hodisalar**" deb nomlangan. Ushbu bob antropotsentrik tilshunoslik doirasida diskursning, xususan, xususiy diskursning o'ziga xos xususiyatlarini o'rganishga asosiy e'tibor qaratadi.

Bobning birinchi fasli ikki qismga: "*Tilni tadqiq qilishda antropotsentrik paradigma muammosi*" hamda "*Badiiy matn tahlilida antropotsentrik yondashuv*" kabi bo'limlarga ajratilgan holda antropotsentrik tilshunoslik, antropotsentrik paradigma va badiiy matn tahliliga antropotsentrik yondashuv kabi masalalarni atroflicha muhokama qilishga bag'ishlangan. Antropotsentrizm insonni olamning markazi sifatida tan oladi, inson hodisasini olamning boshqa hodisalariga qarama-qarshi qo'yadi. F.H.Aytekova tomonidan ilgari surilgan antropotsentrik paradigma tilshunoslikda yangi yo'nalishlarning shakllanishiga olib keldi.⁷ Olima B.Mo'minova til va shaxs o'rtasidagi o'zaro bog'liqlikni tasniflab, ularni alohida o'rganib bo'lmasligini ta'kidlaydi. Antropotsentrizm, antropologiya, antropogenez, antropologik paradigma va antropotsentrik paradigma kabi tushunchalarning barchasi shaxs konseptiga asoslanishini e'tirof etadi⁸.

⁷ Айтекова Ф.Х. Антропоцентрическая парадигма в современной лингвистике // Вестник КPCУ, 2014. № 9. – С. 164.

⁸ Момынова Б. Тілдегі парадигматикалық және синтагматикалық қатынастар. – Алматы, 1998. – Б. 12.

Tilning shaxsga, shaxsning tilga munosabati



1.5.-rasm. Tilning shaxsga, shaxsning tilga munosabati.

Badiiy matn barcha matnlar uchun mushtarak sanalgan umumiy xususiyatlar bilan birga o‘ziga xosliklarga ham ega. R. de Bogrand va V. Dresler matnning asosiy mezonlari sifatida izchillik, uyg‘unlik (moslik), maqsadlilik, situatsionlik, informativlik va intertekstuallikni ajratib ko‘rsatadilar⁹.

Matnning asosiy mezonlari

R. de Bogrand va V. Dresler



1.9.-rasm. Matnning asosiy mezonlari.

Bobning ikkinchi fasli “*Diskurs, xususiy diskurs va uning individualligi*”ga bag‘ishlanadi. Diskurs tilshunoslikda matn va kontekst uyg‘unligida yuzaga keladigan lingvistik hodisa sifatida talqin qilinadi. Xususiy diskurs esa muayyan shaxs yoki guruhga yo‘naltirilgan bo‘lib, unda individual fikr, tajriba va hissiyotlar ifodalanadi hamda ko‘pincha subyektiv xarakterga ega bo‘ladi.

Diskurs individualligini aniqlashda leksik tahlil muhim ahamiyat kasb etib, u maxsus termin va iboralarni aniqlash, so‘z qo‘llanish chastotasini o‘rganish, leksik vositalar, matn tonalligi va uslubini tahlil qilish hamda lahja va shevaga xos birliklarni aniqlash kabi bosqichlarni o‘z ichiga oladi. Diskurs individualligini ifodalovchi vositalar majmui mavjud bo‘lib, ular muloqot ishtirokchilarining shaxsiy xususiyatlarini aks ettiradi. Jumladan, fonetika va talaffuz, so‘z tanlovi,

⁹ Mammadov A. *Studies in Text and Discourse*. – Cambridge: Cambridge Scholars Publishing, 2018. – 145 p.

sintaksis, uslub hamda metatildan foydalanish nutq individualligini ta'minlovchi asosiy omillar hisoblanadi.

Birinchi bobning so'nggi fasli ikki qismdan iborat bo'lib, unda detektiv asarlarni o'rganish yo'nalishlari va ularning kompozitsion tuzilishi tahlil qilinadi hamda janrga xos umumiy qurilish xususiyatlari yoritiladi.

Detektiv asarlarda o'zaro bog'liq bir nechta voqealar tizimi aks etib, ular detektiv, jinoyatchi, jabrlanuvchi yoki tergovga bevosita aloqador bo'lmagan shaxslar bilan bog'liq epizodlarni qamrab oladi. Markaziy o'rinda jinoyatni tergov qilish jarayoni turib, unda ko'plab qahramonlar gumonlanuvchi sifatida jalb etiladi.

Detektiv Asarning Tuzilish Bosqichlari



1.16.-rasm. Detektiv asarning tuzilish bosqichlari.

Xulosa qilib aytganda, birinchi bob antropotsentrik tilshunoslik doirasida detektiv asarlarda xususiy diskurs individualligini ta'minlovchi lingvistik vositalarni aniqlashga bag'ishlangan. Matnlarning kompozitsion va stilistik tahlili orqali xususiy diskursning shakllanish omillari yoritilib, kognitiv va sotsiopragmatik yondashuvlarning ahamiyati asoslanadi. Shu bilan birga, ingliz va o'zbek nutqiy xususiyatlarini qiyosiy o'rganish uchun nazariy asos yaratiladi hamda ish diskurs tahlili, kognitologiya va pragmatika yo'nalishlarida ilmiy-amaliy ahamiyat kasb etadi.

Tadqiqotning ikkinchi bobi "**Detektiv asar qahramonlari diskursida lingvostilistik vositalarning voqelanish xususiyatlari**" deb nomlanadi. Mazkur bobning "*Detektiv matnlarda xususiy diskursning stilistik troplar orqali ifodalanishi*" nomli birinchi faslida detektiv asarlarda xususiy nutqning stilistik troplar orqali qanday ifoda etilishi mumkinligi xususida fikr yuritiladi. Stilistik troplar so'zning to'g'ridan-to'g'ri ma'nosi asosida yangi ma'no hosil qilib, nutqda obrazlilikni kuchaytiradi; bunga metafora va metonimiya misol bo'la oladi. Metaforalarning to'g'ri dekodlanishi so'zlovchi niyatini aniq ochib berishga xizmat qiladi. Ushbu holatni O'lmas Umarbekovning "Yoz yomg'iri" hamda *The Hound of the Baskervilles* romani misolida kuzatish mumkin.

<p>“Sudlanmagan. Uch marta ministrlkning faxriy yorlig‘i bilan mukofotlangan. Chet elga chiqayotganda berilgan xarakteristika ham juda yaxshi. Shaxsiy delosida turibdi. Xullas, toza odam.”</p>	<p>“It may be that you are not yourself luminous, but you are a conductor of light,” said Dr. Watson.”</p>
<p>– Nega? – Qo‘qonga borib kelaman. Balki, ayasi bergandir? Nima deysan! Ishonmayman-u, lekin qari tulkining eridan ko‘p narsani yashirishini bilaman. Balki, unikiidir?</p>	<p>“A dabbler in science, Mr. Holmes, a picker up of shells on the shores of the great unknown ocean.”</p>

“Toza odam”, “qari tulki” kabi metaforik birliklar o‘zbek detektiv asarlarda qahramonlarning xarakteri va ichki dunyosini ifodalashga xizmat qiladi. Xususan, “qari tulki” iborasi Rahim Saidov nutqida qaynonasining ayyorligini obrazli tarzda ko‘rsatsa, “toza odam” birikmasi katta leytenant Ro‘ziyev nutqida Olloyorovning jinoyatga aloqador emasligini anglatadi. Doktor Votson nutqidagi “conductor of light” iborasi Sherlok Holmsga nisbatan qo‘llanib, uning aql-zakovati va tafakkur kuchini ramziy tarzda ifodalaydi. Shuningdek, “chig‘anoq terish” haqidagi metafora Holmsning kichik detallarni yig‘ib, ularni tahlil qilish orqali murakkab jinoyatni ochish jarayonini anglatadi; bu yerda chig‘anoqlar bilim va dalillar ramzi sifatida talqin qilinadi.

Metonimiya esa detektiv qahramonlar nutqida metaforadan keyin eng faol qo‘llaniladigan ritorik vositalardan biridir. Quyida “Yoz yomg‘iri” va Murder on the Orient Express asarlarida uchraydigan metonimik birliklar tahlil qilinadi:

1. *Bir yog‘i Shohimardon, bir yog‘i Arslonbob. Bo‘lmadi. Samarqandga borib, Urgutda dam olib kelamiz, dedi. Bo‘lmadi. Yaltani ham va‘da qildi.*

2. *A name of good omen,” said Poirot. “I read my Dickens. M. Harris he will not arrive.*

Birinchi misolda “Yaltani va‘da qildi” iborasi metonimiya sifatida qo‘llanib, geografik nom orqali u yerda dam olish mazmunini anglatadi. Ikkinchi misolda esa Puaro nutqidagi “I read my Dickens” ifodasi yozuvchi Charles Dickens asarlarini o‘qishni bildiruvchi metonimik birlik sifatida talqin qilinadi. Mazkur ifoda orqali Puaro vaziyatni tahlil qilishda Dikkensga xos kuzatuvchanlik va tahlil yondashuvga tayanayotganini anglatadi.

Bobning ikkinchi fasli “Ekspressivlikni yaratuvchi individual ifoda vositalarining detektiv asar qahramonlari nutqida voqelanishi”ga bag‘ishlanib, unda nutq ekspressivligini ta‘minlovchi stilistik vositalar tahlil qilinadi. Ushbu vositalar nafaqat dramatik ta‘sirni kuchaytiradi, balki o‘quvchi idrokini boshqarishga ham xizmat qiladi. Ularning kognitiv funksiyalari e‘tibor va xotirani faollashtirish (*kursiv, takror, metafora*), axborotni mustahkamlash (*fragmentatsiya, ellipsis*) hamda nutqiy strategiyalarni ifodalash (emfatik urg‘u, masofaviy takror) orqali namoyon bo‘ladi. Shu bois stilistik vositalar nutq tabiiyligini ta‘minlash bilan birga, o‘quvchi idrokini yo‘naltiradi va kognitiv yondashuv asosida ularning funksional ahamiyatini chuqurroq anglash mumkin. Ekspressivlik esa asosan emotsionallik va ma‘no kuchaytiruvchi vositalar orqali yuzaga keladi. Mazkur holat quyidagi misolda yaqqol ko‘rinadi:

1. “A man cannot behead with a bodkin,” said Brown **calmly**, “and for this murder beheading was **absolutely necessary**”¹⁰

2.– Nima uchun chaqirganimizni bilasizmi?

– **Mutlaqo xabarsizman**, o‘rtoq kapitan... Olloyorov o‘rnidan turmoqchi edi, kapitan qo‘lini ko‘tardi¹¹.

Nutqning hissiylikini ta‘minlab beruvchi uslubiy vositalardan yana biri ma‘noviy takrorlardir.

1. “The garden was **large and elaborate**”¹².

2.“...she is **steady and careful**”¹³.

Ingliz tilida sinonim so‘zlarning takrorlanishi (“intensification”, “emphasis”) fikrni kuchaytirish va ta‘kidlashga xizmat qiladi. Masalan, “large–elaborate”, “steady–careful” kabi birliklarning birgalikda qo‘llanishi nutq ekspressivligini oshiradi. Bu usul ingliz tilida keng tarqalgan bo‘lsa, o‘zbek tilida bunday takror ko‘pincha ortiqcha yoki uslubiy xato sifatida baholanadi.

Giperbola esa ma‘noni bo‘rttirish orqali ta‘sirchanlikni kuchaytiruvchi vosita bo‘lib, detektiv asarlarda ham faol qo‘llanadi. Agatha Christie qahramonlari nutqida ham bu usul orqali voqea-hodisalar keskinlashtirilib, o‘quvchi e‘tibori jalb etiladi:

1. “Well, rather fruity, if you know what I mean. I mean **you’d smell it a hundred yards away**. But mind you,” the Colonel went on hastily, “this may have been earlier in the evening.”

2.“I suppose I saw photos of him in the papers, but I **wouldn’t recognise my own mother** when a newspaper photographer got through with her”.

Keltirilgan misollarda polkovnik Arbuznotning “hidni yuz yarddan sezish” va janob Hardmen nutqidagi “I wouldn’t recognise my own mother” kabi mubolag‘ali ifodalar nutqqa ekspressivlik va kulgilik bag‘ishlaydi. Shuningdek, o‘zbek detektiv asarlarida ham mubolag‘a keng qo‘llanilib, bu holat “Yoz yomg‘iri” asari qahramonlari nutqida yaqqol kuzatiladi:

1. “**O‘rtoqlarimning hammasi tillaga ko‘milib yotishibdi**. Bitta men sho‘rlik kechalari bilan tiyinni hisoblab chiqaman”.

2. – Voy, muncha qizimni yerga urasiz? – zarda bilan javob qilardi xotini. – Pul deb, nima, erining hiqildog‘idan bo‘g‘yaptimi? Yosh narsa, kiyingisi, o‘ynagisi keladi-da. O‘sha siz aytgan narsalar qizimda ham **oshib-toshib yotibdi**. **Qopga solsa og‘zini yopolmaysiz!**

Birinchi misolda Munisxonning “o‘rtoqlarimning hammasi tillaga ko‘milib yotishibdi” va “kechalari bilan tiyinni hisoblayman” kabi jumalari uning hayotidan noroziligini obrazli tarzda ifodalaydi. Ikkinchi misolda esa ona qizining ijobiy sifatlarini mubolag‘a orqali tasvirlab, unga bo‘lgan chuqur muhabbatini ta‘sirchan ifodalaydi.

¹⁰ Chesterton G.K. The secret garden. The Complete Father Brown Stories. – London: Penguin Books, 1910. – P. 27.

¹¹ Umarbekov O‘. Yoz yomg‘iri. – B. 62. www.ziyouz.com kutubxonasi

¹² Chesterton G.K. Ko‘rsatilgan manba. – B. 17.

¹³ Allingham M. Family Affair. Stories of Detection and Mystery. – London: Longman, 1994. – P. 80.

Bobning so‘nggi fasli detektiv matnda keskinlikni ifodalovchi lingvostilistik vositalar tahliliga bag‘ishlangan bo‘lib, unda leksik takrorlar muhim o‘rin tutadi. Takrorlash qahramon fikrini aniq va ta’sirchan yetkazishga xizmat qiladi. Quyida “Yoz yomg‘iri” asarida kapitan Aliyev va Rahim Saidov nutqidagi takrorlarning funksional xususiyatlari tahlil qilinadi:

1. *“Eshiting, eshiting axir! Muhim ish chiqib qoldi. Otpuskani bekor qilishdi. Eshityapsizmi? Ha, shunday bo‘lib qoldi. Bir oy. Bo‘ldi, bo‘ldi, o‘zingizni bosing. Bir oy nihoyati. Putyovkalarini o‘zim almashtiraman. Ha, ha, atigi bir oy”.*

2. *“Munis yo‘q, – dedi zo‘rg‘a bo‘g‘ilib Rahim Saidov. – Uni kecha o‘ldirib ketishibdi.*

– Nima?! Esing joyidami o‘zi? Nima deyapsan?

– Rost, **Munis endi yo‘q”.**

Parchada berilgan “eshiting”, “bir oy”, “bo‘ldi”, “ha” (kapitan Aliyev nutqida) va “Munis yo‘q” (Rahimjon nutqida) kabi iboralarning kontekstda bir martadan ortiq ishlatilayotgani so‘zlovchilar nutqini urg‘u bilan ta’kidlanib ifodalanishiga imkon yaratadi.

Detektiv asarlarda keskinlikni oshirish muallifning muhim vazifalaridan biri bo‘lib, voqealarning doimiy taranglikda ifodalanishi janrning asosiy belgilaridan sanaladi. Og‘zaki va yozma nutq tabiatan farqlanadi; og‘zaki nutqqa xos intonatsiya, urg‘u va ovoz tembri yozma matnda maxsus grafik vositalar orqali ifodalanadi. Shunday vositalardan biri nutqning ayrim qismlarini noodatiy shaklda berishdir:

1. *“My life has been threatened, Mr. Poirot. Now I’m a man who can take pretty good care of himself.” From the pocket of his coat his hand brought a small automatic into sight for a moment. He continued grimly. “I don’t think I’m the kind of man to be caught napping. But, as I look at it, I might as well make assurance doubly sure. I fancy you’re the man for my money, Mr. Poirot. And remember – **big money**”¹⁴.*

2. *“Poor creature, she’s a Swede. As far as I can make out she’s a kind of missionary. A teaching one. A nice creature, but doesn’t talk much English. She was **most** interested in what I told her about my daughter”¹⁵.*

Berilgan misollardagi kabi gapdagi jumladan birining (“big”, “most”) grafik jihatdan “italic” harflarda (yotiq harflar) taqdim qilinishi, qahramonlar (birinchi misolda Retchet, ikkinchi misolda detektiv Puaro) nutqidagi aynan shu jumlar muhim axborot tashiyotganiga ishora qiladi. Ba’zan esa bunday jumlar qahramonlar nutqida bir nechta bo‘lib (guruh bo‘lib) kelishi mumkin.

Xullas, ushbu bob detektiv asar qahramonlari nutqidagi lingvostilistik vositalarni tahlil qilish orqali ularning xususiy diskursning individualligini shakllantirishdagi rolini yoritib beradi.

Tadqiqotning uchinchi bobi **“Detektiv asar hamda uning qahramonlari nutqining pragmatik va kognitiv xoslanishi”**ga bag‘ishlangan bo‘lib, uning birinchi fasli *“O‘zbek va ingliz detektiv asarlarida qahramonlar nutqining*

¹⁴ Agatha Ch. Ko‘rsatilgan manba. – B. 20.

¹⁵ Agatha Ch. Ko‘rsatilgan manba. – B. 22.

chog'ishtirma pragmatik tahlili" deb nomlanadi. Badiiy asarlarda, xususan, detektiv asarlar matnida axborot o'quvchiga har doim ham to'liq va to'g'ridan to'g'ri yetkazilmaydi. Muallif bu kabi vaziyatlarda berilgan qisqa xabar orqali juda ham muhim ma'lumot tashishni maqsad qilgan bo'ladi:

– *Iziga qanday tushdinglar?*

– *Ikkita giyohvand yigitni tutuvdik. Qayerdan oldilaring, desak, shu yerni aytishdi.*

– *Osongina aytishdimi yo qiynadinglarmi?*

*Hamdam "meni bilasan-ku", deganday kulimsirab qo'ydi. Zohid bo'sh stulni olib, ayolning ro'parasiga o'tirdi-da, o'zini tanishtirdi*¹⁶.

Ichki ishlar xodimlari o'rtasidagi ushbu suhbat so'zlovchining kasbiy mahorati va ish uslubi haqida muayyan tasavvur beradi. Kontekstdan Hamdamning tajribasi suhbatdoshi uchun yaxshi ma'lum ekani anglashiladi; shu bois uning Zohid savoliga bevosita javob bermay, kulimsirashi yetarli kommunikativ signal vazifasini bajaradi. Mazkur holat esa so'roq jarayonida bosim qo'llanilgan yoki u qonuniy tarzda olib borilgan degan ikki xil talqinga sabab bo'lishi mumkin. Shuningdek, Shaytanat asarida Hamdamning ish uslubidan xabardor bo'lgan Zohid ushbu ishorani to'g'ri angelaydi, biroq o'quvchi uchun bu vaziyat turlicha talqin qilinishi ehtimoli saqlanib qoladi.

"Is there anything further you want to ask me, gentlemen?"

"Only one thing, Madame, a somewhat personal question. The colour of your dressing-gown."

She raised her eyebrows slightly. "I must suppose you have a reason for such a question. My dressing-gown is of black satin."

Murder on the Orient Express asaridagi malika Dragomirov nutqida libos rangini oddiy "It's black" tarzida emas, balki uning materialini ham ta'kidlash orqali ifodalashi yuqori tabaqaga xos estetik did va nazokatni aks ettiradi. Shuningdek, "Yoz yomg'iri" asarida Rahim Saidov onasiga tegishli nutqni pragmatik jihatdan tahlil qilish mazkur masalani yanada chuqurroq yoritishga imkon beradi:

– *Qizingning yonidan yana ming so'mga yaqin mol chiqibdi.*

– *Nima ekan?*

– *Zirak, uzuk...*

– *Qudam bergan zirakni bilaman. U bunaqa qimmat emas. Nikohda taqqan uzugi juda arzon, ellik so'mmi, oltmish so'mmi?*

Yuqoridagi misolda Rahim Saidovning onasi, aslini olganda, o'z nutqida qudasi tomonidan sarpoga qo'yilgan zirakning arzonligini qistirib o'tishni, bu orqali qudasi tomoniga ta'na toshlarini otishni implitsit ko'rinishda maqsad qilganini sezish qiyin emas.

Mazkur bobning ikkinchi fasli "*O'zbek va ingliz detektiv qahramonlar portretining lisoniy manzarasi*" deya nomlanib, unda o'zbek va ingliz detektiv qahramonlar tasviri hamda ularning xususiy nutqi o'rtasidagi o'xshash va farqli jihatlar ochib berish maqsad qilindi.

¹⁶ Tohir Malik. Shaytanat. Birinchi kitob. – Toshkent: Sharq, 1994. – 384 b.

O‘zbek detektiv asarlarida qahramonlar odatda ideallashtirilmaydi va jinoyatni fosh etish uchun favqulodda intellektual salohiyat egasi sifatida tasvirlanmaydi. Shu sababli ularni ingliz detektivlari — Puarro yoki Sherlok Holms kabi obrazlar bilan qiyoslash qiyin. Bu holat detektiv kasbining o‘zbek jamiyatida shakllanmaganligi bilan izohlanadi. Biroq bu jinoyatchilikka qarshi kurashuvchi qatlam yo‘qligini anglatmaydi: ingliz adabiyotida detektiv zimmasiga yuklangan vazifa o‘zbek kontekstida militsiya tomonidan bajariladi. Har ikki holatda ham jinoyat jazosiz qolmaydi:

– *Bo‘ldi, do‘stim, o‘zingni bos. Militsiya topadi. Qotil tegishli jazosini oladi.*

O‘lmas Umarbekovning “Yoz yomg‘iri” asaridan keltirilgan ushbu misolda Rahim Saidov do‘sti nutqi orqali o‘zbek jamiyatida militsiya va uning jinoyatni ochish salohiyatiga yuqori ishonch mavjudligi aks etadi. Jumladan, qotilning baribir jazoga tortilishi haqidagi qat‘iy ishonch so‘zlovchi nutqida aniq ifodalangan.

Inglizlar ko‘pincha hukumatning politsiya tizimiga va uning jinoyatlarni fosh etish imkoniyatlariga to‘liq ishonch bildirmaydi. Shu sababli ular maxsus ko‘nikmalarga ega detektivlarni yollashadi va ularning xizmatiga yuqori haq to‘lashadi. Bu holat jamiyatda detektiv kasbiga nisbatan yuqori e‘tibor va hurmatni ko‘rsatadi hamda detektivni doimiy rivojlanishga undaydi. Biroq ingliz detektiv adabiyotida qahramonlar ko‘pincha moddiy manfaat uchun emas, balki murakkab jumboqlarni yechish va haqiqatni aniqlash istagi bilan harakat qiluvchi shaxs sifatida tasvirlanadi. Bu jihat Agatha Christie yaratgan mashhur qahramon Puarro nutqida ham yaqqol namoyon bo‘ladi:

“I regret, Monsieur,” he said at length, “that I cannot oblige you.”

The other looked at him shrewdly. “Name your figure, then,” he said.

Poirot shook his head.

“You do not understand, Monsieur. I have been very fortunate in my profession. I have made enough money to satisfy both my needs and my caprices. I take now only such cases as—interest me”¹⁷.

Inglizlar ko‘pincha hukumatning politsiya tizimiga va uning jinoyatlarni fosh etish imkoniyatlariga to‘liq ishonch bildirmaydi. Shu sababli ular maxsus ko‘nikmalarga ega detektivlarni yollashadi va ularning xizmatiga yuqori haq to‘lashadi. Bu holat jamiyatda detektiv kasbiga nisbatan yuqori e‘tibor va hurmatni ko‘rsatadi hamda detektivni doimiy rivojlanishga undaydi. Biroq ingliz detektiv adabiyotida qahramonlar ko‘pincha moddiy manfaat uchun emas, balki murakkab jumboqlarni yechish va haqiqatni aniqlash istagi bilan harakat qiluvchi shaxs sifatida tasvirlanadi. Bu jihat Agatha Christie yaratgan mashhur qahramon Puarro nutqida ham yaqqol namoyon bo‘ladi:

“U Saidovning qotillikka aloqador bo‘lishini istamasdi. Yaxshi odam. Uni birinchi ko‘rgandayoq shu fikr xayolidan o‘tgan edi. Ish tugaguncha shu fikrda qolgisi kelardi”.

– *Xo‘sh, nima deysizlar?— Aliyev yordamchilariga tikildi.*

– *Erini so‘roq qilish kerak, — dedi leytenant Sultonov.*

¹⁷ Agatha Ch. Ko‘rsatilgan manba. – B. 20.

– ***Boshida shuncha tashvish turganda-ya?***

Asarda Kapitan Aliyev Rahim Saidovni (marhumaning eri) qotil sifatida ko‘rishni istamay, butun voqea davomida unga xayrixoh munosabat bildiradi. Shu bois, hatto xizmat vazifasi doirasida uni so‘roq qilish zarurati tug‘ilganda ham, bu qarorni ichki jihatdan qo‘llab-quvvatlamaydi. Mazkur holat ingliz detektiv obrazlariga, xususan, Hercule Poirot faoliyatiga xos emas, chunki u tergovni odatda eng yaqin shaxslarni so‘roq qilishdan boshlaydi.

Mazkur bobning so‘nggi fasli “*O‘zbek va ingliz detektiv asarlari matni va undagi obrazlar nutqining kognitiv xoslanishi*” deb nomlanadi.

Olamning lisoniy obrazi nutqiy birliklarning leksik xoslanishini belgilab, insonning borliqni til orqali aks ettirishiga xizmat qiladi. Bu tushuncha milliy dunyoqarashni ifodalovchi so‘z va iboralar orqali o‘quvchida muayyan tasavvur, hissiy kechinma va voqelik obrazini shakllantiradi. Mazkur holatni O‘lmas Umarbekovning “Yoz yomg‘iri” asaridan olingan parcha misolida kuzatish mumkin: “*Keyin endi o‘taman degan edi, yuk mashinasi chinqirib oldida to‘xtadi, shofyor derazadan boshini chiqarib, so‘kindi:*

– *Ko‘zmi, peshanami, kallavaram! Ko‘k chiroq-ku?! Rahim Saidov orqasiga qaytdi. Svetoforda qizil chiroq yongach, chorrahani kesib o‘tdi. Hozir uni mashina urib ketishi hech gap emas edi.*

Keltirilgan misolda rang tushunchasining o‘zbek lisoniy obrazida o‘ziga xos ifodalanishi kuzatiladi: svetofordagi “yashil” rang “*ko‘k chiroq*” shaklida ifodalanadi. Bu holat til va borliqni kognitiv idrok etish o‘rtasidagi bog‘liqlikni namoyon etadi. Mazkur birlik o‘zbek tilida tabiiy qabul qilinsa-da, boshqa til va madaniyat vakillari uchun semantik chalkashlik tug‘dirishi mumkin.

Shuningdek, kapitalistik jamiyatda axloqiy qadriyatlar va adolatga munosabat o‘zgarib, shaxsiy manfaat va moddiy omillar ustuvorlik kasb etadi. Bu esa borliqni idrok etishda amaliy va materialistik yondashuvning kuchayishiga hamda ijtimoiy munosabatlarga ta’sir ko‘rsatadi. Ushbu holat Murder on the Orient Express asaridagi janob Retchet nutqida ham aks etadi:

“Why, naturally, I understand that. But this, Mr. Poirot, means big money.” He repeated again in his soft, persuasive voice, “Big money.”

Kapitalistik jamiyatda pul universal yechim sifatida talqin qilinib, hatto murakkab muammolarni ham “*katta pul*” orqali hal etish mumkinligi g‘oyasi keng tarqalgan. Bu qarash janob Retchet nutqida yaqqol namoyon bo‘lib, unda pulning ingliz jamiyatidagi yuqori maqomi aks etadi. Xususan, Retchetning Puarro fikrini “*katta pul*” vositasida o‘zgartirishga urinishi ushbu materialistik yondashuvni ifodalaydi.

Bunga qarama-qarshi ravishda, barcha qadriyatlar pul bilan o‘lchanmaydigan jamiyat vakillari borliqni boshqacha idrok etadi. Mazkur tafovutni chuqurroq anglash uchun O‘lmas Umarbekovning “Yoz yomg‘iri” asaridagi Munisxon otasi nutqi misolida qiyosiy tahlil qilish mumkin: “*Pul – kerak narsa, pulsiz hayot bo‘lmaydi. Lekin undan qimmatli narsalar ham bor: obro‘, vijdon, aql, madaniyat*”.

Keltirilgan jumalarda nutq egasining “pul” tushunchasini obro‘, vijdon, aql va madaniyat kabi qadriyatlardan past qo‘yishi kuzatiladi. Bu esa o‘zbek

jamiyatida moddiy farovonlikdan ko‘ra ma’naviy-axloqiy qadriyatlar ustuvor ekanini ko‘rsatadi.

Stereotiplar “*milliy xarakter*” tushunchasi bilan uzviy bog‘liq bo‘lib, u millatga xos sifatlar majmui sifatida talqin qilinadi. Detektiv asarlar qahramonlari nutqida ham bunday stereotiplar orqali ijtimoiy va madaniy qarashlar ifodalanadi. Buni Murder on the Orient Express asaridagi ingliz qahramoni Meri Debenhem nutqi misolida kuzatish mumkin: “*A crime—it is all in the day’s work to you, eh?*”

“It is naturally an unpleasant thing to have happen,” said Mary Debenham quietly.

“You are very Anglo-Saxon, Mademoiselle. Vous n’éprouvez pas d’émotion”.

She smiled a little. “I am afraid I cannot have hysterics to prove my sensibility. After all, people die every day”.

“They die, yes. But murder is a little rarer”.

Turli madaniy kontekstlarda inglizlarning sovuqqonligi haqidagi stereotipik qarashlar keng tarqalgan. Keltirilgan misolda detektiv orqali yetkazilgan o‘lim xabari ingliz qahramoni tomonidan ortiqcha emotsiyalarsiz qabul qilinadi. Xususan, Meri Debenhemning “*Baribir, insonlar har kuni o‘lishadi*” mazmunidagi izohi uning psixologik tarang vaziyatda ham o‘zini tuta bilishini, ya’ni inglizlarga xos deb qaraladigan emotsional vazminlikni aks ettiradi. Asarning boshqa epizodlarida ham shu kabi sotsiostereotiplar kuzatiladi.

1. *“True to their nationality, the two English people were not chatty. They exchanged a few brief remarks and presently the girl rose and went back to her compartment”.*

2. *I suppose the English valet is not lying when he said the other never left the compartment? But why should he! It is not easy to bribe the English; they are so unapproachable”.*

Keltirilgan misollarda inglizlarga oid ikki geterostereotip (ularning kamgapligi va pora bilan og‘dirish qiyinligi) aks etgan bo‘lsa, quyidagi o‘zbek detektiv asari misolida gender stereotiplarning keng qo‘llanilishi ham kuzatiladi:

G‘ulomov qoshlarini chimirdi.

– Ayol kishining shuncha konyak ichishiga biror sabab bo‘lishi kerak”¹⁸.

O‘zbek ayollari odatda alkogol iste’molidan yiroq shaxslar sifatida stereotiplashtiriladi, bu esa ayol obrazining milliy lisoniy manzarasiga ta’sir ko‘rsatadi. Shu bois detektiv tomonidan ayolning konyak iste’mol qilish sababining izlanishi muhim deb qaraladi. Ingliz jamiyatida esa bunday holat odatiy bo‘lib, alohida izoh talab qilmaydi.

Inson yashayotgan ijtimoiy muhit uning borliqni idrok etishiga bevosita ta’sir qiladi va bu jarayonda til asosiy vosita vazifasini bajaradi. Xususan, jinoyat va jazo tushunchalari jamiyatning normativ qarashlari hamda axloqiy qadriyatlari bilan uzviy bog‘liq holda shakllanadi. Bu jihat Murder on the Orient Express asaridagi misollar orqali yaqqol namoyon bo‘ladi:

¹⁸ Umarbekov O‘. Ko‘rsatilgan manba. – B. 16. www.ziyouz.com kutubxonasi

1. *“Arbuthnot’s face grew rather grim. “Then in my opinion the swine deserved what he got. Though I would have preferred to see him properly hanged—or electrocuted, I suppose, over there”.*

2. *“Still, they will not **guillotine** her. There are extenuating circumstances. A few years’ imprisonment—that will be all.”*

Dastlabki misolda Yevropa mamlakatlariga xos ayrim jazo usullari (masalan, elektroshok orqali qatl etish) aks etgan bo‘lsa, bunday holatlar o‘zbek adabiyotida uchramaydi, chunki ular milliy qonunchilikda mavjud emas. Xuddi shuningdek, Agatha Christie mansub madaniy-huquqiy muhitda gilotina orqali qatl etish normal holat sifatida aks etadi va bu *“to guillotine”* kabi lingvistik birliklarda ifodalanadi. O‘zbek tilida esa bunday tushunchalar mavjud emasligi sababli, yozuvchilar voqelikni o‘z ijtimoiy-madaniy muhitiga mos tarzda tasvirlaydi. Jamiyatdagi urf-odatlar ijtimoiy ongning muhim ko‘rsatkichidir. O‘zbek jamiyatida to‘y va hatto aza marosimlarida ortiqcha sarf-xarajat qilish tendensiyasi kuzatiladi. Quyidagi dialogda ushbu holatning oqibatlari hayotiy vaziyat asosida yoritiladi:

– *Bu qimmat turadi-ku? Shuncha pulni qayoqdan olibdi?*

– *Sen bermaganmiding? – so‘radi Ubaydulla aka.*

– *Voy, menda pul bormidi? **O‘limligimga** atab qo‘yganim bor. U urvoq ham bo‘lmaydi. Nima gap o‘zi? Tinchlikmi?*¹⁹

Olamning lingvistik qiyofasi kognitiv tilshunoslikda keng o‘rganilayotgan muhim yo‘nalishlardan biridir. Bu nuqtai nazardan, “o‘limlik” iborasini tahlil qilish dolzarbdir. Ushbu tushuncha inson vafotidan keyingi marosimlar uchun oldindan ajratilgan mablag‘ni anglatadi va uning ingliz tiliga to‘liq adekvat tarjimasini topish murakkab. *“Funeral savings”* yoki *“death fund”* kabi birliklar ma’no jihatdan yaqin bo‘lsa-da, ular o‘zbek madaniyatiga xos ijtimoiy-ma’naviy mazmuni to‘liq ifodalay olmaydi.

Xulosa qilib aytganda, olamning lisoniy qiyofasi xalqning dunyoqarashi, madaniy qadriyatlari va ijtimoiy hayotining til orqali ifodalanishidir. Til birliklarining mavjudligi yoki yo‘qligi esa muayyan jamiyatning hayot tarzi, falsafiy va axloqiy mezonlarini yoritib beradi.

Dissertatsiyaning **“Detektiv asar qahramonlari xususiy diskursining sotsiopragmatik tabiati”** deb nomlanuvchi so‘nggi bobining dastlabki faslida *“O‘zbek va ingliz detektiv asar qahramonlari nutqida ijtimoiy xoslangan leksik, fonetik va grammatik vositalarning sotsiopragmatik tadqiqi”*ga oid masalalarga oydinlik kiritiladi. Detektiv asarlarda jargonlar personajlarning ijtimoiy mavqei, kasbi va guruhga mansubligini ifodalab, ularni jinoyat olami muhitiga yaqinlashtiradi. Qahramonlar nutqidagi farqlar esa ularning ijtimoiy va kasbiy tafovutlarini aks ettirib, so‘zlovchining qaysi guruhga mansubligini aniqlashga xizmat qiladi:

Oh! it’s all right.” He shot a slightly annoyed glance in Poirot’s direction. Then he went on:

*“But I don’t like the idea of your being a governess—at the beck and call of tyrannical mothers and their tiresome **brats**”²⁰.*

¹⁹ Umarbekov O‘. Ko‘rsatilgan manba. – B. 57. www.ziyouz.com kutubxonasi

Keltirilgan parchada “brat” so‘zi jargon sifatida qo‘llanib, so‘zlovchining harbiy soha vakili ekanini bildiradi. Ushbu nutq muallifining polkovnik Arbuznot ekanligi mazkur birlikning tanlanishi bilan uzviy bog‘liq. Shuningdek, o‘zbek detektiv asarlarida, xususan, “Yoz yomg‘iri” asari qahramonlari nutqida ham jargonlardan keng foydalanilishi kuzatiladi: “*Sulaymon akani hayron qoldiramiz to‘g‘ri idoraga borib, – dedi g‘urur bilan shofyor.*

– *Ja sekin yuradilar u kishi, xit qilib yuboradilar.*”

Keltirilgan parchadagi “*xit qilib yubormoq*” iborasi rasmiy til me‘yorlariga mos kelmaydigan, odatda norasmiy muloqotda qo‘llaniladigan birlikdir. Uning aynan haydovchi nutqida qo‘llanishi so‘zlovchining ijtimoiy maqomi bilan bog‘liq bo‘lib, norasmiy rol egalariga xos nutqiy xususiyatni aks ettiradi.

Shuningdek, badiiy asarlarda qahramon nutqi fonetik jihatdan xoslanib, qo‘shimcha axborot uzatish vazifasini bajaradi. Bu jihatni har bir o‘quvchi ham ilg‘ay olmaydi; uni asosan sinchkov o‘quvchi anglaydi. Mohir yozuvchi esa fonetik xususiyatlarni maxsus usullar orqali yozma nutqda ham ifodalay oladi.

1. “*To-day is Sunday,*” said Lieutenant Dubosc. “*Tomorrow, Monday evening, you will be in Stamboul*²¹.” (Leytenat Dyubosk nutqi)

2. “*I shall have to go on to-night,*” he said to the concierge. “*At what time does the Simplon Orient leave?*”²² (Detektiv Puaro nutqi)

Keltirilgan misollarda fransuz leytenanti Dyubosk va detektiv Puaro nutqida ingliz tilidagi fonetik birliklarning fransuzcha ohangda ifodalanishi kuzatiladi. Bu holat bo‘g‘inlar orasiga chiziqcha qo‘shish (“*to-day*”, “*to-night*”) orqali yaratilgan bo‘lib, “*language interference*” hodisasi, ya‘ni ona tilining boshqa tildagi nutqqa ta‘siri bilan izohlanadi.

Tahlillar shuni ko‘rsatadiki, o‘zbek badiiy, xususan detektiv matnlarda mazkur fonetik texnika nafaqat talaffuzni ifodalash, balki fikrni ta‘kidlash maqsadida ham qo‘llanadi:

1. – *Uzukni qo‘yavering, – dedi u. – Kerak emas. Ammo kurortga bu yil bormasak, ko‘rasiz mendan... Ketib qola-man!..*²³

2. – *Xotiningiz... noto‘g‘ri gapirgan, – kapitan “alda-gan” demoqchi edi, aytolmadim*²⁴.

Ajratilgan iboralarning chiziqcha orqali bo‘g‘inlarga ajratib berilishi ma‘noni ta‘kidlashga xizmat qiladi. Ushbu uslubiy vosita kapitan Aliyev va Sanobar nutqining o‘ziga xosligini ko‘rsatib, emotsional urg‘uni kuchaytiradi hamda o‘quvchi e‘tiborini muhim birliklarga qaratib, ularning mazmunini chuqurroq anglashga yordam beradi. Shuningdek, muallif qahramonlar nutqidagi leksik va fonetik birliklar orqali ularning ta‘lim darajasi haqida ham ma‘lumot beradi. Bu holat *Murder on the Orient Express* asaridagi Habberd xonim nutqida ham kuzatiladi:

²⁰ Agatha Ch. Ko‘rsatilgan manba. – B. 10.

²¹ Agatha Ch. Ko‘rsatilgan manba. – B. 7.

²² Agatha Ch. Ko‘rsatilgan manba. – B. 12.

²³ Umarbekov O‘. Ko‘rsatilgan manba. – B. 35. www.ziyouz.com kutubxonasi

²⁴ Umarbekov O‘. Ko‘rsatilgan manba. – B. 44. www.ziyouz.com kutubxonasi

*“I put my grips against the communicating door last night. I thought I heard him trying the handle. **Duo** you know, I shouldn’t be a bit surprised if that man turned out to be a murderer—one of these train robbers you read about. I daresay I’m foolish, but there it is”.*

Keltirilgan ibora ingliz tili orfografik me’yorlariga ko‘ra “do” shaklida bo‘lishi lozim edi. Biroq bunday og‘ish muallif xatosi emas, balki ongli stilistik usul sifatida qo‘llangan. Bu orqali muallif Mrs. Hubbardning ta’lim darajasi va ijtimoiy maqomini bilvosita ifodalashga erishgan. Mazkur misollarga o‘xshash vaziyat o‘zbek tilida yozilgan detektiv matnlarda ham aks etadi:

– ***Milisani** o‘zi bo‘lib gapirasan-a, chilton?!*

E’tiroz bildirdi ikkinchi yoshrog‘i:

– *Kecha o‘lgan bo‘lsa, o‘ldirgan odam shu paytgacha manaman deb turadimi? Allaqachon juftakni rostlagan, la’nati!*²⁵

Nutqda aks etgan grammatik xatolar ba’zan qahramon foydalanayotgan til uning o‘z ona tilisi emasligidan ham darak beradi. Shu sababli ham qahramonlar nutqida ana shunday kamchiliklar yuzaga chiqadi. Bunday holatni detektiv Puaroning nutqida kuzatish mumkin:

1. *“What’s wrong with my proposition?”*

*Poirot rose. “If you will forgive me for being personal – I do not like your face, M. Ratchett,” he said*²⁶.

2. *“Poirot raised his voice and called. One of the restaurant attendants came from the far end of the car.*

*“Go and ask the English lady in No. if she will be good enough to come here”*²⁷.

Ingliz tilida shart ergash gapli qo‘shma gaplar maxsus grammatik qoidalarni, xususan, *if, unless, provided that* kabi bog‘lovchilarning qo‘llanishini bilishni talab qiladi. Jumladan, *if* bilan kelgan ergash gapda *shall/will* kabi yordamchi fe’llarning ishlatilishi me’yoriy emas. Puaro nutqida bu kabi og‘ishlarning kuzatilishi uning savodsizligini emas, balki ingliz tilining ayrim grammatik xususiyatlaridan xabarsizligini ko‘rsatadi.

Bobning ikkinchi fasli birinchi qismi *“O‘zbek va ingliz detektiv asar qahramonlari xususiy nutqining sotsiopragmatik xoslanishi va ularga ta’sir qiluvchi omillar”*, ikkinchi qismi esa *“Kommunikantlar ijtimoiy mavqeyi va rolining o‘zbek va ingliz detektiv asarlari obrazlari nutqida voqelanishi”* deb nomlanib, ularda keltirilgan ilmiy-nazariy qarashlarni tegishli o‘zbek va ingliz detektiv asarlari qahramonlari nutqi misolida dalillashga harakat qilindi.

Badiiy matnda kommunikantlarning ijtimoiy mavqeyi va roli maxsus til birliklari orqali ifodalanadi. Turli ijtimoiy qatlam vakillarining muloqoti leksik tanlov, sintaktik qurilish, nutq uslubi va murojaat shakllari orqali yoritiladi. Bu holat ijtimoiy tabaqalanish kuchli bo‘lgan ingliz jamiyatini aks ettiruvchi detektiv asarlarda ayniqsa yaqqol ko‘zga tashlanadi. Bunday asarlarda detektiv nutqi aniqlik, mantiqiylik va rasmiylik bilan birga, suhbatdoshning maqomiga mos

²⁵ Umarbekov O‘. Ko‘rsatilgan manba. – B. 18. www.ziyouz.com kutubxonasi

²⁶ Agatha Ch. Ko‘rsatilgan manba. – B. 20.

²⁷ Agatha Ch. Ko‘rsatilgan manba. – B. 122.

ravishda moslashuvchanligi bilan ajralib turadi. Ushbu jihatni Murder on the Orient Express asarida Puaroning malika Dragomirov bilan suhbatidagi nutqiy birliklar tahlili orqali kuzatish mumkin.

1. ***“There is nothing more, Madame. I am much obliged to you for answering my questions so promptly”.***

2. ***“You will excuse me, Monsieur,” she said, “but may I ask your name? Your face is somehow familiar to me”.***

“My name, Madame, is Hercule Poirot—at your service”.

Puaro mazkur kommunikativ vaziyatda suhbatdoshining ijtimoiy maqomini inobatga olib, rasmiy, muloyim va diplomatik nutq uslubini qo‘llaydi. Uning “Madame”, “I am much obliged to you”, “at your service”, “you will excuse me” kabi iboralardan foydalanishi yuqori tabaqa vakiliga mos hurmat va ehtiyotkorlikni ifodalaydi hamda kommunikativ mahoratini namoyon etadi. Bunga qarama-qarshi ravishda, o‘rta va quyi tabaqa vakillarining nutqi subordinant, ya’ni bo‘ysunuvchi ohangda shakllanadi. Bu jihat Puaroning Meri Hermion va konduktor bilan muloqotida ham yaqqol kuzatiladi.

“Does it distress you very much, Mademoiselle, that a crime has been committed on this train?”

The question was clearly unexpected. Her grey eyes widened a little.

“I don’t quite understand you?”

“It was a perfectly simple question that I asked you, Mademoiselle. I will repeat it. Are you very much distressed that a crime should have been committed on this train?”²⁸

Shunday qilib, detektiv asarlarda qahramonlar nutqi suhbatdoshning ijtimoiy maqomiga qarab moslashadi, bu esa turli darajadagi shaxslar bilan ishonchli muloqot o‘rnatishga xizmat qiladi. O‘zbek detektiv qahramonlari esa rasmiy organ vakillari sifatida hatto oddiy fuqarolar bilan muloqotda ham rasmiy nutq uslubiga xos ifodalardan foydalanadilar:

– *Keling, o‘rtoq Shayxuddinova, o‘tiring. Kapitan ro‘parasidagi stulni ko‘rsatdi.*

– *Xo‘sh, o‘rtoq Shayxuddinova, fojia qanday yuz berdi?*

Munira sapchib o‘rnidan turdi²⁹.

Kapitan Aliyevning Muniraga familiyasi bilan, “o‘rtoq” iborasi orqali murojaat qilishi sovet davri rasmiy nutqiga xos xususiyatni aks ettiradi. Ushbu birlik rasmiy muhitda hurmat va ijtimoiy tartibni ifodalovchi murojaat shakli sifatida qo‘llanadi va davlat organlari vakillari o‘rtasidagi muloqotda ham faol ishlatiladi. O‘zbek tilida hurmatni ifodalovchi ayrim vositalar, xususan “siz” olmoshi va *-lar* qo‘shimchasi ingliz tilida to‘liq ekvivalentga ega emas. Mazkur vositalar yuqori maqomli yoki hurmatga sazovor shaxslarga murojaatda qo‘llanadi.

Kapitan javob berishga ulgurmay, sekretar qiz kirdi.

– ***Kapitan G‘ulomov keldilar.***

– *Chaqiring³⁰.*

²⁸ Agatha Ch. Ko‘rsatilgan manba. – B. 79.

²⁹ Umarbekov O‘. Ko‘rsatilgan manba. – B. 14. www.ziyouz.com kutubxonasi

³⁰ Umarbekov O‘. Ko‘rsatilgan manba. – B. 16. www.ziyouz.com kutubxonasi

Ingliz tilida esa bu tarzda hurmat ifodasi ko‘pincha boshqa vositalar orqali, masalan, “ser” yoki “madam” so‘zlari yordamida yoki maxsus so‘zlashuv uslubi va ijtimoiy kontekst orqali ifodalanadi:

1. *“I should be more inclined to suspect you, **Mr. MacQueen**, if you displayed an inordinate sorrow at your employer’s decease”³¹.*

2. *“Your baggage, **Madame**, shall be moved out of this coach altogether. You shall have a compartment in the next coach, which was put on at Belgrade”³².*

Bobning “O‘zbek va ingliz detektiv asarlari qahramonlari nutqining gender o‘ziga xosligi” deb nomlanuvchi so‘nggi fasli o‘zining xususiy nutqda gender omili qanchalik muhim rol o‘ynashini tahlil ostiga olganligi bilan ahamiyatli.

Ingliz va o‘zbek detektiv asarlarida qahramonlar nutqi gender omiliga ko‘ra farqlanadi va bu jihat erkak hamda ayol obrazlarini yoritishda muhim ahamiyat kasb etadi. Odatda *erkak* qahramonlar nutqi tahliliy, mantiqiy va aniq bo‘lsa, *ayol* qahramonlar nutqi ko‘proq emotsional xususiyatga ega bo‘ladi. Detektiv asarlarda ayol qahramonlar nutqi ayniqsa hissiylik bilan ajralib turib, turli emotsional ifodalar bilan boyitiladi:

“Of course, I’m sure! The idea! I know what I’m talking about. I’ll tell you everything there is to tell. I’d gotten into bed and gone to sleep, and suddenly I woke up – everything was dark – and I knew there was a man in my compartment. I was just so scared I couldn’t scream, if you know what I mean. I just lay there and thought, ‘Mercy, I’m going to be killed!’ I just can’t describe to you how I felt”.

Yuqoridagi “Murder on the orient express” asaridan olingan parchada amerikalik ayol nutqining emotsional ifodalanishida ham leksik, ham sintaktik birliklar muhim ahamiyat kasb etadi. Parchadagi bir nechta o‘rinda (uch o‘rinda: “Of course I’m sure!”, “The idea!”, “Mercy, I’m going to be killed!”) undov gaplar hamda “scared” va “scream” kabi leksik birliklar ifodalanishi mazkur qahramon nutqi emotsional bo‘lishini ta’minlaydi. Bu kabi hissiy til asarning ayol qahramonlari, xususan, Habberd xonim nutqida yana ko‘plab o‘rinlarda uchraydi:

“I just can’t tell you how terrible it was! I don’t suppose anybody on this train can understand my feelings. I’ve always been very, very sensitive ever since I was a child. The mere sight of blood—ugh! Why, even now I get faint when I think about it!”

Birinchi misolda keltirilgan “anybody on this train can understand my feelings”, “I’ve always been very, very sensitive ever since I was a child”, “...even now I get faint when I think about it!” kabi jumlar so‘zlovchining hissiy beqaror holatini ifodalaydi. Shuningdek, ayollarga xos qo‘rqoqlik unsurlari ushbu qahramonning detektiv so‘rog‘i jarayonidagi javoblarida ham namoyon bo‘ladi:

“How do I know where he went? I had my eyes tight shut”³³. – (“Men u qayerga ketganini qayerdan bilaman? Ko‘zlarim mahkam bog‘langan edi”).

³¹ Agatha Ch. Ko‘rsatilgan manba. – B. 46.

³² Agatha Ch. Ko‘rsatilgan manba. – B. 91.

³³ Agatha Ch. Ko‘rsatilgan manba. – B. 54.

O‘zbek detektiv janriga xos asarlarda ham muallif tomonidan ayollar erkaklarga qaraganda ko‘proq o‘z his-tuyg‘ulariga beriluvchan personaj sifatida gavdalantiriladi. Bu mazkur jins vakillari nutqlarida ham o‘z ifodasini topadi:

1. – *O‘ldirib ketishganga o‘xshaydi!* – dedi temiryo ‘lchi amaki.

– *Voy o‘lmasam!* – Munira qichqirib yubordi.

2. – *Voy sho‘rim!.. Voy mening sho‘r peshanam! Nega o‘ldirishdi? Kimning qasdi bor ekan unda?*

3. **“Dadasi! Sho‘rimiz quribdi! Sho‘rimiz quribdi! Munisxondan ajralib qopmiz!”**

“Yoz yomg‘iri” asarida Munisxonning o‘limi haqidagi xabar yetkazilganda, ayol qahramonlar (Munira va Munisxonning onasi) vaziyatni yuqori emotsional tusda, “*voy o‘lmasam*”, “*voy sho‘rim*”, “*sho‘rimiz qurubdi*” kabi iboralar orqali ifodalaydi. Xususan, onaning nutqi uning chuqur iztirobini yaqqol aks ettiradi. Taqqoslash uchun erkak qahramon — Munisxon otasining mazkur vaziyatga bildirgan munosabati uning nutqi asosida tahlil qilinadi:

Said akaning qo‘lidan hassasi tushib ketdi.

– *Nima deyapsan o‘zi? Bo‘kirmasdan gapir!.. Bor, uyga kir! – jerkib berdi Said aka. – Rahimjon?! Nima bo‘ldi?*

Qizining o‘limi haqidagi xabarni eshitgan Said aka dastlab qisqa shok holatini boshdan kechirsa-da (“*Said akaning qo‘lidan hassasi tushib ketdi*”), tezda o‘zini qo‘lga olib, xotinini tinchlantirish va vaziyatni anglashga intiladi. Bu holat detektiv asarlarda erkak qahramonlarning sovuqqon va vazmin obraz sifatida tasvirlanishini ko‘rsatadi. Ayollar nutqiga xos salbiy jihatlardan biri sifatida ko‘p qasam ichish ham kuzatiladi. Bu xususiyat Munisxon va guvoh farrosh ayol nutqida ham yaqqol namoyon bo‘ladi:

1. – *Rostmi?*

– ***Tepamda Xudo turibdi!..***

...Xudo ursin, rost! Qariganimda aldab o‘libmanmi?

2. “*Voy, ukam. O‘sha kundan beri durbin bo‘lib ketdim. Bu emas. Tepamda Xudo turibdi, aylanay. Yolg‘on gapirib bir bechorani tashvishga qo‘yaymi?*”

“I swear to you, M. Poirot—and my husband knows—and will swear also—that much as I may have been tempted to do so, I never lifted a hand against that man”

Xulosa qilib aytganda, mazkur bobda xususiy diskursning sotsiopragsmatik tabiati detektiv asar qahramonlari nutqidagi ijtimoiy xoslangan vositalar orqali tahlil qilindi. Natijada ingliz detektivlarida mantiqiy va rasmiy nutq ustuvorligi, o‘zbek detektivlarida esa emotsional va madaniy normalarga asoslangan nutqiy xususiyatlar yetakchi ekanligi aniqlandi.

XULOSA

1. Antropotsentrik yondashuv tilni muloqot vositasidan tashqari, millatning ma‘naviy-madaniy kodi sifatida talqin qiladi. U tilni inson ongi, tafakkuri va dunyoqarashi bilan uzviy bog‘lab, psixolingvistika, etnolingvistika, kognitiv

tilshunoslik, pragmatika va sotsiopragmatika kabi yo‘nalishlarni integratsiyalash orqali inson tajribasini aks ettiruvchi tizim sifatida o‘rganadi.

2. Ushbu yondashuv detektiv matnlarda qahramon nutqini tahlil qilishda muhim bo‘lib, ularning individualligi, nutqiy portreti va psixologik xususiyatlarini ochib berishda diskursiv tahlilning yetakchi rolini belgilaydi.

3. Diskurs individualligi so‘z tanlovi, sintaktik qurilish, fonetik xususiyatlar (urg‘u, intonatsiya, pauza) hamda leksik-sotsiolingvistik birliklar (jargon, terminlar) orqali namoyon bo‘ladi. Ushbu vositalar so‘zlovchining ijtimoiy kelib chiqishi va kommunikativ tajribasini aks ettirib, nutqning ekspressiv va kommunikativ salohiyatini kuchaytiradi.

4. Detektiv matn sinergiya nuqtayi nazaridan tizimli jarayon sifatida namoyon bo‘lib, uning rivojlanishi haqiqatni ochishga qaratilgan bo‘ladi. Ushbu tizim syujet bilan bog‘liq matn tarkibiy qismlarining o‘zaro ziddiyatli ta’siri natijasida shakllanadi.

5. Detektiv matnlar ekspressivlikni oshirishda metafora, metonimiya, o‘xshatish, takror va giperbola kabi stilistik vositalardan foydalanadi. Ular dramatik effektni kuchaytirish bilan birga qahramonlar nutqiga individuallik bag‘ishlab, ularning psixologik holatini ochib beradi. Ingliz detektivlarida bu vositalar mantiqiy izchillik bilan uyg‘unlashsa, o‘zbek detektivlarida asosan hissiy ta’sirni kuchaytirishga xizmat qiladi.

6. Detektiv asarlar matni qahramonlar nutqi vositasida axborotni o‘quvchiga har doim to‘liq va to‘g‘ridan to‘g‘ri emas, balki nutqiy ishoralar orqali yashirin ko‘rinishda yetkazadi. Bu borada asar qahramonlari nutq uslubi va so‘z (so‘z birikmalar) tanlovi matnning pragmatik ma’nosini ochib beruvchi muhim omillardan biri sanaladi.

7. Ingliz va o‘zbek detektiv asarlari qahramonlari nutqini kognitiv jihatdan tahlil qilish har ikki milliy-madaniy muhitga xos mentalitet, stereotip va urf-odatlarining personajlar nutqida lisoniy voqelanish xususiyatlarini, shuningdek, ularning olamning lisoniy manzarasini shakllantirishdagi rolini aniqlash imkonini beradi. Zero, asar qahramonlari nutqi, xulq-atvori va qarashlari aynan shu ijtimoiy-kognitiv omillar ta’sirida rivojlanadi.

8. Detektiv qahramonlar nutqining sotsiopragmatik tabiati tilning ijtimoiy muhit bilan uzviy bog‘liqligini yoritadi. O‘zbek va ingliz matnlarida nutq qahramonlarning nafaqat individual xususiyatlarini, balki ularning ijtimoiy-madaniy va tarixiy sharoitlarga moslashuvini ham aks ettiradi. Shu orqali til vositalari muloqotning maqsadga yo‘naltirilganligini ta’minlab, so‘zlovchining dunyoqarashi va ijtimoiy rolini ifodalaydi.

9. O‘zbek detektiv asarlarida qahramonlar nutqining ruscha iboralar bilan boyitilishi sovet davri til siyosatining ijtimoiy-tarixiy ta’siri bilan izohlanadi. Ingliz detektiv matnlarida esa bunday o‘zlashmalar kam uchrashi ingliz tilining global til sifatidagi mavqei hamda Angliyaning tarixan mustamlakachi davlat bo‘lganligi bilan bog‘liq.

10. Jinoyatchi, guvoh va detektiv nutqidagi leksik-semantik farqlar ularning nutqiy individualligini shakllantirib, asar voqealarining ishonarliligini oshiradi.

Detektiv nutqining rasmiy va mantiqiyliги hamda jinoyatchilarga xos manipulyativ ifodalar voqelikning tabiiyligini ta'minlaydi.

11. Detektiv asarlarda qahramonlar nutqi ijtimoiy kontekstga bog'liq bo'lib, ular o'z sotsial maqomi va suhbatdoshining mavqeiga mos muloqot uslubini tanlaydi. Bu holat ijtimoiy tabaqalanish kuchli bo'lgan ingliz jamiyatini aks ettiruvchi detektiv asarlarda, xususan, Puaro nutqida ayniqsa yaqqol namoyon bo'ladi.

12. Nutqning gender xosligi detektiv asarlarda qahramonlarning jinsiy identifikatsiyasi va ijtimoiy rollarini ochishda muhimdir. Ayollar nutqiga xos emotsionallik, erkaklar nutqiga xos sovuqqonlik va mantiqiylik badiiy matnda jamiyatning tilga oid ijtimoiy normalarini aks ettiradi.

**SCIENTIFIC COUNCIL DSc.03/2025.27.12.FIL.08.08
AWARDNING SCIENTIFIC DEGREES AT BUKHARA STATE
UNIVERSITY**

BUKHARA STATE UNIVERSITY

NIYAZOVA GULNORAKHON GULYAMOVNA

**COGNITIVE AND SOCIOPRAGMATIC ASPECTS OF PRIVATE
DISCOURSE (BASED ON ENGLISH AND UZBEK DETECTIVE
FICTION)**

10.00.06 – Comparative Literature, Contrastive Linguistics and Translation Studies

**DISSERTATION ABSTRACT
for a Doctor of Science (DSc) in PHILOLOGY**

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INTRODUCTION (Doctor of Science (DSc) Dissertation Annotation)

Relevance and necessity of the dissertation topic. The need to study the linguistic means that ensure the individuality of private discourse in world linguistics is explained by several reasons. First and foremost, linguistic individuality plays a significant role in shaping a person's personality and uniqueness. People express their thoughts, emotions, beliefs, lifestyle, and worldview directly through their communication methods. Therefore, studying the linguistic means that form individuality in private discourse provides linguists with opportunities to gain a deeper understanding of the structure and functional aspects of human speech. This, in turn, contributes to the further development of theoretical and applied linguistics.

Numerous scientific studies dedicated to investigating the linguistic means that ensure the individuality of private discourse are being conducted in world linguistics. In the fields of stylistics and linguostylistics, the role of linguistic tools such as metaphor, metonymy, simile, hyperbole, and irony in shaping the individuality of a speaker's speech is explored. In sociolinguistics, the influence of social-cultural and psychological factors on the individual characteristics of a speaker's speech is studied.

The analysis of individual language features in our country is developing within research focused on the study of private discourse. This contributes to a deeper understanding of communication and enriches scholarly knowledge across various fields of linguistics.

Cognitive linguistics stands out for its focus on studying the individuality aspects of the perception, comprehension, and interpretation of linguistic means. Numerous studies within various linguistic approaches and methodologies help deepen the understanding of the specific characteristics of linguistic and sociolinguistic means that shape the individuality of private discourse and their role in the communicative process. From this perspective, a comparative analysis of the linguistic and sociopragmatic means that ensure the individuality of private discourse in Uzbek and English languages holds practical significance. These aspects determine the relevance of this dissertation topic.

The dissertation contributes to a certain extent to the implementation of tasks outlined in the normative-legal acts of the Republic of Uzbekistan, including:

Presidential Decree No. PF-5847 dated October 8, 2019, "On Approving the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030"; Presidential Decree No. PF-6108 dated November 6, 2021, "On Measures to Develop Education, Upbringing, and Science in the New Development Period of Uzbekistan"; Presidential Decree No. PF-158 dated September 11, 2023, "On the Uzbekistan – 2030 Strategy"; Resolution No. PQ-3775 dated June 5, 2018, "On Additional Measures to Improve the Quality of Education in Higher Education Institutions and Ensure Their Active Participation in Comprehensive Reforms in the Country"; Resolution No. PQ-5117 dated May 19, 2021, "On Measures to Elevate the Promotion of Foreign Language Learning

in the Republic of Uzbekistan to a Qualitatively New Level”; as well as other normative-legal acts related to the field.

Compatibility of the Research with the Priority Areas of Science and Technology Development in the Republic. The dissertation aligns with the priority area of the development of science and technology in the Republic, specifically under I. "Formation and implementation of an innovative ideas system for the social, legal, economic, cultural, and spiritual-educational development of an information society and democratic state."

Review of Foreign Scientific Research on the Dissertation Topic¹. Currently, the identification of linguistic, pragmatic, cognitive, and sociopragmatic factors shaping discourse is emerging as a critical area of research. Analyzing the interconnection between language, human thought, worldview, and emotional experiences from a comparative linguistics perspective has become a prominent focus in numerous scientific studies.

With the rise of the anthropocentric approach in linguistics, many top universities in the UK, Sweden, the US, Canada, Finland, Australia, Italy, and Russia are now doing research on discourse theory and the cognitive and sociopragmatic analysis of speech.

In contemporary linguistics, the informational-discursive aspects of speech are regarded as intricately linked to an individual's capacity to articulate internal experiences, emotions, and social relationships. Research from prestigious institutions, including the University of California, Lancaster University, the University of Edinburgh, Moscow State University, and Saint Petersburg State University, corroborates this assertion. Studies examining the cognitive, pragmatic, and sociopragmatic dimensions of speech provide a basis for significant conclusions in modern linguistics.

Degree of Research on the Problem. In anthropocentric linguistics, the discourse issue—particularly the role of private discourse in describing human speech communication, cognitive approaches to language, and the pragmatic and sociopragmatic analysis and interpretation of speech activity—has been thoroughly examined².

¹ Sharh universitetlarning veb-saytlaridagi ma'lumotlar hamda SCOPUS ma'lumotlar bazasidagi indekslangan ilmiy nashrlar asosida taqdim etildi: <https://www.lancaster.ac.uk/>, <https://www.oru.se/>, <https://www.nottingham.ac.uk/>, <https://www.helsinki.fi/>, <https://www.universityofcalifornia.edu/>, <https://www.cityu.edu.hk/>, <https://www.gu.se/>, <https://www.sydney.edu.au/>, <https://www.mpi.nl/>, <https://www.unitn.it/>, <https://www.utoronto.ca/>, <https://msu.ru/>, <https://spbu.ru/>, <https://nuu.uz/>, <https://uzswlu.uz/>, <https://tsuull.uz/>, <https://samdchti.uz/>, <https://buxdu.uz/>, <https://www.scopus.com/>.

² Candlin C.N. Introduction / Research and Practice in Professional Discourse / C.N. Candlin; ed. by C. Candlin. – Hong Kong: City University of Hong Kong Press, 2002. – P. 39; Bargiela, F. Business Discourse across 'cultures': data selection, collection and analysis / F. Bargiela. – Warwick, 2010. – 120 p.; Ungerer F., Schmid H. An Introduction to Cognitive Linguistics. – Edinburgh: Longman, 1996. – 66 p.; Данилова Н.В. Средства выражения авторского мнения в научно-популярном дискурсе / Н. В. Данилова. – Текст: непосредственный // Молодой ученый. – 2018. – № 23 (209). – С. 438-441. URL: <https://moluch.ru/archive/209/51245/> (дата обращения: 26.02.2024).; Вицюк Л.А. Лексико-семантические и синтаксические средства реализации ложного дискурса: на материале русского и английского языков: Дисс. ... канд. филол. наук: – Майкоп, 2010. – 146 с. // <http://www.dslib.net/jazyko-znanie/leksiko-semanticheskie-i-sintaksicheskie-sredstva-realizacii-lozhnogo-diskursa-na.html>; Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. Т. 1. – М.: Изд-во АН, 1963. – 349 с.; Серебренников Б.А. К проблеме сущности языка // Общее языкознание. – М.: Наука, 1970. – С. 49;

Research on discourse problems, the anthropocentric nature of language, and the manifestation of discursive characteristics in artistic texts has attracted significant attention from specialists, as evidenced by the works of Russian linguists such as I.A. Boduen de Kurtene, Y.D. Polivanov, Y.A. Sokolovskiy, B.G. Taranes, R.A. Budagov, and N.D. Arutyunova³.

The comprehensive study of detective works and their discourse, which is the subject of our research, is largely connected to the investigations of several scholars affiliated with the Commonwealth of Independent States, such as T.O. Bekhta, T.G. Vatolina, I.A. Dudina, and Y.N. Merkulova⁴.

In Uzbek linguistics, valuable materials related to the research topic can be found in the works of scholars such as D. Abduazizova, H. Ne'matov, R. Sayfullayeva, M. Hakimov, N. Mahmudov, S. Mo'minov, D. Nabiyeva, A. Pardayev, M. Qurbonova, L. Raupova, Q. Rasulov, D. Rustamov, Sh. Safarov, M. Saidxonov, M. Xolmurodova, N. Xursanov, S. Nurmonova, and G. Odilova⁵. However, there is still a lack of extensive monographic studies specifically

Пауль Г. Принципы истории языка. – М.: Иностранной лит-ры, 1960. – 303 с.; Блумфилд Л. Язык. – М.: Прогресс, 1968. – 272 с.

³ Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. Том 1. – М.: Изд-во АН, 1963. – 384 с. (Том 2. – С. 391.); Поливанов Е.Д. Статьи по общему языкознанию. – М.: Наука, 1968. – 376 с.; Соколовский Ю.А. Избыточность и отсечение информации как средство нивелирования семантических помех // Слово в языке и речи. – Нальчик, 1982. – С. 87-94; Таранец Б.Г. Энергетическая теория речи. – Киев-Одесса: Вища школа, 1981. – 149 с.; Будагов Р.А. Определяет ли принцип экономии развитие и функционирование языка? // Будагов Р.А. Человек и его язык. – М.: МГУ, 1974. – С. 59-83; Арутюнова Н.Д. Язык и мир человека. – М.: Языки славянской культуры, 1999. – 911 с.

⁴ Бехта Т.О. Лінгвокогнітивне моделювання англійського детективного дискурсу: Дисс. ... канд. філол. наук: 10.02.04. – Львів, 2009. – С. 47; Ватолина Т. Г. Когнитивная модель детективного дискурса: на материале англоязычных детективных произведений XIX-XX вв.: Дисс. ... канд. филол. наук: 10.02.04. – Иркутск, 2011. – 209 с.; Дудина И.А. Дискурсивное пространство детективного текста (на материале англоязычной художественной литературы IX-XX вв.): Дисс. ... канд. филол. наук: 10.02.19. – Краснодар, 2008. – 259 с.; Меркулова Е.Н. Прагматические особенности актуализации семиосферы «Уверенность» в англоязычном детективном дискурсе: на материале произведений А.Кристи и А.Конан Дойля: Автореф. дисс. ... канд. филол. наук: 10.02.04. – Барнаул, 2012. – 22 с.

⁵ Абдуазизова Д.А. Сравнительно-типологический анализ паралингвистических средств (на материале английского, русского, узбекского языков): Дисс. ... канд. филол. наук. – Ташкент, 1997. – С. 19; Неъматов Х., Вохидова Н., Тоирова Г. Структурал тилшуносликдан прагматингвистикага // Хорижий филология. – Тошкент, 2007. – Б. 38-41; Сайфуллаева Р. Ўзбек тилшунослигида қўшма гапларнинг формал-функционал талқини: Филол. фанл. д-ри ... дисс. – Тошкент, 1993; Сайфуллаев А.Р. Семантика и грамматика членов предложения в современном узбекском языке: Автореф. дисс. ... д-ра филол. наук. – Ташкент, 2001. – 48 с.; Ҳақимов М. Ўзбек тилида матнинг прагматик талқини: Филол. фанл. д-ри ... дисс. – Тошкент, 2001. – Б. 19; Маҳмудов Н. Тил тилсими тадқиқи. – Тошкент: Mumtoz so'z, 2017. – 175 б.; Мўминов С.М. Ўзбек мулоқот хулқининг ижтимоий-лисоний хусусиятлари: Филол. фанл. д-ри ... дисс. автореф. – Тошкент, 2000. – 29 б.; Nabiyeva D.A., Akhmedov B.R. Expressing of Subjective Assessment by Paralinguistic Means and Their Gender Peculiarities//European Multidisciplinary Journal of Modern Science, 1. – P. 9-15; Pardayev A.B. Diskurs haqida ayrim mulohazalar // International journal of progressive science and technologies, 2021. – В. 181-189; Курбонова М. Ўзбек болалар нутқий лексикасининг социопсихолингвистик тадқиқи: Филол. фанл. номз. ... дисс. автореф. – Тошкент, 2009. – 26 б.; Раупова Л. Диалогик дискурсадаги полипредикатив бирликларнинг социопрагматик тадқиқи: Филол. фанл. д-ри ... дисс. автореф. – Тошкент, 2012. – 49 б.; Расулов Қ. Ўзбек мулоқот хулқининг функционал хосланиши: Филол. фан. номз. дисс. – Тошкент, 2008. – Б. 22; Rustamov D. Linguacultural aspects of communication // International journal of progressive science and technologies. – М., Vol 26, No 1. 2021; Сафаров Ш. Прагматингвистика. – Тошкент, 2008. – 318 б.; Саидхонов М. Новербал воситалар ва уларнинг ўзбек тилида ифодаланиши: Филол. фанл. номз. ... дисс. – Тошкент, 1993. – 161 б.; Холмуродова М. Эркин Аъзам киноқиссалари тилининг социопрагматик аспекти. – Андижон, 2021. – Б. 22; Хурсанов Н. Драматик дискурсада вербал ва новербал компонентлар муносабати (ўзбек ва инглиз тилларидаги асарлар мисолида): Филол. фанл. д-ри ... дисс. – Андижон, 2022. – Б. 39; Нурмонова С. Ўзбек тилидаги қасам нутқий жанрининг лингвомаданий тадқиқи. – Андижон, 2022. – 66 б.; Одилова Г. Глотоник дискурс асослари. – Тошкент: Mumtoz so'z, 2020. – 296 б.

dedicated to the cognitive and sociopragmatic comparative analysis of the problem of private discourse based on detective texts and the characteristics of the detective genre in both English and Uzbek language materials.

Connection of the Dissertation Research with the Scientific Research Plans of the Higher Educational Institution. The research is conducted in accordance with the scientific research plans of Alisher Navoi Tashkent State University of Uzbek Language and Literature in the areas of “Systematic Study of the Uzbek Language”, “Scientific Foundations for the Analysis and Evaluation of Speech Events in the Uzbek Language” and “Social, Historical, and Contemporary Development of Linguistics”.

The objective of the research is to clarify the cognitive and sociopragmatic characteristics of phenomena related to private discourse in English and Uzbek. It aims to reveal the linguistic features of characters in detective works, providing insight into how these features contribute to the formation of private discourse.

The tasks of the research are as follows:

— **Study Anthropocentric Linguistics**- to examine the specific features of anthropocentric linguistics and the anthropocentric paradigm, the formation of private discourse, and the factors influencing it, along with the cognitive and sociopragmatic aspects of the speech behavior of characters in detective works.

— **Analyze Discursive Features** - to analyze the discursive characteristics of speech used by characters in English and Uzbek detective works by investigating the manifestation of stylistic devices in the language of selected characters.

— **Reveal Pragmatic Foundations** - to uncover the pragmatic foundations of information-forming tools within private discourse through the speech of detective characters, based on linguistic and stylistic criteria.

— **Identify Distinguishing Features** - to identify distinguishing features between the private speech of English and Uzbek detective characters by analyzing the means that ensure individuality from a cognitive perspective.

— **Examine Sociopragmatic Influences** - to substantiate, through relevant examples, the influence of factors such as the communicants’ social status, role, and gender on the sociopragmatic characteristics of private speech used by characters in detective stories.

The object of the research is the speech units that represent the cognitive and sociopragmatic characteristics of the language used by characters in English and Uzbek detective works.

The subject of the research consists of the anthropocentric features of private discourse, along with the structural-semantic, linguostylistic, pragmatic, cognitive, and linguocultural characteristics reflected in the speech of characters from English and Uzbek detective literature.

Research methods. The research employed various methods, including comparative, discursive, contextual-situational, pragmatic, linguocultural, cognitive-conceptual, statistical, and systemic-functional approaches.

The scientific novelty of the research is outlined as follows:

- *systematic Analysis of Private Discourse* - Private discourse was systematically analyzed from cognitive and sociopragmatic perspectives, demonstrating that the individuality of detective characters' speech is determined by stylistic tropes, expressive means, and genre-specific expressions that create tension;

- *comparative Linguistic Features* - It was shown that while logical and rational thinking predominates in the speech of characters in English detective fiction, the language of Uzbek detective characters tends to be more emotional, expressive, and aligned with national-cultural norms;

- *cognitive Differences Through Individual Speech* - The analysis of individual speech shaped by factors such as stereotypes, mentality, worldview, and customs is crucial for revealing differences in the cognitive domains of the two languages;

- *sociopragmatic Nature of Private Discourse* - Relevant examples illustrated that the sociopragmatic nature of private discourse can be clarified through the analysis of socially marked lexical, phonetic, and grammatical means in the speech of detective characters;

- *influence of Social Position and Gender* - It was confirmed that the individual linguistic shaping of speech in characters from English and Uzbek detective fiction is directly linked to their social status, communicative roles, and gender characteristics.

The scientific novelty of the research is outlined as follows:

the cognitive and sociopragmatic features of private discourse typical of the speech of characters in English and Uzbek detective fiction were classified, the linguostylistic devices used therein were grouped, and a discursive interpretation was carried out;

it was identified that the cognitive, pragmatic, and sociopragmatic specificity of detective characters' private speech is systematically connected to the genre's structural features, compositional framework, and the dynamics of plot development. This interrelation was revealed through the analysis of characters' speech behavior and the sociopragmatic factors influencing their communication;

the cognitive and sociopragmatic approach to the issue of private discourse was substantiated as a valuable resource for disciplines such as sociocultural studies, sociology, sociolinguistics, and cultural studies, based on the speech devices reflecting the customs and mentality of English and Uzbek societies.

The reliability of the research results is supported by the following factors: *Publication of conclusions:* The conclusions drawn from the research have been expressed in scientific works published by the researcher, which have been positively evaluated by the academic community; *methodological diversity:* The issues related to the cognitive, pragmatic, and sociopragmatic characteristics of detective discourse have been identified based on various analytical methods, including descriptive, analytical, discursive, contextual-situational, communicative-pragmatic, cognitive-conceptual, and systemic-functional analysis; *implementation of recommendations:* The suggestions and recommendations derived from the research have been implemented in practice, further validating the

findings; *validation by relevant organizations*: The results obtained have been confirmed by competent organizations, enhancing their credibility and reliability.

Scientific and Practical Significance of the Research Findings.

The research findings are closely related to the communicative, pragmatic, sociopragmatic, and cognitive branches of linguistics, and they contribute to the broader application of derivative language laws and systematic linguistic studies. These results support a deeper analysis of the language system and provide a foundation for further exploration of speech formation, meaning-making processes, and functional features of communication. Moreover, the findings carry theoretical significance for addressing issues in discourse analysis, semasiology, cognitive linguistics, syntax of speech structures, and pragmatics.

The practical significance of the research lies primarily in its applicability to the organization of theoretical and practical classes in higher education institutions in areas such as general linguistics, discourse analysis, text linguistics, cognitive linguistics, and sociopragmatics. In addition, the findings can be used as reliable resources for conducting specialized seminars, developing new types of educational materials, and supporting various scientific research projects.

Implementation of Research Findings.

Based on the conclusions and recommendations drawn from the cognitive and sociopragmatic analysis of phenomena related to English and Uzbek private discourse, the following applications were realized:

Within the framework of State Scientific and Technical Programs, the findings were applied in the 2019–2022 grant project No. A-OT-2019-10, “Naming in the Uzbek Language: Development of Normative-Legal Foundations.” The study examined the linguistic and pragmatic features of socially marked lexical, phonetic, and grammatical means in detective characters’ speech to reveal the sociopragmatic nature of private discourse, as well as the influence of stereotypes, mentality, worldview, and customs on communicative intentions. It also analyzed gender- and status-related speech features in English and Uzbek detective works and identified sociopragmatic differences through linguistic and pragmatic strategies. As confirmed by a certificate from Alisher Navoi Tashkent State University of Uzbek Language and Literature (No. The findings (01/4-1038, March 20, 2025) indicate that English detective characters frequently employ speech patterns characterized by logical reasoning and analytical precision. Conversely, Uzbek detective discourse exhibits a greater prevalence of emotionally charged and culturally specific expression. This study, therefore, underscores the relationship between sociopragmatic influences and linguistic conventions, thereby facilitating advancements in pragmatic strategies and linguistic methodology.

The research conclusions related to the sociopragmatic and linguocognitive analysis of private discourse in detective fiction, the study of character speech individuality, and the linguistic features determined by social and gender factors, as well as the comparative evaluation of dialogue structure, speech strategies during investigation, and the pragmatic impact in English and Uzbek detective works, were utilized in the “*Erasmus+ International Credit Mobility Programme*” project conducted between 2020–2023 under the State Scientific and Technical

Programs. As confirmed by the university's certificate (No. The research, as shown in document 01/4-1037 from March 20, 2025, showed that Uzbek detectives often used expressive and emotionally charged language, which was based on their national and cultural traditions.

As a result, a method was developed to study the linguistic and cultural aspects of dialogue structures in detective fiction, and how speech skills are built during communication.

The research findings concerning the systematic analysis of the cognitive and sociopragmatic dimensions of private discourse, the distinctiveness of detective characters' speech influenced by stylistic conventions, expressive techniques, and genre-specific tension-enhancing expressions, alongside the comparative examination of speech repertoires, communication styles, and linguistic characteristics in English and Uzbek detective fiction, were utilized in the 2021–2023 grant project No. PF-201912258, “Creating a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek Literature.” Certificate No. The confirmation of this finding is documented in 01/4-1036 from Alisher Navoi Tashkent State University of Uzbek Language and Literature, dated March 20, 2025. This led to a better understanding of how linguistic and cultural changes affect how people speak in multilingual settings, and how meaning and style appear in different languages. The project used methods from literary translation, techniques for analyzing private conversations, and linguistic frameworks to study the social and pragmatic aspects of communication.

The research findings were also implemented in the practical project No. I-OT-2019-42 (2019–2021), titled “Creating an Electronic Poetic Dictionary of Uzbek and English Languages (Depiction of Human Image, Character, Nature, and National Symbols),” within the State Scientific and Technical Programs (certificate No. 01/4-1039, issued by Alisher Navoi Tashkent State University of Uzbek Language and Literature on March 20, 2025). The project drew on conclusions from the systematic cognitive and sociopragmatic analysis of private discourse, including the individuality of detective characters' speech; the use of stylistic tropes, expressive means, and genre-specific tension-creating expressions; the predominance of logical reasoning in English detective discourse; and the emotionality and national-cultural specificity of Uzbek detective speech. It also considered the role of stereotypes, mentality, worldview, and customs in shaping speech and reflecting cognitive differences between the two languages. These insights were applied to examine how linguistic units represent human image, character traits, and national symbols, and served as a theoretical basis for developing an electronic poetic dictionary reflecting the linguistic and pragmatic features of detective discourse.

The Surkhandarya Regional Branch of the Uzbekistan National Television and Radio Company used the conclusions about the prevalence of logical and rational thinking in English detective fiction and the emotional and expressive nature of Uzbek detective discourse, as well as the effects of stereotypes, mentality, worldview, and traditions on speech, to make educational and informational programs like "*Education and Development*," "*The Path of Science*,"

"Bright Days," and "Special Report" (certificate No. 01-01/15, dated March 20, 2025). Consequently, audiences acquired knowledge regarding the distinctive speech patterns of detective characters, communicative strategies influenced by lexical, phonetic, and grammatical attributes, approaches to linguistic analysis of detective literature, the enhancement of speech competence, and contemporary trends in global linguistic research.

The Prose Council of the Writers' Union of Uzbekistan used scientific findings about the sociopragmatic nature of private discourse in reporting meetings, creative gatherings, and master classes for young writers (certificate No. 01-03/205, dated May 1, 2025). These findings include the realization of socially marked lexical, phonetic, and grammatical features in detective characters' speech; the correlation between speech development and characters' social status, professional role, and gender; the role of communicative functions in shaping individual speech; and the linguocognitive and sociopragmatic characteristics of detective discourse. Consequently, emerging writers and researchers attained a more profound comprehension of the distinctiveness of detective characters' speech, the communicative styles influenced by linguistic elements, and the impact of stereotypes, mentality, worldview, and traditions on private discourse, alongside their function in elucidating cognitive disparities between English and Uzbek discourse.

Approval of research findings. The research findings were presented and publicly discussed at a total of 9 scientific-practical conferences, including 5 international and 4 national (republic-level) events.

Publication of research findings A total of 17 scientific works have been published on the dissertation topic. These include 1 monograph and 16 articles published in journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing core results of doctoral dissertations—10 of which appeared in national journals and 6 in international journals.

Structure and scope of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion, and a list of references. The total length of the work is 268 pages.

MAIN CONTENT OF THE DISSERTATION

The Introduction summarizes the relevance and necessity of the research, defines its goals and objectives, describes the object and subject of the study, and demonstrates its alignment with the priority directions of the development of science and technology in the Republic. It also presents the scientific novelty and practical results of the research, explains the scientific and practical significance of the obtained outcomes, and provides information on the implementation of results, the author's published works, and the structure of the dissertation.

The **first chapter** of the dissertation is titled *"Discourse and Related Phenomena in Anthropocentric Linguistics."* The first section of this chapter is divided into two parts:

1. *"The Problem of the Anthropocentric Paradigm in Language Study"*, and

2. "Anthropocentric Approach in the Analysis of Literary Texts."

This chapter is devoted to a thorough discussion of concepts such as anthropocentric linguistics, the anthropocentric paradigm, and the anthropocentric approach to literary text analysis. Anthropocentrism views humans as the center of the universe and contrasts human phenomena with other elements of the world. The anthropocentric paradigm proposed by F.H. Ayteyeva contributed to the formation of new directions in linguistics⁶. Scholar B. Mo‘minova emphasizes the inseparable relationship between language and the individual, arguing that they cannot be studied independently of one another. She recognizes that concepts such as anthropocentrism, anthropology, anthropogenesis, the anthropological paradigm, and the anthropocentric paradigm are all rooted in the concept of the person (or self)⁷.

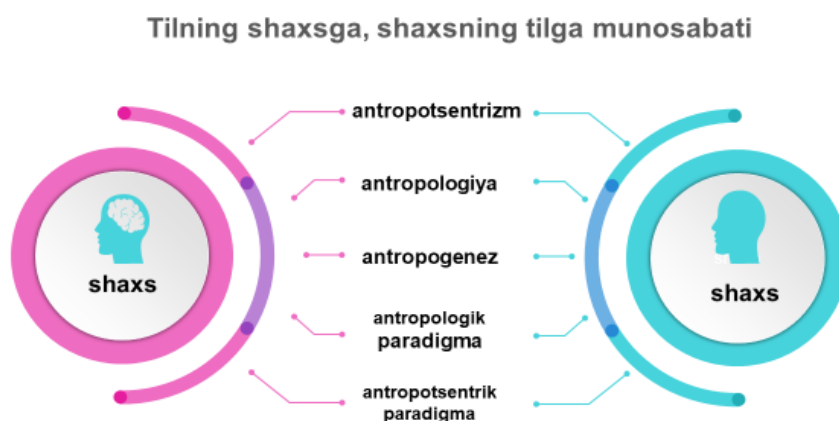


Diagram 1.5. - The Relationship Between Language and the Individual

A literary text, while sharing general features common to all types of texts, also possesses its own unique characteristics. Scholars R. de Beaugrande and W. Dressler identify several key criteria for textuality: *coherence*, *cohesion*, *intentionality*, *situationality*, *informativeness*, and *intertextuality*⁸.



Diagram 1.9. - Key Criteria of Textuality

⁶Айтекова Ф.Х. Антропоцентрическая парадигма в современной лингвистике // Вестник КPCY, 2014. № 9. – С. 164.

⁷Момынова Б. Тілдегі парадигматикалық және синтагматикалық қатынастар. – Алматы, 1998. – Б. 12.

⁸ Mammadov A. *Studies in Text and Discourse*. – Cambridge: Cambridge Scholars Publishing, 2018. – 145 p.

The second section of the chapter is devoted to “*Discourse, Private Discourse, and Its Individuality*”. In linguistics, discourse is understood as a linguistic phenomenon that emerges through the interaction of text and context. Private discourse, in turn, is directed toward a particular person or group and conveys individual opinions, experiences, and emotions; it is therefore often subjective. Lexical analysis is key to identifying discourse individuality, including the study of terms, word frequency, tone, style, and dialectal features. It is further expressed through linguistic means such as phonetics, word choice, syntax, style, and metalinguistic elements, reflecting speakers’ personal traits.

The final section of the chapter examines approaches to detective fiction and its compositional structure, outlining its general features. Detective narratives typically consist of interconnected events centered on crime investigation, where multiple characters become suspects.



Diagram 1.16. - Stages of the Structure of a Detective Story.

The second chapter of the research is entitled “**The Realization of Linguostylistic Devices in the Private Discourse of Detective Fiction Characters**”. In the first section of this chapter, titled “*The Expression of Private Discourse through Stylistic Tropes in Detective Texts,*” the focus is on how private speech can be expressed through stylistic tropes in detective works.

Stylistic tropes create new meanings based on the literal sense of words, thereby enhancing imagery in discourse; metaphor and metonymy are key examples. The accurate decoding of metaphors enables a clearer interpretation of the speaker’s intention. This can be observed in O‘lmas Umarbekov’s *Yoz yomg‘iri* and *The Hound of the Baskervilles*.

1. “*Sudlanmagan. Uch marta ministrlkning faxriy yorlig‘i bilan mukofotlangan. Chet elga chiqayotganda berilgan xarakteristika ham juda yaxshi. Shaxsiy delosida turibdi. Xullas, toza odam.*”

2. – *Nega?*

– *Qo‘qonga borib kelaman. Balki, ayasi bergandir? Nima deysan! Ishonmayman-u, lekin qari tulkinning eridan ko‘p narsani yashirishini bilaman. Balki, unikidir?*

O‘lmas Umarbekov “*Yoz yomg‘iri*”

3. *“It may be that you are not yourself luminous, but you are a **conductor of light**,” said Dr. Watson.*”

4. *“A dabbler in science, Mr. Holmes, a **picker up of shells** on the shores of the great unknown ocean.”* A.K.Doyl *“The Hound of the Baskervilles”*

Metaphorical units such as *“toza odam”* (*“a clean person”*) and *“qari tulki”* (*“an old fox”*) in Uzbek detective fiction serve to reveal characters’ traits and inner worlds. In particular, *“qari tulki,”* used by Rahim Saidov, figuratively conveys his mother-in-law’s cunning, while *“toza odam,”* in Lieutenant Ro‘ziyev’s speech, indicates that Olloyorov has no criminal record. In Dr. Watson’s speech, the phrase *“conductor of light,”* referring to Sherlock Holmes, metaphorically highlights his intellectual brilliance and analytical power. Likewise, the metaphor of *“collecting shells”* symbolizes Holmes’s method of gathering minor details and expanding them into a coherent analysis to solve complex crimes; here, the shells represent pieces of knowledge and evidence.

Metonymy is considered the most frequently used rhetorical device after metaphor in the speech of detective fiction characters. Below, we attempt to analyze metonymies reflected in the speech of characters from the Uzbek detective story *“Yoz yomg‘iri”* (*Summer Rain*) and the English detective novel *“Murder on the Orient Express”*:

1. *“One side Shohimardon, the other side Arslonbob. No, it didn’t work. He said we’d go to Samarkand and rest in Urgut. Still no. He even promised Yalta.”*

2. *“A name of good omen,” said Poirot. “I read my Dickens. M. Harris he will not arrive.”*

In the first example, *“Yaltani va’da qildi”* functions as metonymy, where *“Yalta”* represents leisure there. Similarly, Poirot’s *“I read my Dickens”* refers to reading Charles Dickens, implying reliance on his analytical insight.

The second section analyzes stylistic devices that enhance expressiveness and guide cognition through attention, memory, and communicative strategies. Thus, these devices shape both speech naturalness and reader perception, with expressiveness mainly achieved through emotional and intensifying means.

1. *“A man cannot be head with a bodkin,” said Brown calmly, “and for this murder beheading was absolutely necessary”⁹.*

2. – *Nima uchun chaqirganimizni bilasizmi?*

– *Mutlaqo xabarsizman, o‘rtoq kapitan... Olloyorov o‘rnidan turmoqchi edi, kapitan qo‘lini ko‘tardi*¹⁰.

Another stylistic device that ensures the emotional expressiveness of speech is *semantic repetition*.

1. *“The garden was **large and elaborate**”¹¹.*

2. *“...she is **steady and careful**”¹².*

In English, the repetition of synonymous words (*“intensification”*, *“emphasis”*) serves to reinforce and highlight meaning. For example, combinations

⁹ Chesterton G.K. *The secret garden. The Complete Father Brown Stories.* – London: Penguin Books, 1910. – P. 27.

¹⁰ Umarbekov O‘. *Yoz yomg‘iri.* – B. 62. www.ziyouz.com kutubxonasi

¹¹ Chesterton G.K. *Ko‘rsatilgan manba.* – B. 17.

¹² Allingham M. *Family Affair. Stories of Detection and Mystery.* – London: Longman, 1994. – P. 80.

such as “large–elaborate” and “steady–careful” increase the expressiveness of speech. While this technique is common in English, in Uzbek such repetition is often considered redundant or stylistically inappropriate.

Hyperbole, as a device of exaggeration, enhances emotional impact and is widely used in detective fiction. In the works of Agatha Christie, it intensifies events and effectively captures the reader’s attention:

1. “*Well, rather fruity, if you know what I mean. I mean you’d smell it a hundred yards away. But mind you,*” the Colonel went on hastily, “*this may have been earlier in the evening.*”

2. “*I suppose I saw photos of him in the papers, but I wouldn’t recognise my own mother when a newspaper photographer got through with her.*”

In the given examples, hyperbolic expressions such as Colonel Arbuthnot’s “to smell something from a hundred yards” and Mr. Hardman’s “I wouldn’t recognise my own mother” add expressiveness and a humorous effect to the speech.

Similarly, hyperbole is widely used in Uzbek detective fiction, as can be clearly observed in the speech of characters in *Yoz yomg‘iri* (“Summer Rain”).

1. “**O‘rtoqlarimning hammasi tillaga ko‘milib yotishibdi. Bitta men sho‘rlik kechalari bilan tiyinni hisoblab chiqaman**”.

2. – *Voy, muncha qizimni yerga urasiz? – zarda bilan javob qilardi xotini. – Pul deb, nima, erining hiqildog‘idan bo‘g‘yaptimi? Yosh narsa, kiyingisi, o‘ynagisi keladi-da. O‘sha siz aytgan narsalar qizimda ham oshib-toshib yotibdi. Qopga solsa og‘zini yopolmaysiz!*

In the first example, Munisxon’s statements such as “all my friends are buried in gold” and “I count coins all night” metaphorically express her dissatisfaction with life. In the second example, the mother uses hyperbole to describe her daughter’s positive qualities, conveying her deep affection in an expressive manner.

The final section of the chapter is devoted to the analysis of linguo-stylistic means that create tension in detective texts, with particular emphasis on lexical repetition. Repetition serves to convey the characters’ thoughts more clearly and emphatically. The following analysis examines the functional role of repetition in the speech of Captain Aliyev and Rahim Saidov in *Yoz yomg‘iri*:

“**Eshiting, eshiting** axir! Muhim ish chiqib qoldi. Otpuskani bekor qilishdi. Eshityapsizmi? Ha, shunday bo‘lib qoldi. **Bir oy. Bo‘ldi, bo‘ldi**, o‘zingizni bosing. **Bir oy nihoyati. Putyovkalarni o‘zim almashtiraman. Ha, ha**, atigi bir oy”.

2. “**Munis yo‘q**, – dedi zo‘rg‘a bo‘g‘ilib Rahim Saidov. – Uni kecha o‘ldirib ketishibdi.

– Nima?! Esing joyidami o‘zi? Nima deyapsan?

– Rost, **Munis endi yo‘q**”.

The repeated use of expressions such as “listen,” “one month,” “done,” “yes” “eshiting”, “bir oy”, “bo‘ldi”, “ha” (in the speech of Captain Aliyev), and “Munis is gone” “Munis yo‘q” (in the speech of Rahimjon) within the passage allows these utterances to be highlighted with emphasis in the speakers’ discourse.

Enhancing tension is one of the key tasks of the author in detective fiction, as the continuous presence of suspense is a defining feature of the genre.

Oral and written speech differ in nature; features typical of oral speech—such as intonation, stress, and voice quality—are conveyed in written texts through special graphical means. One such device is the unconventional representation of certain parts of speech:

3. *“My life has been threatened, Mr. Poirot. Now I’m a man who can take pretty good care of himself.” From the pocket of his coat his hand brought a small automatic into sight for a moment. He continued grimly. “I don’t think I’m the kind of man to be caught napping. But, as I look at it, I might as well make assurance doubly sure. I fancy you’re the man for my money, Mr. Poirot. And remember – **big money**”¹³.*

4. *“Poor creature, she’s a Swede. As far as I can make out she’s a kind of missionary. A teaching one. A nice creature, but doesn’t talk much English. She was **most** interested in what I told her about my daughter”¹⁴.*

Just as in the given examples, the use of italicized words such as “*big*” or “*most*” in a sentence serves a specific communicative and stylistic function: it signals that these particular lexical items carry key informational or emotional weight in the character’s speech. In the first example, the character Ratchett uses the word “*big*” in italics, indicating a heightened emotional charge or drawing attention to its importance in the utterance. In the second example, the detective Poirot emphasizes “*most*” in the same way, signaling that this word contains the core evaluative judgment in the statement.

The third chapter of the research is devoted to *“The Pragmatic and Cognitive Characterization of the Detective Text and Its Characters’ Speech,”* with

The third chapter of the study is devoted to *“The Pragmatic and Cognitive Characterization of the Detective Narrative and Its Characters’ Speech,”* with its first section titled *“A Comparative Pragmatic Analysis of the Language of Characters in Uzbek and English Detective Fiction.”* In literary works, particularly in detective fiction, information is not always conveyed to the reader in a complete or direct manner. In such cases, the author often aims to transmit crucial information through a brief or seemingly simple utterance:

– *Iziga qanday tushdinglar?*

– *Ikkita giyohvand yigitni tutuvdik. Qayerdan oldilaring, desak, shu yerni aytishdi.*

– *Osongina aytishdimi yo qiynadinglarmi?*

Hamdam “meni bilasan-ku”, deganday kulimsirab qo‘ydi. Zohid bo‘sh stulni olib, ayolning ro‘parasiga o‘tirdi-da, o‘zini tanishtirdi¹⁵.

This exchange between law enforcement officers reveals the speaker’s professional competence and style. Hamdam’s experience is evident to his interlocutor, so his smile, instead of a direct answer, serves as a sufficient

¹³ Agatha Ch. Ko‘rsatilgan manba. – B. 20.

¹⁴ Agatha Ch. Ko‘rsatilgan manba. – B. 22.

¹⁵ Tohir Malik. Shaytanat. Birinchi kitob. – Toshkent: Sharq, 1994. – 384 b.

communicative signal, though it allows for two interpretations: either pressure was applied or the interrogation was lawful.

Similarly, in *Shaytanat*, Zohid correctly interprets this signal due to his familiarity with Hamdam's methods, while the reader may interpret it differently: "*Is there anything further you want to ask me, gentlemen?*"

"Only one thing, Madame, a somewhat personal question. The colour of your dressing-gown."

She raised her eyebrows slightly. "I must suppose you have a reason for such a question. My dressing-gown is of black satin."

In *Murder on the Orient Express*, Princess Dragomiroff's reference to the color of her dress goes beyond the simple "It's black" by also emphasizing its material, reflecting the refined aesthetic taste and elegance characteristic of the upper class.

Similarly, a pragmatic analysis of the speech of Rahim Saidov's mother in *Yoz yomg'iri* allows for a deeper understanding of this issue::

Qizingning yonidan yana ming so'mga yaqin mol chiqibdi.

– *Nima ekan?*

– *Zirak, uzuk...*

– *Qudam bergan zirakni bilaman. U bunaqa qimmat emas. Nikohda taqqan uzugi juda arzon, ellik so'mmi, oltmish so'mmi?*

In the above example, it is not difficult to discern that Rahim Saidov's mother, in her speech, implicitly aims to express discontent by hinting at the cheapness of the earrings given by her in-law as part of the dowry. Through this subtle implication, she throws veiled reproaches toward the other party.

The second section of this chapter, titled "**The Linguistic Image of Uzbek and English Detective Characters**," seeks to explore the similarities and differences in the portrayal of detective figures and their private speech in Uzbek and English detective fiction.

In Uzbek detective fiction, characters are not idealized or depicted as possessing exceptional intellectual abilities, making comparison with figures like Poirot or Sherlock Holmes difficult. This reflects the absence of a distinct detective profession, with the detective's role instead performed by the police; in both contexts, however, crime does not go unpunished.

– *Bo'ldi, do'stim, o'zingni bos. Militsiya topadi. Qotil tegishli jazosini oladi.*

In *O'lmas Umarbekov's Yoz yomg'iri*, Rahim Saidov's friend's speech reflects strong trust in the police and confidence that the perpetrator will be punished.

In contrast, English society often shows some distrust toward the police, leading to the hiring of professional detectives, though in literature they are typically driven by the pursuit of truth rather than financial gain, as seen in the speech of Poirot, created by Agatha Christie:

– *"I regret, Monsieur," he said at length, "that I cannot oblige you."*

The other looked at him shrewdly. – "Name your figure, then," he said.

Poirot shook his head.

“You do not understand, Monsieur. I have been very fortunate in my profession. I have made enough money to satisfy both my needs and my caprices. I take now only such cases as—interest me”¹⁶.

In English society, a degree of distrust toward the police often leads people to hire professional detectives, reflecting the high status of the profession. However, in detective literature, characters are typically driven not by financial gain but by the pursuit of truth, as seen in the speech of Poirot, created by Agatha Christie.:

“U Saidovning qotillikka aloqador bo‘lishini istamasdi. Yaxshi odam. Uni birinchi ko‘rgandayoq shu fikr xayolidan o‘tgan edi. Ish tugaguncha shu fikrda qolgisi kelardi”.

– *Xo‘sh, nima deysizlar? – Aliyev yordamchilariga tikildi.*

– *Erini so‘roq qilish kerak, – dedi leytenant Sulonov.*

– *Boshida shuncha tashvish turganda-ya?*

In the work, Captain Aliyev shows reluctance to suspect Rahim Saidov and remains sympathetic toward him, even when interrogation becomes necessary. This contrasts with figures like Hercule Poirot, who typically begin investigations by questioning those closest to the victim.

The final section of this chapter is titled **“The Cognitive Representation of the Text and Characters' Speech in Uzbek and English Detective Fiction.”**

The linguistic worldview shapes the lexical organization of speech and enables individuals to represent reality through language. It forms specific perceptions, emotional responses, and images of reality in the reader through words and expressions that reflect a national worldview. This phenomenon can be observed in an excerpt from O‘lmas Umarbekov’s *Yoz yomg‘iri*:

“Keyin endi o‘taman degan edi, yuk mashinasi chinqirib oldida to‘xtadi, shofyor derazadan boshini chiqarib, so‘kindi:

– *Ko‘zmi, peshanami, kallavaram! Ko‘k chiroq-ku?! Rahim Saidov orqasiga qaytdi. Svetoforda qizil chiroq yongach, chorrahani kesib o‘tdi. Hozir uni mashina urib ketishi hech gap emas edi.*

In the Uzbek linguistic worldview, the “green” traffic light may be referred to as “blue,” reflecting the link between language and cognitive perception; while natural in Uzbek, it may cause cross-cultural confusion.

In capitalist societies, moral values often shift toward material interests, shaping a more pragmatic worldview, as reflected in Mr. Ratchett’s speech in *Murder on the Orient Express*:

“Why, naturally, I understand that. But this, Mr. Poirot, means big money.” He repeated again in his soft, persuasive voice, “Big money.”

In capitalist societies, money is often seen as a universal solution, as reflected in Mr. Ratchett’s attempt to influence Poirot through “big money,” highlighting its high status.

In contrast, societies that do not prioritize material values perceive reality differently, as illustrated in the speech of Munisxon’s father in *O‘lmas*

¹⁶ Agatha Ch. Ko‘rsatilgan manba. – B. 20.

Umarbekov's Yoz yomg'iri: ***"Pul – kerak narsa, pulsiz hayot bo'lmaydi. Lekin undan qimmatli narsalar ham bor: obro', vijdon, aql, madaniyat"***.

In these sentences, money is placed below values such as honor, conscience, intellect, and culture, reflecting the priority of moral over material values in Uzbek society.

Stereotypes, linked to "national character," are conveyed through characters' speech in detective fiction, as seen in Mary Debenham's speech in *Murder on the Orient Express*:

"A crime—it is all in the day's work to you, eh?"

"It is naturally an unpleasant thing to have happen," said Mary Debenham quietly.

"You are very Anglo-Saxon, Mademoiselle. Vous n'éprouvez pas d'émotion".

She smiled a little. "I am afraid I cannot have hysterics to prove my sensibility. After all, people die every day".

"They die, yes. But murder is a little rarer".

Stereotypes of English emotional restraint are evident in Mary Debenham's calm response—"After all, people die every day"—which reflects composure in tense situations and a widely perceived national trait.

1. ***"True to their nationality, the two English people were not chatty. They exchanged a few brief remarks and presently the girl rose and went back to her compartment"***.

2. *I suppose the English valet is not lying when he said the other never left the compartment? But why should he! It is not easy to bribe the English; they are so unapproachable"*.

The given examples reflect two heterostereotypes about the English—their reserved nature and their resistance to bribery—while the following example from Uzbek detective fiction demonstrates the widespread use of gender stereotypes: *G'ulomov qoshlarini chimirdi.*

– ***Ayol kishining shuncha konyak ichishiga biror sabab bo'lishi kerak"***¹⁷.

Uzbek women are often stereotyped as abstaining from alcohol, making a detective's inquiry into such behavior significant, whereas in English society it is considered normal. Social environment shapes perception, with language mediating reality; concepts of crime and punishment reflect societal norms, as seen in *Murder on the Orient Express*.

1. *"Arbuthnot's face grew rather grim. "Then in my opinion the swine deserved what he got. Though I would have preferred to see him properly hanged—or electrocuted, I suppose, over there"*.

2. *"Still, they will not guillotine her. There are extenuating circumstances. A few years' imprisonment—that will be all."*

European punishment methods (e.g., execution by electric shock) are depicted in literature but are absent in Uzbek texts due to legal differences; similarly, guillotine execution in the context of Agatha Christie is reflected linguistically,

¹⁷ Umarbekov O'. Ko'rsatilgan manba. – B. 16. www.ziyouz.com kutubxonasi

whereas such concepts are absent in Uzbek. Customs also reflect social consciousness, with excessive spending at weddings and funerals in Uzbek society illustrated in the following dialogue:

– *Bu qimmat turadi-ku? Shuncha pulni qayoqdan olibdi?*

– *Sen bermaganmiding? – so‘radi Ubaydulla aka.*

– *Voy, menda pul bormidi? O‘limligimga atab qo‘yganim bor. U urvoq ham bo‘lmaydi. Nima gap o‘zi? Tinchlikmi?*¹⁸

The linguistic worldview is a key focus in cognitive linguistics; the term o‘limlik illustrates this, referring to funds for post-death rituals, though no English equivalent fully captures its cultural meaning.

Overall, the linguistic worldview reflects a society’s values and way of life, with language revealing its cultural, philosophical, and ethical frameworks.

The final chapter of the dissertation, titled “**The Sociopragmatic Nature of Private Discourse in Detective Fiction,**” begins with an initial section devoted to the *sociopragmatic analysis of socially marked lexical, phonetic, and grammatical features in the speech of characters in Uzbek and English detective novels*.

In detective fiction, jargon reflects characters’ social status, profession, and group affiliation, bringing the reader closer to the criminal milieu. Differences in characters’ speech reveal their social and professional distinctions and help identify the speaker’s group membership:

“Oh! it’s all right.” He shot a slightly annoyed glance in Poirot’s direction. Then he went on:

*“But I don’t like the idea of your being a governess—at the beck and call of tyrannical mothers and their tiresome brats”*¹⁹.

In the given passage, the word “brat” functions as a piece of jargon indicating that the speaker belongs to the military sphere. The fact that the speaker is Colonel Arbuthnot is closely linked to the choice of this lexical unit. Similarly, in Uzbek detective fiction, particularly in Yoz yomg‘iri, the frequent use of jargon can also be observed in the speech of characters.

“Sulaymon akani hayron qoldiramiz to‘g‘ri idoraga borib, – dedi g‘urur bilan shofyor.

– *Ja sekin yuradilar u kishi, xit qilib yuboradilar.”*

The expression “*xit qilib yubormoq*” is informal and non-standard, reflecting the speaker’s social status in the driver’s speech.

In literary texts, phonologically marked speech conveys additional meaning and, though not always evident to all readers, can be effectively represented in writing through stylistic techniques.

1. “**To-day** is Sunday,” said Lieutenant Dubosc. “Tomorrow, Monday evening, you will be in Stamboul²⁰.” (Lieutenant Dubosc’s speech)

2. “I shall have to go on **to-night**,” he said to the concierge. “At what time does the Simplon Orient leave?²¹” (Detective Poirot’s speech)

¹⁸ Umarbekov O‘. Ko‘rsatilgan manba. – B. 57. www.ziyouz.com kutubxonasi

¹⁹ Agatha Ch. Ko‘rsatilgan manba. – B. 10.

²⁰ Agatha Ch. Ko‘rsatilgan manba. – B. 7.

In these examples, Dubosc and Poirot's speech shows English pronounced with a French accent, created through hyphenation ("to-day," "to-night") and explained by language interference. In Uzbek detective texts, this technique is used not only to reflect pronunciation but also to emphasize meaning..

1. – *Uzukni qo'yavering, – dedi u. – Kerak emas. Ammo kurortga bu yil bormasak, ko'rasiz mendan... Ketib qola-man!..*²²

2. – *Xotiningiz... noto'g'ri gapirgan, – kapitan "alda-gan" demoqchi edi, aytolmadi*²³.

Hyphenation of words emphasizes meaning, highlights the distinct speech of Captain Aliyev and Sanobar, and enhances emotional impact, guiding the reader's attention. Additionally, lexical and phonetic features reveal characters' educational level, as seen in Mrs. Hubbard's speech in *Murder on the Orient Express*:

"I put my grips against the communicating door last night. I thought I heard him trying the handle. Duo you know, I shouldn't be a bit surprised if that man turned out to be a murderer—one of these train robber you read about. I daresay I'm foolish, but there it is".

According to standard English orthography, the expression should appear in the form "do." However, this deviation is not an authorial error but a deliberate stylistic device. Through this, the author indirectly conveys Mrs. Hubbard's level of education and social status. Similar instances can also be observed in detective texts written in Uzbek:

– *Milisani o'zi bo'lib gapirasan-a, chilton?!*

E'tiroz bildirdi ikkinchi yoshrog'i:

– *Kecha o'lgan bo'lsa, o'ldirgan odam shu paytgacha manaman deb turadimi? Allaqachon juftakni rostlagan, la'nati!*²⁴

Grammatical mistakes in speech sometimes also indicate that the language used by the character is not their native tongue. This explains why such errors occasionally appear in the characters' speech. This phenomenon can be observed in the speech of detective Poirot:

1. *"What's wrong with my proposition?"*

*Poirot rose. "If you will forgive me for being personal – I do not like your face, M. Ratchett," he said*²⁵.

2. *"Poirot raised his voice and called. One of the restaurant attendants came from the far end of the car.*

*"Go and ask the English lady in No. if she will be good enough to come here"*²⁶.

In English, conditional subordinate clauses require knowledge of specific grammatical rules, particularly the use of conjunctions such as *if*, *unless*, and *provided that*. Notably, the use of auxiliary verbs like *shall/will* in *if*-clauses is considered non-standard. The presence of such deviations in Poirot's speech does

²¹ Agatha Ch. Ko'rsatilgan manba. – B. 12.

²² Umarbekov O'. Ko'rsatilgan manba. – B. 35. www.ziyouz.com kutubxonasi

²³ Umarbekov O'. Ko'rsatilgan manba. – B. 44. www.ziyouz.com kutubxonasi

²⁴ Umarbekov O'. Ko'rsatilgan manba. – B. 18. www.ziyouz.com kutubxonasi

²⁵ Agatha Ch. Ko'rsatilgan manba. – B. 20.

²⁶ Agatha Ch. Ko'rsatilgan manba. – B. 122.

not indicate illiteracy, but rather a lack of familiarity with certain grammatical features of English.

The second chapter of the work is divided into two parts; “*The Sociopragmatic Features of Private Speech of Uzbek and English Detective Characters and Influencing Factors*” and “*The Manifestation of Communicants’ Social Status and Role in the Speech of Characters in Uzbek and English Detective Works*”. They aim to illustrate the theoretical and scholarly perspectives presented by analyzing the speech of characters in selected Uzbek and English detective literature.

In literary texts, the social status and roles of communicants are expressed through specific linguistic units. The interaction of representatives of different social strata is reflected through lexical choice, syntactic structure, speech style, and forms of address. This is particularly evident in detective fiction portraying the highly stratified English society. In such works, the detective’s speech is characterized by precision, logical coherence, and formality, along with adaptability to the interlocutor’s social status. This can be observed through an analysis of Poirot’s speech in his interaction with Princess Dragomiroff in *Murder on the Orient Express*:

1. ***“There is nothing more, Madame. I am much obliged to you for answering my questions so promptly”***.

2. *“You will excuse me, Monsieur,” she said, “but may I ask your name? Your face is somehow familiar to me”*.

- *“My name, Madame, is Hercule Poirot—at your service”*.

In this communicative situation, Poirot adopts a formal, polite, and diplomatic speech style, taking into account the social status of his interlocutor. His use of expressions such as “Madame,” “I am much obliged to you,” “at your service,” and “you will excuse me” conveys respect and caution appropriate to a member of the upper class and demonstrates his communicative competence.

In contrast, the speech of representatives of the middle and lower classes tends to be subordinate in tone. This feature is also clearly observed in Poirot’s interactions with Mary Hermion and the conductor.:

1. ***“Does it distress you very much, Mademoiselle, that a crime has been committed on this train?”***

The question was clearly unexpected. Her grey eyes widened a little.

“I don’t quite understand you?”

“It was a perfectly simple question that I asked you, Mademoiselle. I will repeat it. Are you very much distressed that a crime should have been committed on this train?”²⁷

Thus, in detective fiction, characters’ speech adapts to the interlocutor’s social status, enabling the establishment of effective and reliable communication across different social levels.

²⁷ Agatha Ch. Ko’rsatilgan manba. – B. 79.

In contrast, Uzbek detective characters, as representatives of official institutions, tend to use formal speech patterns even when communicating with ordinary citizens:

– *Keling, o‘rtoq Shayxuddinova, o‘tiring. Kapitan ro‘parasidagi stulni ko‘rsatdi.*

– *Xo‘sh, o‘rtoq Shayxuddinova, fojia qanday yuz berdi?*

*Munira sapchib o‘rnidan turdi*²⁸.

Captain Aliyev’s use of Munira’s surname along with the form of address “o‘rtoq”; “*comrade*” reflects features of formal Soviet-era speech. This expression functions as a marker of respect and social order in official contexts and is widely used in communication among representatives of state institutions.

In Uzbek, certain means of expressing respect—such as the pronoun *siz* and the plural suffix *-lar*—do not have full equivalents in English. These forms are typically used when addressing individuals of higher status or those deserving respect.

1. *Kapitan javob berishga ulgurmay, sekretar qiz kirdi.*

– *Kapitan G‘ulomov keldilar.*

– *Chaqiring*²⁹.

2. – *Ha, o‘shani e‘tiborga olmaganda, hech kimdan gumon qilmayman. Bilgan odamlarimdan...*

– *Rahmat. Sizni ancha bezovta qildik... Kapitan o‘rnidan turdi*³⁰.

In English, such expressions of respect are typically conveyed through different means—most commonly by using honorifics like “*Sir*” or “*Madam*,” or by adopting a formal *speech style* and adjusting language use according to social context.

For instance, instead of modifying verbs or using plural suffixes as in Uzbek, English speakers often show politeness by using *indirect language* (e.g., “*Would you mind...*” instead of “*Do this*”), employing *modal verbs* to soften requests (e.g., “*Could you...*” or “*May I...*”), maintaining *formal titles* in professional interactions (e.g., “*Mr. Smith*,” “*Dr. Johnson*”).

Thus, while Uzbek utilizes grammatical markers like plural suffixes for honorification, English relies more on *lexical choices, tone, and discourse strategies* to convey respect and formality:

“*I should be more inclined to suspect you, Mr. MacQueen, if you displayed an inordinate sorrow at your employer’s decease*”³¹.

2. “*Your baggage, Madame, shall be moved out of this coach altogether. You shall have a compartment in the next coach, which was put on at Belgrade*”³².

The final section of this chapter, titled “*Gender-Specific Features of Speech in Uzbek and English Detective Fiction*”, focuses on the important role gender plays in shaping individual speech styles.

²⁸ Umarbekov O‘. Ko‘rsatilgan manba. – B. 14. www.ziyouz.com kutubxonasi

²⁹ Umarbekov O‘. Ko‘rsatilgan manba. – B. 16. www.ziyouz.com kutubxonasi

³⁰ Umarbekov O‘. Ko‘rsatilgan manba. – B. 42. www.ziyouz.com kutubxonasi

³¹ Agatha Ch. Ko‘rsatilgan manba. – B. 46.

³² Agatha Ch. Ko‘rsatilgan manba. – B. 91.

In English and Uzbek detective fiction, characters' speech varies according to gender, playing an important role in the representation of male and female identities. Typically, male characters' speech is analytical, logical, and precise, whereas female characters' speech tends to be more emotional.

In detective texts, female characters' speech is particularly marked by emotionality and is enriched with various expressive elements::

“Of course, I’m sure! The idea! I know what I’m talking about. I’ll tell you everything there is to tell. I’d gotten into bed and gone to sleep, and suddenly I woke up – everything was dark – and I knew there was a man in my compartment. I was just so scared I couldn’t scream, if you know what I mean. I just lay there and thought, ‘Mercy, I’m going to be killed!’ I just can’t describe to you how I felt”.

In the excerpt taken from *Murder on the Orient Express*, the emotional nature of the American woman's speech is conveyed through both *lexical and syntactic elements*. Several instances within the passage (such as “*Of course I’m sure!*”, “*The idea!*”, and “*Mercy, I’m going to be killed!*”) reflect *exclamatory constructions*, which significantly contribute to the emotional tone of her utterances. Additionally, emotionally charged words such as “*scared*” and “*scream*” further reinforce the expressive quality of her speech.

Such emotionally rich language frequently appears in the speech of female characters throughout the novel, particularly in the case of *Mrs. Hubbard*, whose dialogue often displays heightened affectivity and dramatic intonation:

“I just can’t tell you how terrible it was! I don’t suppose anybody on this train can understand my feelings. I’ve always been very, very sensitive ever since I was a child. The mere sight of blood—ugh! Why, even now I get faint when I think about it!”

In the first example, the character says, “*anybody on this train can understand my feelings,*” “*I’ve always been very, very sensitive ever since I was a child,*” and “*even now I get faint when I think about it!*” These lines emphasize her emotional instability at that very moment. The speaker's excessive sensitivity, often associated with stereotypically feminine behavior, underscores her vulnerability. This same fearfulness is also evident in another situation — during interrogation by the detective — where her answers reveal anxiety and hesitation. Such speech patterns are representative of a broader linguistic tendency in fictional female characters to express themselves through emotionally charged, evaluative, and often exaggerated language. These features serve not only to characterize the individual but also to align the reader's perception with traditional gender roles embedded in the genre:

“How do I know where he went? I had my eyes tight shut”³³. – (“*Men u qayerga ketganini qayerdan bilaman? Ko‘zlarim mahkam bog‘langan edi*”.)

In works characteristic of the Uzbek detective genre, women are also portrayed by the author as more emotionally inclined characters compared to men. This tendency is likewise reflected in the speech of female characters:

³³ Agatha Ch. Ko‘rsatilgan manba. – B. 54.

1. – *O‘ldirib ketishganga o‘xshaydi! – dedi temiryo‘lchi amaki.*

– *Voy o‘lmasam! – Munira qichqirib yubordi.*

2. – *Voy sho‘rim!.. Voy mening sho‘r peshanam! Nega o‘ldirishdi? Kimning qasdi bor ekan unda?*

3. *“Dadasi! Sho‘rimiz quribdi! Sho‘rimiz quribdi! Munisxondan ajralib qopmiz!”*

“Yoz yomg‘iri” asarida Munisxonning o‘limi haqidagi xabar yetkazilganda, ayol qahramonlar (Munira va Munisxonning onasi) vaziyatni yuqori emotsional tusda, “*voy o‘lmasam*”, “*voy sho‘rim*”, “*sho‘rimiz qurubdi*” kabi iboralar orqali ifodalaydi. Xususan, onaning nutqi uning chuqur iztirobini yaqqol aks ettiradi. Taqqoslash uchun erkak qahramon — Munisxon otasining mazkur vaziyatga bildirgan munosabati uning nutqi asosida tahlil qilinadi:

Said akaning qo‘lidan hassasi tushib ketdi.

– *Nima deyapsan o‘zi? Bo‘kirmasdan gapir!.. Bor, uyga kir! – jerkib berdi Said aka. – Rahimjon?! Nima bo‘ldi?*

Upon hearing of his daughter’s death, Said initially experiences a brief shock (“*the cane fell from his hands*”), but quickly regains composure, attempts to calm his wife, and seeks to understand the situation. This reflects the typical portrayal of male characters in detective fiction as composed and restrained.

One negative feature often associated with female speech is the frequent use of oaths. This trait is clearly evident in the speech of Munisxon and the witness, a cleaning woman.

1. – *Rostmi?*

– *Tepamda Xudo turibdi!..*

...Xudo ursin, rost! Qariganimda aldab o‘libmanmi?

2. *“Voy, ukam. O‘sha kundan beri durbin bo‘lib ketdim. Bu emas. Tepamda Xudo turibdi, aylanay. Yolg‘on gapirib bir bechorani tashvishga qo‘yaymi?”*

“I swear to you, M. Poirot—and my husband knows—and will swear also—that much as I may have been tempted to do so, I never lifted a hand against that man”

The tendency to use oaths or exclamatory language is also characteristic of women in English society. As evidence for this observation, we may refer to the earlier example from *Murder on the Orient Express*, in which the Countess’s conversation with Detective Poirot reveals this very trait.

CONCLUSION

1. The anthropocentric approach interprets language not only as a means of communication but also as a spiritual and cultural code of a nation. It views language as closely linked to human consciousness, thinking, and worldview, integrating fields such as psycholinguistics, ethnolinguistics, cognitive linguistics, pragmatics, and sociopragmatics to study it as a system reflecting human experience.

2. This approach is particularly important for analyzing characters' speech in detective texts, as it highlights the role of discourse analysis in revealing their individuality, speech portrait, and psychological features.

3. The individuality of discourse is manifested through lexical choice, syntactic structure, phonetic features (stress, intonation, pauses), and lexico-sociolinguistic elements (jargon, terminology). These means reflect the speaker's social background and communicative experience, enhancing the expressive and communicative potential of speech.

4. Detective discourse can be conceptualized as a systemic process from a synergistic perspective, the development of which is oriented toward the revelation of truth. This system emerges as a result of the dynamic and often contradictory interaction among the structural components of the text associated with the plot.

5. Detective texts employ stylistic devices such as metaphor, metonymy, simile, repetition, and hyperbole to enhance expressiveness. These devices not only intensify the dramatic effect but also individualize characters' speech and reveal their psychological states. In English detective fiction, they are integrated with logical coherence, whereas in Uzbek detective texts they primarily serve to heighten emotional impact.

6. In detective texts, information is rarely conveyed directly and completely through characters' speech. Instead, meaning is often hidden behind linguistic hints and indirect clues. In this regard, the characters' speech style and word choices serve as key factors in uncovering the pragmatic meaning of the narrative.

7. The cognitive analysis of the speech of characters in English and Uzbek detective fiction enables the identification of how mentalities, stereotypes, and customs characteristic of both national-cultural contexts are linguistically realized in character discourse, as well as how these factors contribute to the formation of the linguistic worldview. The speech, behavior, and perspectives of fictional characters are deeply influenced by these sociocognitive factors.

8. The sociopragmatic nature of detective characters' speech reveals the close connection between language and the social environment. In both Uzbek and English texts, speech reflects not only individual traits but also the characters' adaptation to socio-cultural and historical contexts. Thus, linguistic means ensure the goal-oriented nature of communication and express the speaker's worldview and social role.

9. In Uzbek detective fiction, the enrichment of characters' speech with Russian expressions is explained by the socio-historical impact of Soviet language policy. In contrast, the relative absence of such borrowings in English detective texts is linked to the global status of English and Britain's historical role as a colonial power.

10. Lexical-semantic differences in the speech of criminals, witnesses, and detectives shape their discursive individuality and enhance the credibility of the narrative. The formality and logical coherence of detective discourse, combined with the manipulative speech patterns characteristic of criminal characters, contribute to the realistic representation of events in detective fiction.

11. In detective fiction, characters' speech is shaped by the social context, as they select communicative styles appropriate to their own status and that of their interlocutors. This is particularly evident in works reflecting the highly stratified English society, especially in Poirot's speech.

12. Gender-specific features of speech play an important role in revealing characters' gender identity and social roles in detective fiction. The emotionality typical of female speech and the restraint and logicity associated with male speech reflect the social norms of language use within a given society.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.FIL.08.08
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
БУХАРСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

БУХАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

НИЯЗОВА ГУЛНОРАХОН ГУЛОМОВНА

**КОГНИТИВНЫЕ И СОЦИОПРАГМАТИЧЕСКИЕ АСПЕКТЫ
ЧАСТНОГО ДИСКУРСА**

**(на примере детективных произведений на английском и
узбекском языках)**

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

АВТОРЕФЕРАТ

**диссертации на соискание учёной степени доктора
ФИЛОЛОГИЧЕСКИХ НАУК (DSc)**

БУХАРА – 2026

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ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Цель исследования заключается в освещении когнитивного и социопрагматического описания явлений, связанных с частным дискурсом в английском и узбекском языках, а также в раскрытии речевых особенностей языка персонажей детективных произведений.

Задачи исследования:

изучение мест, связанных с особенностями антропоцентрической лингвистики и антропоцентрической парадигмы, формированием частного дискурса и факторов, на него влияющих, а также когнитивными и социопрагматическими характеристиками речевой активности персонажей детективных произведений;

анализ дискурсивных особенностей речи персонажей детективных произведений на английском и узбекском языках на фоне употребления стилистически окрашенных средств в языке выбранных персонажей;

раскрытие прагматических основ средств формирования информации в составе частного дискурса через речь персонажей детективных произведений на основе лингвистических и лингвостилистических критериев;

выявление различий между средствами, обеспечивающими индивидуальность в частной речи персонажей детективных произведений на английском и узбекском языках, путем анализа в когнитивном аспекте;

обоснование факторов, влияющих на социопрагматические особенности частной речи персонажей детективных произведений, таких как социальный статус, роль и пол коммуникантов, с использованием соответствующих примеров.

Научная новизна исследования заключается в следующем:

частный дискурс подвергнут системному анализу с когнитивной и социопрагматической точек зрения, и доказана индивидуальность языка персонажей детективных произведений, определяемая наличием в их речи стилистических тропов, экспрессивных средств и выражений, создающих жанровую напряженность;

установлено, что в речи персонажей английских детективных произведений преобладает логическое и рациональное мышление, тогда как язык следователей в узбекских детективных произведениях выражен преимущественно эмоционально, экспрессивно и в соответствии с национально-культурными нормами общества;

анализ индивидуальной речи персонажей детективных произведений, формируемой под влиянием таких средств, как стереотипы, менталитет, мировоззрение и традиции, обоснован как играющий важную роль в освещении различий когнитивных полей двух языков;

возможность освещения социопрагматической природы частного дискурса через анализ лексических, фонетических и грамматических средств, социально окрашенных в речи персонажей детективных произведений, доказана с использованием соответствующих примеров;

доказана прямая связь индивидуального формирования речи персонажей английских и узбекских детективных произведений с их социальным статусом, ролью и гендерными особенностями как коммуникантов.

Внедрение результатов исследований.

На основе выводов и предложений, полученных в ходе освещения когнитивного и социопрагматического описания явлений, связанных с частным дискурсом в английском и узбекском языках:

в процессе анализа социопрагматической природы частного дискурса изучены лингвистические и прагматические характеристики социально окрашенных лексических, фонетических и грамматических средств в речи персонажей детективных произведений, а также влияние стереотипов, менталитета, мировоззрения и традиций на формирование коммуникативных намерений героев детективного жанра с лингвистической точки зрения. В частности, научные выводы, касающиеся речевых особенностей персонажей, сформированных в зависимости от их гендера и социального статуса, а также социопрагматических различий, проявляющихся через лингвистическую идентификацию и прагматические стратегии, были использованы в грантовом проекте под номером А-ОТ-2019-10 «Создание нормативно-правовой базы нейминга в узбекском языке» в рамках Государственных научно-технических программ на 2019–2022 годы (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/4-1038 от 20 марта 2025 года). В результате отмечено преобладание логического и аналитического мышления в речи персонажей английских детективных произведений, тогда как в узбекских детективных произведениях выделяются формы общения, обогащенные национально-культурными нормами и эмоциональным воздействием. Установлена взаимосвязь социопрагматических факторов и лингвистических норм в речи персонажей детективов, повышена прагматическая эффективность лексических единиц, направленных на коммуникативные цели, развиты речевые компетенции, усовершенствованы прагматические стратегии и обогащена методология лингвистических исследований;

анализ социопрагматических и лингвокогнитивных аспектов частного дискурса в детективных произведениях, изучение речевой индивидуальности персонажей, характеристик их лингвистического проявления, связанных с социальными и гендерными факторами, сравнительная оценка структуры диалогов в английских и узбекских детективных произведениях, речевых стратегий и силы прагматического воздействия в процессе расследования, а также исследование лингвистической идентификации персонажей, их речевого поведения и коммуникативных намерений в соответствии с социальной ролью использованы в рамках проекта «Erasmus+ International Credit Mobility Programme» в Государственных научно-технических программах на 2020–2023 годы (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/4-1037 от 20 марта 2025 года). В результате отмечено широкое использование в речи узбекских детективов экспрессивных и воздействующих выражений,

основанных на национально-культурных традициях, разработана методика исследования структуры диалогов детективных произведений с лингвокультурологической точки зрения и формирования речевой компетенции в процессе общения;

научные выводы, касающиеся системного анализа когнитивных и социопрагматических аспектов частного дискурса, индивидуальности речи персонажей детективных произведений, их формирования через стилистические тропы, экспрессивные средства и способы создания жанровой речевой напряженности, а также сравнительного анализа речевых репертуаров, стилей общения и лингвистических характеристик персонажей английских и узбекских детективных произведений, были использованы в рамках научного грантового проекта № PF-201912258 «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы» на 2021–2023 годы (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/4-1036 от 20 марта 2025 года). В результате прояснены лингвокультурологические изменения речи персонажей детективного жанра в условиях многоязычия, а также способы проявления содержания и стилистических особенностей в разных языках, что нашло широкое применение в принципах литературного перевода, методах анализа частного дискурса и направлениях лингвистического исследования социопрагматических характеристик;

научные выводы, связанные с проведением системного анализа когнитивных и социопрагматических аспектов частного дискурса, изучением индивидуальности речи персонажей детективных произведений, анализом стилистических троп, экспрессивных средств и выражений, создающих жанровую напряженность, преобладанием логического и рационального мышления в речи персонажей английских детективных произведений, а также эмоциональности, экспрессивности и соблюдения национально-культурных норм как определяющих факторов в языке следователей узбекских детективных произведений, анализом роли менталитета, мировоззрения, традиций и других факторов в формировании индивидуальной речи персонажей детективов и выявлении различий в когнитивных полях двух языков, учетом лингвокогнитивных и социопрагматических факторов при создании поэтического словаря узбекского и английского языков, а также многогранным лингвистическим анализом литературных текстов и совершенствованием методологии исследования дискурса, были применены в выполнении практического проекта № I-OT-2019-42 «Создание электронного (изображение человеческого облика, действий, природы и национальных символов) поэтического словаря узбекского и английского языков» в рамках Государственных научно-технических программ на 2019–2021 годы. Эти различия были рассмотрены в широком контексте, связанном с тем, как они лингвистически выражены через изображение человеческого облика, действий, природы и национальных символов (справка Ташкентского

государственного университета узбекского языка и литературы имени Алишера Навои № 01/4-1039 от 20 марта 2025 года). В результате признано, что лингвистические и прагматические характеристики персонажей детективного жанра послужили важной теоретической основой для их отражения в процессе создания электронного словаря;

научные выводы, касающиеся преобладания логического и рационального мышления в речи персонажей английских детективных произведений, высокой степени эмоциональности и экспрессивности в узбекских детективных произведениях, роли речевых характеристик персонажей, сформированных под влиянием стереотипов, менталитета, мировоззрения и традиций, как важного фактора, раскрывающего различия в когнитивных полях двух языков, изучения особенностей проявления социально окрашенных лексических, фонетических и грамматических средств в речи персонажей детективов для освещения социопрагматической природы частного дискурса, а также прямой связи формирования речи английских и узбекских детективных персонажей с их социальным статусом, профессиональной ролью и гендерными характеристиками, были использованы при подготовке программ и передач, таких как «Образование и развитие», «Путь науки», «Светлый день», «Специальный репортаж», на телеканале DM Сурхандарьинского областного филиала Национальной телерадиокомпании Узбекистана (справка Сурхандарьинского областного филиала Национальной телерадиокомпании Узбекистана DM № 01-01/15 от 20 марта 2025 года). В результате зрители и слушатели получили представление об индивидуальности речи персонажей детективных произведений, коммуникативных стилях, формирующихся через лексические, фонетические и грамматические средства, методологии лингвистического анализа текстов детективного жанра, развития речевых компетенций и информации о международных лингвистических исследованиях;

научные выводы, касающиеся особенностей проявления социально окрашенных лексических, фонетических и грамматических средств в речи персонажей детективов для освещения социопрагматической природы частного дискурса, прямой связи формирования речи персонажей английских и узбекских детективных произведений с их социальным статусом, профессиональной ролью и гендерными характеристиками, органической связи индивидуального формирования речи персонажей с их социальным статусом, ролью и гендерными особенностями как коммуникантов, лингвокогнитивных и социопрагматических характеристик частного дискурса в текстах детективных произведений, индивидуальности речи детективных персонажей, их коммуникативных стилей, формирующихся через лексические, фонетические и грамматические средства, а также роли речевых характеристик персонажей, сформированных под влиянием стереотипов, менталитета, мировоззрения и традиций, как важного фактора, раскрывающего различия в когнитивных полях двух языков, были использованы на отчетных собраниях Совета по прозе Союза писателей

Узбекистана, творческих встречах и мастер-классах кружка молодых творцов (справка Союза писателей Узбекистана № 01-03/205 от 1 мая 2025 года). В результате у молодых творцов и исследователей сформировались четкие представления об индивидуальности речи персонажей детективных произведений и коммуникативных стилях, формирующихся через лексические, фонетические и грамматические средства.

Структура и объем диссертации. Диссертация состоит из введения, четырех глав, заключения и списка использованной литературы, общий объем работы составляет 268 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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Bosishga ruxsat etildi: 15.05.2026-yil. Bichimi 60x84 1/16, «Times New Roman» garniturada raqamli bosma usulida bosildi. Shartli bosma tabog‘i 4,0.

Adadi: 100 nusxa. Buyurtma №393

