

## INSON PSIXOLOGIK-EMOTSIONAL HOLATINING BADIY DISKURSDA AKS ETTIRILISHI

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**Annotatsiya.** Jahon tilshunosligida XX asrning ikkinchi yarmidan boshlab kognitiv lingvistika alohida soha sifatida shakllanib, mazkur yo`nalishdagi ilmiy izlanishlar yangi bosqichga ko`tarildi. Ushbu maqolada kognitiv lingvistikaning asosi bo`lib xizmat qiluvchi til va tafakkur masalalarining badiiy diskursda namoyon bo`lish hodisasi turli misollar asosida yoritilgan.

**Kalit so`zlar:** paradigm, qiyosiy-tarixiy metod, tizimli-strukturaviy, antropotsentrik, lingvokulturologik, emotivlik, lisoniy birlik, personaj nutqi, intensivlik, tafakkur.

### REFLECTION OF HUMAN PSYCHOLOGICAL AND EMOTIONAL STATE IN LITERARY DISCOURSE

**Abstract.** In world linguistics, since the second half of the 20th century, cognitive linguistics has appeared as a separate direction, and scientific research in this direction has reached a new level. This article, created on the basis of various examples, highlights the manifestation of language and thinking problems based on cognitive linguistics in artistic speech.

**Key words:** paradigm, comparative historical method, systematic-structural, anthropocentric, linguistic, emotionality, linguistic unity, character of speech, intensity, thinking.

### ОТРАЖЕНИЕ ПСИХОЛОГИЧЕСКОГО И ЭМОЦИОНАЛЬНОГО СОСТОЯНИЯ ЧЕЛОВЕКА В ХУДОЖЕСТВЕННОМ ДИСКУРСЕ

**Аннотация.** В мировом языкознании со второй половины XX века когнитивная лингвистика сформировалась как отдельное направление, и научные исследования в этом направлении вышли на новый уровень. В данной статье на основе различных примеров освещается проявление проблем языка и мышления, лежащих в основе когнитивной лингвистики, в художественном дискурсе.

**Ключевые слова:** парадигма, сравнительно-исторический метод, системно-структурный, антропоцентрический, лингвокультурный, эмоциональность, языковое единство, характер речи, интенсивность, мышление.

Tilshunoslik tarixiga nazar tashlaydigan bo`lsak, uning tarixiy taraqqiyotida uchta ilmiy paradigma mavjudligiga guvoh bo`lamiz: XIX asr tilshunosligi uchun xarakterli bo`lgan hamda qiyosiy-tarixiy metodga asoslangan qiyosiy tarixiy paradigma, markazida so`z turgan tizimli-strukturaviy paradigma va so`nggisi, insonga "uning butun koinotning markazi" maqomini qaytargan antropotsentrik paradigmadir. Ushbu paradigmalarning har biri turli til taraqqiyoti bosqichlarida tilshunoslik nazariyalarining yaratilishiga asos bo`lib xizmat qilgan.

Boduen de Kurtene ta`kidlaganidek, bir tomondan tilni insondan tashqarida va unga bog`liq emas deyidigan, boshqa tarafdin esa tilning murakkab hodisa ekanini inobatga olmaydigan biror nazariya asosli emas. Til va adabiyotdagi antropotsentrik yo`nalish zamonaviy lingvistik

tadqiqotlarda yetakchilik qilayotganligi kuzatilmoqda. “Inson omili” deb nomlanuvchi voqelikning ahamiyati ortib borayotganligi ilmiy tafakkurning barcha sohalarida sezilmoqda.<sup>1</sup> Haqiqatan, til bevosita inson bilan, uning mavjudligi bilan bog‘liq va unga xizmat qiladi hamda u bilan sodir bo‘layotgan barcha o‘zgarishlarni qayd etadi.

Insonning turmush tarzi va faoliyatisiz tilni hamda unda yuzaga keladigan o‘zgarishlarni tahlil qilish hamda kuzatish imkonsizdir. N.Maxmudov ham lisoniy hodisalar tadqiqiga antropotsentrik yondashuvni ma’qullaydi, inson va til o‘rtasidagi aloqani ta’kidlaydi, zero, aynan til inson shaxsiyatining asosiy unsuri hamda in’ikosi hisoblanadi.<sup>2</sup> Ushbu mukammal aloqa hozirgi zamonaviy tilshunoslikning yangi paydo bo‘layotgan sohalar bilan izchil tahlil qilinadi.

Matnni insonning nutqiy faoliyati hosilasi sifatida o‘rganilishini taqozo qiladigan, atrof-muhit va uning ob’ektlarini individual tarzda idrok etilishining “ko‘zgusi” hisoblangan badiiy matnning antropotsentrik yo‘nalganligiga alohida e’tibor qaratiladi. Bu to‘g‘risida K.F.Sedov shunday yozadi: “Badiiy matn estetika qonuniyatlariga ko‘ra shakllantirilgan idrok dasturi bo‘lib, unda insoniy jonlantirilgan borliq modeli muallifning aksiologik nazari bilan fikrlovchiga – idrok etuvchiga uzatiladi”. Antropotsentrik paradigmaning shakllanishi til sohibi – so‘zlovchi shaxs omilini tadqiq etish bilan bog‘liqdir. Tilshunoslikda antropotsentrik burilishning yuzaga kelishi strukturalizmning tilni tadqiq etishning “o‘zida va o‘zi uchun” tamoyilini chetga surib, asosiy e’tiborini shaxs omiliga qaratdi. M.M.Baxtinga tegishli mashhur, insonning har qanday matnda markazda turishi, unda o‘zini namoyon qilishi, aynan inson matnni yaratishi to‘g‘risidagi, fikr mavjud. Chindan, matn murakkab insoniy muloqotlarning natijasi bo‘lib, badiiy shaklda bayon qilinadi, unda kommunikantlar sifatida bir tomondan muallif va kitobxon, boshqa tomondan, personajlar, bir-birlari bilan muntazam xarakterda va muloqotda bo‘ladigan asar qahramonlari, ishtirok etishadi. Badiiy matn g‘oyaviyestetik va lingvokulturologik, o‘lkashunoslik va lingvokognitiv materialga boy manba hisoblanadi. Badiiy matn insonning kontseptual olamini, uning ruhiy dunyosini, borliq haqidagi tasavvurlarini namoyon qiladi.

Matnning “obyektiv borliqning subyektiv obrazi” sifatidagi o‘ziga xos takrorlanmas ekanligi, unda umuminsoniy, milliyo‘ziga xos va individual-shaxsiy xarakterdagi narsalarning aks etishida namoyon bo‘ladi.<sup>3</sup> Har qanday til birligi kabi matnda ham inson badiiy tafakkurining yorqin aksi namoyon etadi bu esa o‘sha til foydalanuvchilarining lisoniy olam manzarasida o‘ziga xos tarzda tasvir qilinadi. Insonning emotsiyasi va hissiyotlarini lisoniy ifodalanishini tahlili uchun, “ekspressivlik” va “emotsionallik” tushunchalarini ajratmoq zarur. Ekspressivlik – bu obrazlilik, jadallik yoki emotivlik bilan shartlanilgan so‘z yoki iboraning badiiy tasvir sifatidir. Obrazlilik, jadallikintensivlik va emotivlik ekspressivlikni alohida holda ham, birgalikda – turli tuzilmalarda ham yuzaga keltirishi mumkin. Emotivlik ekspressivliksiz paydo bo‘lmaydi, ularni bir-biridan ajratish esa, amalda mumkin emas. Emotivlik – bu lisoniy evrilishga uchragan emotsionallikdir, ya’ni ob’ektning ehtirosli baholanishi, inson kechinmalari, kayfiyati va tashvishlarining lisoniy va nutqiy ifodalanishidir.<sup>4</sup>

Emotsional bo‘yoqdor gaplar quyidagi so‘zlar bilan shakllantirilishi mumkin:

<sup>1</sup> Сафаров Ш.С. Лингвистика дискурса. – Челябинск: Челябинский государственный институт культуры, 2018. – С.3.

<sup>2</sup> Махмудов Н. Тилнинг мукамал тадқиқи йўлларини излаб... // Ўзбек тили ва адабиёти. – Тошкент, 2012. - № 5. – Б. 6-7.

<sup>3</sup> Ашурова Д.У. Художественный текст как экспонент культуры // Актуальные проблемы современной лингвистики. – Ташкент: VNESHINVESTPROM, 2021. – С. 39.

<sup>4</sup> Кунин А.В. Курс фразеологии современного английского языка. – Дубна: Феникс+, 2005. – С.210.

1. undov soʻzlar yordamida;
2. yuklamalar koʻmagi bilan;
3. soʻroq olmoshlari ishtirokida;
4. talaffuz-intonatsiya orqali.<sup>5</sup>

Ushbu lisoniy birliklar bilan shakllangan emotsionallikni oʻzida aks ettirgan boʻlaklar badiiy matnning hayajonini anglatib turuvchi unsurlardan biri sanaladi.

Soʻroq va undov belgilari badiiy asarga xos gaplarda odatda personajlar hayratini ifodalash uchun ishlatiladi:

My dear, you're too, too wonderful! - said Harry Oakland. (Maugham W.S. «The Creative Impulse», 2016, P.364).

Oh, well, you've been prepared for that nearly twenty years now, haven't you? (Maugham W.S. «The Creative Impulse», 2016, P. 95).

Demak, badiiy matnda his-tuygʻularni ifodalash mexanizmi quyidagi bosqichlardan iborat:

1) Atrofdagi olamdan maʼlumotni qabul qilish. Maʼlumot bir soʻz, birikma, gap yoki butun matndan iborat boʻlishi mumkin. Mazkur maʼlumot retsipientda aniq bir his-tuygʻuni uygʻotadi. Maʼlumot koʻrish orqali ham qabul qilinadi. Bunda atrofdagi olamning biror obʼekti (inson yoki predmet) boʻlishi mumkin.

2) Koʻrilgan, eshitilgan, oʻqilgan maʼlumotni anglash va tahlil qilish.

3) Tashqi reaksiya va emotsional baho – mexanizmning oxirgi bosqichi. His-tuygʻular muallif nutqi va tasviri yordamida ham, personajlarning luqmalari va monologlari orqali ham yetkazilishi mumkin. Personaj nutqi nafaqat uning maʼnaviy olamini, balki shaxsiy madaniyatini ham aks ettiradi.

Tahlillarning koʻrsatishicha, badiiy matn – bu turli his-tuygʻular, kechinmalar va hissiyotehtirosalar toʻlqini uchun sahna boʻlib, ular oʻzaro aralashib, kishilarning oddiy kundalik turmushlariga yangicha buyoq olib kiradi va uni oʻzgartiradi.

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<sup>5</sup> Kaxarova I.S. Ingliz va oʻzbek tillaridagi his-hayajon gaplarning kognitiv-pragmatik talqini (Somerset Moem asarlari misolida) // PhD ilmiy daraja ... diss. – Toshkent, 2019. – B.17.

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