JIZZAX DAVLAT PEDAGOGIKA UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI PhD.03/04.06.2020.Fil.113.02 RAQAMLI ILMIY KENGASH ASOSIDA TUZILGAN BIR MARTALIK ILMIY KENGASH

JIZZAX DAVLAT PEDAGOGIKA UNIVERSITETI

XAMIDOVA SEVARA BAXTIYOROVNA

INGLIZ VA OʻZBEK TILLARIDA BADIIY MATN PARADOKSLARINING LINGVOKULTUROLOGIK XUSUSIYATLARI

10.00.06 – Qiyosiy adabiyotshunoslik, chogʻishtirma tilshunoslik va tarjimashunoslik

FILOLOGIYA FANLARI BOʻYICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI AVTOREFERATI

Jizzax – 2024

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

The contents of the dissertation abstract for a Doctor of Philosophy (PhD) in Philology

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida turli tizimli tillarning madaniyat rivojidagi oʻrni, jamiyatning ijtimoiylashuvidagi ahamiyati, insonning ruhiy ongidagi real jarayonlar oqimining lisoniy manzarasini yaratish va chogʻishtirish amalga oshirilmoqda. Tilga antropotsentrik yondashuv talabining oshib borishi, muayyan millatga xos madaniy belgilarning tilda aks etishi, olamning lisoniy manzarasini yaratish asnosida til birliklari lingvopragmatik, lingvokognitiv, antropotsentrik paradigma kabi yangi konsepsiyalar asosida talqin etilmoqda. Xalq anʼanalari, qadriyatlari, urf-odatlarini ifodalovchi paradokslarni nafaqat bir til doirasida, balki turli tizimli tillar lingvomadaniyatshunosligida dolzarb ahamiyat kasb etmoqda.

Dunyo tilshunosligida paradokslar, jumladan, frazeologik paradokslarning universal va unikal jihatlari talqiniga bagʻishlangan qiyosiy-chogʻishtirma tadqiqotlar muhim oʻrin tutmoqda. Paradokslar inson tafakkurining mahsuli sifatida mantiq, falsafa, tilshunoslik, psixologiya va boshqa fanlar doirasida oʻrganilib, ularning qiyosiy-tipologik lisoniy belgilari yoritilmoqda. Zamonaviy tilshunoslikda paradoksal tuzilmalar lingvo-stilistik hodisa sifatida, kognitiv aspektda, shuningdek, lingvokulturologik yoʻnalishda hamda xorijiy tillarini oʻqitishda matn bilan ishlash amaliyoti dolzarb boʻlib qolmoqda.

Mamlakatimizda soʻnggi yillarda ilm-fanni rivojlantirish, jumladan, xorijiy tillarni oʻqitish borasidagi ilmiy, ilmiy-amaliy izlanishlar koʻlamini kengaytirish maqsadida tadqiqotchilar oldiga qator vazifalar qoʻyilmoqda. "Oʻquv jarayonini metodik qoʻllab-quvvatlash, oʻquvchilarning asosiy til koʻnikmalarini mustahkamlash va qoʻllashda koʻmaklashish…"[1] ga alohida eʼtibor qaratilmoqda. Xorijiy tillarni nazariy va amaliy egallash xalqlararo munosabatlarni mustahkamlash, ingliz va oʻzbek tillaridagi til birliklarini, jumladan, til paradokslarini, ularning milliy-madaniy xususiyatlarini oʻrganish zarurligini koʻrsatmoqda. Paradokslarni milliy-madaniy jihatdan tahlilga tortish, oʻxshash, farqli va oʻziga xos tomonlarini chogʻishtirma tahlil orqali aniqlash ushbu yoʻnalishda hal etilmagan masalalardan biri boʻlib hisoblanadi.

Oʻzbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga moʻljallangan Yangi Oʻzbekistonning taraqqiyot strategiyasi toʻgʻrisida", 2020-yil 29-oktyabrdagi PF-6097-son "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash toʻgʻrisida", 2021-yil 6-noyabrdagi PF-6108-son "Oʻzbekiston yangi taraqqiyot davrida taʼlim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari toʻgʻrisida", Oʻzbekiston Respublikasi Vazirlar Mahkamasining 2021-yil 19-maydagi 312-son "Xorijiy tillarni oʻrganishni ommalashtirishni samarali tashkil etish chora-tadbirlari toʻgʻrisida"gi qarorlari hamda mazkur faoliyatga tegishli boshqa meʼyoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

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[1] Oʻzbekiston Respublikasi Vazirlar Mahkamasining 2021-yil 19-maydagi 312-son "Xorijiy tillarni oʻrganishni ommalashtirishni samarali tashkil etish chora-tadbirlari toʻgʻrisida"gi Qarori. lex.uz.

Tadqiqotning respublika fan va texnologiyalari rivojlanishning ustuvor yo'nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining I."Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Tilshunoslikda til tizimining turli sathlariga oid birliklarning nutqiy muloqot muhitlarida shakllanishini o'rganish, ularning sintaktik-semantik va pragmatik ko'rsatkichlari munosabati va o'zaro bog'liqligi, xususan, badiiy matnda paradoks va uning sintaktik xususiyatlari, kognitiv tabiati alogik (mantiqsiz) til birliklari va ziddiyat, prezumpsiya, presuppozitsiya va implikatsiya bo'yicha muayyan tadqiqotlar amalga oshirilgan[2].

XX asr absurd adabiyoti yangi yo'nalishining vakillari E.Ionesko, G.Pinter, S.Mrojek[3] va boshqalar tomonidan dunyoning lisoniy manzarasini, atrof-muhit hamda voqelikni tasvirlashda paradoksdan foydalanishning lingvistik tavsifi, pragmatik xususiyatlari tahlil etilgan. Tilshunos olimlar badiiy matnlarda paradoks mutlaqo tabiiy va hatto zarur element hisoblanishini ta'kidlaydilar.

Paradokslarni lingvomadaniy yondashuv asosida o'rganishda bir qator xorijiy tilshunos olimlar, xususan, ingliz olimlaridan A.P.Kovi, M.Omaziyu, K.Steyer, S.Xanston[4] larning ilmiy tadqiqot ishlari katta ahamiyatga ega. Lingvistik asarlarda paradoks, asosan, matnda muayyan vazifalarni bajaruvchi stilistik vosita, stilistika nuqtayi nazaridan esa paradoks badiiy asarda ekspressiv hamda hajviy effekt hosil qiladigan ziddiyat sifatida izohlanadi.

Badiiy matndagi paradokslarning lingvomadaniy xususiyatlari esa N.F.Alefirenko, V.A.Maslova, A.V.Kunin, V.N.Teliyalarning[5] ilmiy tadqiqotlarida yoritilgan.

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[2] Арнольд И. В. Стилистика. Современный английский язык: Учебник для вузов – Изд.8-е – М.: Наука, 2002. – 384с.; Танеев Б.Т.Семантика и прагматика парадоксальных высказываний: автореф. дис. канд. филол. наук – Уфа, 1988. – 16 с.; Заботина Е.Н. Когнитивное моделирование структур парадокса современных английских скетчах: автореф. дис. кандидата филол.наук: 10.02.04 – Санкт-Петербург, 2012. – 24 с.; Forrester M. A. Psychology of Language. A Critical Introduction. –London: Sage Publications, 1996. – 216 p The Oxford Dictionary of Quotations. Oxford, New York: Oxford University Press, 1992. – 1061 p.; Wilde O. The decay of Lying / http://cogweb.ucla.edu/Abstracts/Wilde_1889.html; Wilde. Letters on Dorian Gray. Mr. Oscar Wilde's Defense //Selections from Oscar Wilde. – M.: Progress Publishers, 1979. – 355 p.

[3] Ionesko E.The Editors of *Encyclopaedia Britannica*. "Theatre of the Absurd". *Britannica* online; Harold Pinter: The Absurdist-Existentialist Playwright// Journal of Social Sciences & Humanities of Shiraz University vol. 23, №.1, Spring 2006 (46); "Sławomir Mrożek, from the Encyclopædia Britannica". *Encyclopædia Britannica*.

[4] Cowie A.P. Phraseology. Theory, Analysis, and Applications.Oxford Stud-ies in Lexicography and Lexicology. – Oxford: Oxford University Press,1998.; Omaziü M. Patterns of phraseological unit's modifications. Häcki Buhofer, Annelies, Harald Burger, eds. Phraseology in Motion II. – Baltmannsweiler: Schneider, 2007; Steyer K. Corpus linguistic exploration of modern proverb use and proverb patterns. Computational and corpus-based phraseology: Recent advances and interdisciplinary approaches, Proceedings of the Conference Volume II. – London, UK, Geneva: Editions Tradulex, 2017. – P.45–52; Hunston S. Corpora and language teaching: issues of language. Cambridge University Press. – Cambridge: 2010. – P.137-169.

[5] Алефиренко Н.Ф. Провербальное порождение культурных концептов и их фразеологическая репрезентация // Филол. науки. 2002. № 5. – С. 72-81.; Маслова В. А. Лингвокультурное введение в теорию человека / В. А. Маслова // Вестник Московского государственного областного университета. Сер. Лингвистика. – 2019. – №3. – С. 21–28. Кунин А.В. Курс фразеологии современного английского языка – Москва, 2005. – С.313; Телия В.Н. Культурно-национальные коннотации фразеологизмов (от мировидения к миропониманию) // Славянское языкознание. XI Международный съезд славаняистов. – М.: Наука, 1993. – 314 с.

Til va madaniyatning o'zaro bog'liqligi hamda bu o'rinda paradokslarning stilistik imkoniyatlari masalalari o'zbek tilshunoslaridan D.U.Ashurova, O'.K.Yusupov, T.A.Bushuy, Sh.S.Safarov, A.E.Mamatov, N.M.Maxmudov, D.S.Xudayberganova, J.Sh.Jumaboyeva[6]larning ilmiy tadqiqotlarida muayyan tarzda yoritilgan. Frazeologik birliklarning turli tizimli tillar kesimida lingvomadaniy jihatdan chog'ishtirib o'rganishga ham talab oshib bormoqda. Bu sohada o'zbek olimlaridan Sh.Rahmatullayev, M.I.Umarxodjayev, Sh.S.Imyaminova, A.E.Mamatov[7]larning ilmiy tadqiqot ishlari ahamiyat kasb etadi.

Shu bilan birga tilshunoslikda paradoksal hodisa, paradoksning ma'no tashkil etuvchi xususiyatlari, badiiy matndagi leksik imkoniyatlari masalalari yetarli darajada tadqiq qilinmasdan qolmoqda.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Jizzax davlat pedagogika universiteti ilmiy tadqiqot ishlari rejasining "Turli tizimdagi tillarning lisoniy va tipologik xususiyatlari" mavzusidagi ilmiy yo'nalishi doirasida bajarilgan.

Tadqiqotning maqsadi ingliz va o'zbek tillaridagi paradokslarning badiiy matnlardagi lisoniy va lingvomadaniy xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

tilshunoslikda paradoks tushunchasining talqiniga munosabat bildirilib, uning oksyumoron, antiteza, antinomiya, xiazm kabi tasviriy vositalardan birlashtiruvchi va farqlovchi belgilarini aniqlash;

ingliz va o'zbek tillarida paradoks tushunchasining lingvistik tavsifi, terminologik belgilari, paradoksal matnning sintaktik xususiyatlarini aniqlash, ingliz va o'zbek tillarida paradokslarning strukturaviy – semantik va lingvomadaniy jihatini tahlil qilish, paradokslarning uslub kategoriyasi va allegorik – aforistik xususiyatlarini aniqlash;

ingliz va o'zbek tillarida paradoks va uning sintaktik xususiyatlari, paradoksning kognitiv tabiati, alogik (mantiqsiz) til birliklari va ziddiyat, prezumpsiya, presuppozitsiya va implikatsiya bilan bog'liq belgilarini ochib berish;

ingliz va o'zbek tillarida frazeologik paradokslarning lingvomadaniy jihatlarini tahlil etishdan iborat.

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[6]Ашурова Д.У. Перспективы научных исследований в свете новых направлений лингвистики // Филология масалалари. – Тошкент, 2004. – №4. – Б. 37-40.; Юсупов Ў.Қ. Тилшуносликда янги йўналишлар ва уларда ишлатиладиган айрим истилоҳлар// Филология масалалари. – Т., 2011. – №2. – Б. 9-15.; Бушуй Т.А. Проблема языка и нации в лингвокультурологическом аспекте // International scientific review. – 2019. – № LVI.; Сафаров Ш.С. Когнитив тилшунослик. – Самарқанд: Сангзор нашр, 2006. – 92 б.; Маматов А.Э.Тилга когнитив ёндашувнинг моҳияти нимада? Ўзбек тилшунослигининг долзарб муаммолари. – Андижон, 2012; Маҳмудов Н. Тилнинг мукаммал тадқиқи йўлларини излаб... // Ўзбек тили ва адабиёти. –Т., 2012. – № 5. – Б.10.; Худайберганова Д.С.Ўзбек тилидаги бадиий матнларнинг антропоцентрик тадқиқи: Филол. фан. док-ри. дисс. автореф. – Тошкент, 2015. – Б.18; Djumabaeva J.Sh.Translation Problems of Phraseological Units: Idioms and Set Expressions// Academic research in educational sciences, 2022.№3/4– Р.906-911.

[7] Раҳматуллаев Ш.Ўзбек тилининг изоҳли фразеологик луғати. – Тошкент: Ўқитувчи, 1978. – 408 б.; Умарходжаев М.И. Основы фразеографии: автореф. дис. д-ра филол. наук. – М., 1981. – 56с.; Имяминова Ш.С. Немис тили фразеологияси (ўқув қўлланма). – Т.: Мумтоз сўз, 2011. – 80 Б. Маматов А.Э. Ўзбек тили фразеологизмларининг шаклланиши масалалари: Фил.ф. докт. дис. автореф. – Тошкент, 2000. – 56 б.

Tadqiqotning obyekti sifatida ingliz va o‘zbek tillaridagi badiiy asarlardan olingan matnlar tanlangan.

Tadqiqotning predmetini ingliz va o‘zbek tillaridagi paradoksning leksik-sintaktik va funksional-semantik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada chog‘ishtirma, qiyosiy-tipologik, distributiv, transformatsion, sintaksem kabi tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

paradoks hodisasining oksyumoron, antiteza, antinomiya, xiazm kabi tasviriy vositalar bilan ichki va tashqi zidlik kabi birlashtiruvchi va ma'noning dinamikligi singari farqlovchi belgilari mavjudligi ochib berilgan;

ingliz va o‘zbek tillarida paradoksal ma'nolarning eksplikatsion va implikatsion shakllanishi, ularning strukturaviy-semantik, uslubiyi va allegorik-aforistik xususiyatlari asoslangan;

ingliz va o‘zbek tillarida paradoksning grafik, fonologik, leksik, morfologik, sintaktik kabi lingvistik modellari aniqlangan, lingvokulturologik hamda stilistik xususiyatlari qiyosiy – chog'ishtirma aspektda ochib berilgan;

ingliz va o‘zbek tillaridagi "o‘pkasini qo‘ltiqlamoq" (like a bat out of hell,to beat a hasty retreat), "oyog‘ini qo‘liga olib qochmoq"(get your skates on), "bir boshini ikkita qilmoq" (tie the knot, get hitched), "boshini olib chiqib ketmoq" (hit the road,duck out, storm off) kabi frazeologik paradokslarning ziddiyatli ma'no xususiyatlari va badiiy matndagi o‘rni aniqlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

ingliz va o‘zbek tillarida paradokslarning semantik – funksional va lingvokulturologik xususiyatlarini tadqiq etish asosida to‘plangan materiallar, chiqarilgan xulosalar turli tizimli tillarni chog‘ishtirib o‘rganish hamda lingvokulturologiya, o‘rganilayotgan tillar madaniyati, til aspektlari, integrallashgan til kursi fanlarini o‘qitishda amaliy jihatdan yordam berishi asoslangan;

ingliz va o‘zbek tillarida paradokslarning tahlili, chog‘ishtirilayotgan tillarning o‘ziga xos paradoksal xususiyatlari asosida to‘plangan til materiallari turli tizimli tillar paradokslarining qiyosiy-tipologik aspektdagi lisoniy belgilarini yoritishga xizmat qilgan;

ingliz va o‘zbek tillarida paradoksal matnlarning tahlillari va ulardan olingan xulosalar ingliz tili matni ustida analitik va tahliliy ishlar olib borish, oliy ta'lim muassasalari o‘quv jarayonida, chet tillarini o‘qitishda matn bilan ishlash amaliyotida muhim vosita ekanligi ochib berilgan;

ingliz va o‘zbek tillarida paradoks va uning sintaktik xususiyatlari, paradoksning kognitiv tabiati, alogik (mantiqsiz) til birliklari va ziddiyat, prezumpsiya, presuppozitsiya va implikatsiya bilan bog‘liq xususiyatlari dalillangan.

Ilmiy tadqiqot natijalarining ishonchliligi chiqarilgan xulosalarning qat'iyligi, olingan tadqiqot natijalarining aniqligi va ishonchliligi, ishda qo‘llanilgan yondashuv va tadqiqot usullari, tahlil qilingan materiallar hajmining yetarliligi, nazariy ma'lumotlar ishonchli va mavjud manbalardan, jumladan, dissertatsiyalar, avtoreferatlar, frazeologik lug‘atlardan olinganligi, nazariy xulosa

va tavsiyalarning amaliyotga joriy etilganligi va erishilgan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati ingliz va o'zbek tillari adabiy me'yorlari, grammatikasi, leksikologiyasi, stilistikasi, tarjimashunosligi hamda lingvomadaniyatshunoslik bo'yicha nazariy manba ekanligi, shuningdek, tadqiqotning xulosalaridan, natijalaridan ilmiy maqolalar, magistrlik dissertatsiyalari, bitiruv malakaviy ishlarini yozishda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijlarining amaliy ahamiyati shundaki, ilmiy ishdan olingan natijalardan "Lingvomadaniyatshunoslik", "Umumiy tilshunoslik", "Leksiko–logiya", "Frazeologiya", "Tarjima nazariyasi", "Qiyosiy tipologiya" kabi fanlar bo'yicha o'quv qo'llanmalar, darsliklar, lug'atlar, ma'ruza matnlarini yaratishda ingliz va o'zbek tillari misolida keltirilgan ma'lumotlardan foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Ingliz va o'zbek tillarida paradokslarning lingvomadaniy tahlili bo'yicha olib borilgan tadqiqot natijalari asosida:

paradoks hodisasining oksyumoron, antiteza, antinomiya, xiazm kabi tasviriy vositalar bilan ichki va tashqi zidlik kabi birlashtiruvchi va ma'noning dinamikligi singari farqlovchi belgilari mavjudligi ochib berilganligi to'g'risidagi xulosalardan "O'qish va yozuv" nomli darslikni tayyorlashda foydalanilgan (O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligining 2023-yil 29-maydagi 232-son buyrug'i bilan № 232-623-raqamda tasdiqlangan nashr guvohnomasi). Natijada darslikning ikkinchi qismining nazariy manbalar bilan boyitilishiga erishilgan.

ingliz va o'zbek tillarida paradoksal ma'nolarning eksplikatsion va implikatsion shakllanishi, ularning strukturaviy-semantik, uslubiy va allegorik-aforistik xususiyatlari haqidagi xulosalaridan Yevropa Ittifoqi tomonidan Erasmus + dasturining 2020-2021 yillarga mo'ljallangan 561624-YeRR-1-2015-UK-EPPKA2-CBHE-SP-ERASMUS + CBHE IMEP: "O'zbekistonda oliy ta'lim tizimi jarayonlarini modernizatsiyalash va xalqarolashtirish" nomli innovatsion tadqiqotlar loyihasida foydalanilgan (Samarqand davlat chet tillari institutining 2023-yil 4-apreldagi 888/30.02.01-son ma'lumotnomasi). Natijada innovatsion tadqiqot loyihasi doirasida yaratilgan uslubiy qo'llanmalarni ishlab chiqishda hamda talabalar va o'qituvchilarning bilim va malakalarini oshirishga hissa qo'shgan;

ingliz va o'zbek tillarida paradoksning grafik, fonologik, leksik, morfologik, sintaktik kabi lingvistik modellari aniqlangan, lingvokulturologik hamda stilistik xususiyatlari qiyosiy – chog'ishtirma aspektda ochib berilganligi haqidagi xulosalaridan Belarus davlat texnologiya universitetining 2021-2023 yillarga mo'ljallangan № 31-son "Texnika universiteti talabalari o'rtasida ikkinchi darajali lingvistik shaxsni shakllantirishning akmeologik kasbiy yo'naltirilgan modeli doirasida chet tilini o'zgaruvchan o'qitish texnologiyalari" mavzusidagi amaliy loyihada foydalanilgan (Belarus davlat texnika universitetining 2023-yil 6-apreldagi 31-VD-son ma'lumotnomasi). Natijada tadqiqot materiallari universitetda talabalar uchun tarjimashunoslikda paradokslarning lingvokultrologik

xususiyatlarini o‘qitishni samarali shakllantirishda, loyihada eksperimental ishlarini amalga oshirishni tashkil etishda, shuningdek, madaniyatlararo muloqot yordamida talabalarning madaniyatlararo kompetentsiyalarini boyitishga yordam bergan;

ingliz va o‘zbek tillaridagi "o‘pkasini qo‘ltiqlamoq" (like a bat out of hell,to beat a hasty retreat), "oyog‘ini qo‘liga olib qochmoq"(get your skates on), "bir boshini ikkita qilmoq" (tie the knot, get hitched), "boshini olib chiqib ketmoq" (hit the road,duck out, storm off) kabi frazeologik paradokslarning ziddiyatli ma'no xususiyatlari va badiiy matndagi o‘rni xususidagi xulosalardan O‘zbekiston Milliy teleradiokompaniyasi "O‘zbekiston" teleradiokanali DM "Madaniy-ma'rifiy va badiiy eshittirishlar" muharririyati tomonidan tayyorlangan "Adabiy jarayon" va "Ta'lim va taraqqiyot" nomli radioeshittirishlarni tayyorlashda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasining 2023- yil 31-martdagi 04-36-486-son ma'lumotnomasi). Natijada ingliz va o‘zbek tillarida paradokslarning o‘ziga xos xususiyatlari, ziddiyatlikni anglatuvchi boshqa stilistik vositalardan farqlovchi belgilar hamda ingliz tilidagi badiiy matnlarda paradoksal matnlarning linvokultrologik aspektlari doirasida teletomoshabinlarda tasavvur shakllanishiga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya natijalari 4 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 16 ta ilmiy ish, shulardan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta maqola, jumladan, ulardan 7 tasi respublika va 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, 124 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning Respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi ko‘rsatilgan, muammoning o‘rganilganlik darajasi bayon etilgan, tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari bilan bog‘liqligi, tadqiqotning maqsad - vazifalari, obyekti va predmeti, usullari, ilmiy yangiligi, amaliy natijalari, joriy qilinishi, aprobatsiyasi, nashr qilingan ishlar, dissertatsiya tuzilishi hamda hajmi bo‘yicha ma'lumotlar berilgan.

Dissertatsiyaning birinchi bobi "**Paradoks lingvistik fenomen sifatida**" deb nomlanib, u uch fasldan iborat. Paradoks tushunchasining lingvistik tavsifi deb nomlangan birinchi faslida paradoks tushunchasiga lingvistik tavsif beriladi. Paradokslar badiiy matnda stilistik vosita sifatida o‘z lingvistik an'analari, tekshirish obyekti, tadqiq yo‘li va usuliga ega bo‘ldi, zamonaviy yondashuvlar asosida o‘rganilib muayyan yutuqlarga erishdi[8]. Jumladan, paradokslarning

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[8] Кунин А.В. Курс фразеологии современного английского языка. – М.: Высшая школа, 1996. – 381 с.; Соловян В.А. Языково-стилистические средства сатиры в немецком языке: Автореф. дис. ... канд. филол.

lingvokulturologik tadqiqi xorijiy tillar misolida hamda ularning chogʻishtirma tahlili anʼanaviy usullarda ham, zamonaviy usullarda ham bir qadar oʻrganilgan[9]. Paradoksal matnlarning struktural-grammatik, semantik-uslubiy, funksional jihatlari yoritildi.

Dunyo tillarining lugʻaviy – uslubiy tizimida alohida oʻrinni egallaydigan mazkur murakkab tabiatli birliklar jahon tilshunosligida ham, turkiyshunoslikda ham, oʻzbek tilshunosligida ham bir qadar oʻrganilgan boʻlmasin, ularning chogʻishtirma tahlili masalalari hanuzgacha oʻzining aniq yechimini topgan emas.

Paradoks (qadimgi yunoncha: *paradoxos* – “kutilmagan” (неожиданный), “ajablanarli” (странный), “gʻalati”[10] degan maʼnoni ifodalaydi. Paradoks turli ilmiy sohalarda keng qoʻllanilib, polisemantik, yaʼni koʻp maʼnoli termin sanaladi. Xususan, ilmiy sohada paradoksning qator maʼno qirralari farqlanadi. Jumladan, 1.Fikr, mulohaza, aqliy fikrlash umum tomonidan tan olingan yoki maʼqullangan fikrga zid boʻladi. 2. Kutilmagan voqeiylik va dastlabki tasavvurga zid tushuncha. 3. Nazariy va formal mantiqqa har qanday haqiqatni zid qoʻyish kabi keng koʻlamli maʼnolarga ega. Maʼlumki, maʼno va mantiqda zidlik antonim hodisasi bilan sinonim tarzda qoʻllanadi. Ammo paradoksning antonimlardan farqli xususiyatlari uning oʻziga xosligini anglatadi.

Ilmda paradokslarga “koʻpchilik tomonidan qabul qilingan anʼanaviy fikr va hayotiy tajribaga oʻz mazmuni yoki shakli bilan keskin zid boʻlgan, kutilmagan mulohaza, muhokama” deb ham taʼrif beriladi. Har qanday paradoks “shubhasiz toʻgʻri” (asoslimi, asossizmi, bundan qatʼi nazar) hisoblangan u yoki bu fikrni inkor etishdek koʻrinadi. “Paradoks” terminining oʻzi ham dastlab antik falsafada har qanday gʻalati, original fikrni ifodalash uchun ishlatilgan.

Paradokslar XX asr oxiri XXI asr boshida lingvistik tadqiq etila boshlandi. Bu ilmiy tadqiqotlarda paradoks hodisasining til jarayonlariga taʼsiri va paradoks taʼsirida badiiy matnda alohida mantiqiy maʼno kasb etishi tahlil hamda tavsif etiladi. Gʻarb tilshunosligida paradoksal maʼnolar u yoki bu voqelikka nisbatan fikrlash faoliyat yondashuvi asosida shakllanishi eʼtirof etiladi.

Paradoksallik va paradoksal matn tushunchalarining lingvistik tavsifi faslida til birliklari va matnda paradokslarning shakllanish jihatlari izohlanadi. Paradokslar badiiy nutqda, shu bilan birga jurnalistikada, kundalik ishlatiladigan nutqimizda, ilmiy sohalarda, rasmiy xabarlarda uchraydi. Paradoks XIX asrning oxiridan boshlab badiiy matnning tarkibiy elementi sifatida talqin etila boshlandi.

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[9] Baldick Chris. The Concise Oxford Dictionary of Literary Terms //N.Y.: Oxford university press, 2001. – P . 183. Batanouny G.M. El. Syntactic and Semantic Classification of Paradox and their Relation to Reader's Interpretation. // Journal of Literary Semantics. –Canterbury, 1991. – XX/3. – p. 129-163.;Bertolet R. What is said: A theory of indirect speech reports /R.Bertolet. – Dordrecht etc.: Kluwer, 1990. – 251 p.; Ching M.K. L. A literary and linguistic analysis of compact verbal paradox. // Linguistic perspectives on Literature. – London, 1980. – p. 175-181.; Christ H.I. Irony, paradox and the Zen koan. // ETC. A Review of General Semantics. 1968 – vol. 25. – № 3. – p. 350-352.; Comorovsky C. Paradoxical microstructures in the drama of O.Wilde and J.Giraudou // Synthesis. – Bucarest, 1975. – vol. 2. – p. 155-173

[10] Oʻzbekiston Milliy Ensklopediya. Davlat ilmiy nashriyoti.Birinchi jild.Toshkent, 2000

Ingliz adabiyoti klassiklari Oskar Uayld va Bernard Shoular *"Paradoks ustasi"*[11] nomini olib, mualliflar ijodida paradoks matnning syujetli-kompozitsion darajasi va qahramonlar xarakterining paradoksal tabiatini ochib berish uchun uslubiy vosita sifatida foydalaniladi. Paradoks badiiy matnda ma'naviy-madaniy, semantik bog'liqlik, ekstralingvistik shart va omil, axborotlilik, kommunikativlik, pragmatiklik, kognitivlik, konseptualizm va boshqa o'zaro munosabatlarining belgilari bilan voqelik mazmun-mohiyatini ochib berishga xizmat qiladi. Paradokslar dunyo va inson tabiatini idrok etish va tushunishga yordam beradi.

Til va nutq tushunchalari farqlanganidek, zamonaviy lingvistik yondashuv doirasida til va nutq paradokslari ajratiladi. Maqol va matallar, shuningdek, paradoks asosida qurilgan ayrim og'zaki bir martalik birliklar – **til paradokslari** deyiladi. **Nutq paradokslari** atamasi alohida muloqot harakatini tavsiflovchi individual muallif shakllarini bildiradi.

Til va nutq paradokslari umumiy va alohida xususiyatlarga ega o'zgarmas komponentlar, alogizm, mantiqiy me'yordan og'ish, ziddiyat, gapning ikki qismining mos kelmasligi hamda umumlashtirishni o'z tarkibiga kiritadi.

Til va nutq paradokslarining ba'zi umumiy xususiyatlari sodda gaplar hosil qilishda ularning sintaktik tuzilishida kuzatiladi:

Best defense is offence.*(Eng yaxshi himoya –bu hujum)*

An obedient wife commands her husband. *(Itoatkor xotin turmush o'rtog'i bilan chiroyli munosabatda bo'ladi)*

Nutq paradokslari ularni bir yoki bir nechta jumla sifatida qurish uchun ishlatilishi mumkin: **Even things that are true can be proved** *(Oscar Wilde "The Picture of Dorian Grey"). (Hatto shak – shubha tug'dirmaydigan harakatlarni ham isbot qilib bersa bo'ladi.)*

Til va nutq paradokslarining mushtarak xususiyati umumlashganlik bo'lib, u ko'pincha maqol shaklida namoyon bo'ladi. L.I.Shvadskayaning ta'kidlashicha, maqollarining umumlashtiruvchi ma'nosining paradoksal komponentining tashqi belgilarini-so'zlar: *every, everybody, never* so'zlarini umumlashtirish mezoni deb hisoblash mumkin[12].

Tadqiqotimizda quyidagi ta'rifni asos qilib olamiz: Paradoks badiiy matnning ma'no-mazmun (semantik) muhitini, uni tarkibiga kiruvchi til birliklari ma'nosini o'zgartiradigan, yangi ma'nolar hosil qiladigan, muayyan bashorat qilinadigan (oldindan aytib beradigan) nostandart semantik konstruksiyadir.

Tadqiqotda paradoksning shakllanishida matnning o'rni va roli xususida ham fikr yuritilgan.Tilshunoslikda badiiy matn ma'lum darajada *"muallifning portreti"* sifatida qaraladi. Badiiy matn muallifning voqelik talqini sifatida yozuvchining niyatini ro'yobga chiqaradi, uning g'oya va tasavvurlarini tasdiqlaydi, muallif niyatini yetkazish vositasi sifatida paradoksning tanlanishi tasodifiy emasligini ta'kidlash lozim. Paradoks orqali badiiy matnga, insonning voqelikka nisbatan amaliy va ma'noviy faoliyati asosida umumlashtirilgan tajribasi bayon etiladi,

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[11] Prados R.I. Oscar Wilde and B. Shaw.P. –1, https://www.scribd.com/doc/40611455/TOPIC-51-Oscar-Wilde-and-B-Shaw-Ines

[12] Швадкая Л.И. Пословицы и афоризмы английского языка как единицы постоянного контекста и структура их значения // Стил и контекст. – Л., 2000. – С. 94-102.

fikrni muayyan turkumlash amalga oshiriladi. Badiiy matndagi paradoksga murojaat qilish orqali muallif o'zining subyektiv kashfiyotini yetkazishga harakat qiladi, bir-biriga yaqin hodisalarning noaniqliklarini shaxsiy idrok etishni ta'kidlaydi, qarama-qarshi qutbli hodisalar o'rtasidagi o'xshashlikni ochib beradi va shu tariqa real dunyo va idrokning subyektivligi, dualligi (ikki karralik)ni yetkazadi.

Paradoksal matnda qarama-qarshiliklarning dialektik o'zaro ta'siri ifodalanadi. Ularda *antitezalar, oksyumoronlar* asosida fikrlar ifoda etiladi. Ziddiyat mavjud bo'ladi, ammo bu ziddiyat haqiqatni ochib berishga qaratiladi.

Qarama-qarshilik (yaxshilik-yomonlik, yorug'lik-qorong'ulik, nafrat-muhabbat), ziddiyatlarni amalga oshiruvchi *antiteza*dan farqli o'laroq, paradokslik dastlab idrok etuvchi ongida bo'lmagan ziddiyatli tushunchalarni ifoda etadi, uning refleksiyasini faollashtiradi.

Voqelikni paradoksal idrok etish badiiy matnda "He was always late on principle, his principle being that punctuality is the thief of time.*(Oscar Wilde. The Picture of Dorian Gray) (Genri hali kelgani yo'q. U hamma joyga kechikib borishni o'ziga odat qilib olgan edi. Uning nazarida hamma ishini aniq vaqti – soatida qiladigan odam vaqtdan yutqazadi*) paradoksallashning asosida **"o'g'irlik"** ma'nosi, ma'no maydoniga *"punktuallik"* leksik birlik kiritilganda **"vaqt o'g'risi"** obrazi orqali anglash, interpretatsiya (talqin qilish) jarayonida punktuallik va halollikni o'g'rilik sifatida anglash yuz beradi.

Paradoksning adabiy-badiiy va stilistik uslub sifatidagi lingvistik tabiatini o'rganish bo'yicha ishlarning eng katta guruhini paradoksni stilistik kategoriya sifatida o'rganish tashkil etadi. Paradoksni stilistik uslub sifatida qarashga nisbatan yagona fikr hozirgi vaqtda stilistikada mavjud emas. Komik nazariyada paradokslar aforizmlar, hazillar va kalambur (o'yin)lar bilan bir qatorda stilistikada yumor va satira, frazeologik usullari ham farqlanib tavsif etiladi. Frazeologik birliklar tarkibiga 1.Turli funksional leksikani aralashtirish. 2.Turli stilistik bo'yoqdagi so'zlardan foydalanish 3.Mazmun va shakl orasida nomuvofiqlikni ataylab yaratish vositalaridan foydalaniladi.

Paradoksning allegorik tabiati. Tilshunoslar oksyumaron va paradoks kabi stilistik vositalarni farqlash maqsadga muvofiq emas va bu vositalar (usullar) allegorik (mantiqiy bo'lmagan) aloqalarning ma'lum turi sifatida o'rganilishini e'tirof etadilar.

Ilmiy nashrlarda paradoks va oksyumoronni ajratish masalasi bo'yicha o'xshash nazarlar uchrab turadi. Jumladan, "oksyumoron – paradoksning o'zi" yoki oksyumoronni "potensial paradoks sifatida" talqin qilish hollari uchraydi.

Fikrimizcha, paradoks va oksyumoronning lingvistik tabiatidagi o'xshashlik "semantik nomuvofiqlik" dan iborat. Ammo oksyumoronda bir biri bilan mantiqiy birlasha olmaydigan hodisalar birlashadi: *o'lik sukunat, zerikkan optimist, halol o'g'ri*, paradoksda esa isbotlangan haqiqat, ammo qarama-qarshilik mavjud bo'ladi.

Dissertatsiyaning ikkinchi bobi **"Ingliz va o'zbek tillarida paradoksning ma'no hosil qilish potensiali"** deb nomlanadi. Mazkur bobda paradoksning uslub kategoriyasi va allegorik – aforistik tabiati, badiiy matnda paradoks va uning

sintaktik xususiyatlari, paradoksning kognitiv tabiati: alogik (mantiqsiz) til birliklari va ziddiyat, prezumsiya, presuppozitsiya va implikatsiya, paradoksal matnning germenevtik tahlili tadqiq qilingan.

Aforistikaga oid ilmiy tadqiqotlarda paradoks va aforizm ayniyatlashtiriladi. Shuningdek, aforizm va paradoksal aforizm farqlanadi. Bu ikki til hodisasi birlashib, *aforistik paradoks* va *paradoksal aforizm* kabi yangi funksional birliklar hosil qiladi. Paradoks aforizm uchun "qurilish materiali", shuningdek, paradoks usuli aforizmda originallikni yaratish vositalari orasida eng samarali hisoblanishi e'tirof etiladi. Qisqalik, lokanizm, umumlashganlik, kutilmaganlik, alogizm singari paradoksning xususiyatlari paradoksal aforizm kontekstini shakllantirishga yordam beradi.

Tadqiqotlar badiiy matnda paradoks matn yaratuvchi va ma'no shakllantiruvchi funksiyalar bilan bir qatorda ba'zi stilistik funksiyalarni ham amalga oshiradi.

The only real people are the people who never existed, and if a novelist is base enough to go to life for his personages, she should at least pretend that they are creations, and not boast of them as copies.*(Oscar Wilde. The Picture of Dorian Gray) (Yagona bo'lgan haqiqiy odamlar - bu hech qachon mavjud bo'lmagan odamlar va agar yozuvchi yetarlicha asosga ega bo'lib, o'z qahramonlarini jonlantirib hayot baxsh eta olsa, u hech bo'lmaganda ularni ijodining mahsuli deb ko'rsatishi va o'xshash qahramonlari bilan maqtanmasligi kerak).* Ushbu paradoksda **real** so'zining semantik kontekstual kengayishi yuz beradi, u ko'chma ma'noda "haqiqiy san'at asari sifatida" kabi qo'llanilad.

Badiiy matnda aforistik ifoda yaratish funksiyasini paradoks orqali amalga oshirish doirasida kommunikativ va stilistik funksiyalarning: 1) yangi bilimlarni yetkazish; 2) ekspressiv dekorativ funksiyaning shakllantirishning aniqligiga erishish; 3) ma'lum haqiqatni aktuallashtirish; 4) hajviy effektni yaratish, voqelikning qisqaligiga erishish; 5) atrofdagi voqelik hodisalarining qarama-qarshi xarakterini aks ettirish. Bu funksiyalar bir vaqtning o'zida ham, turli kombinatsiyalar (birikmalar)da ham bir-birini to'ldirgan va shartlagan holda amalga oshiriladi.

Hazil (yumoristik) effektni yaratish.

1.Lord Goring: If there was less sympathy in the world there would be less trouble in the world *(Agar dunyoda hamdardlik kam bo'lsa, muammolar kamroq bo'lar edi).* Lord Caversham... That is a paradox, sir, I hate paradoxes *(Bu paradoks, janob, men paradokslardan nafratlanaman).* Lord Goring. So do I, father. Everybody one meets is a paradox nowadays. It is a great bore. It makes society so obvious *(Men ham, otaman. Bugungi kunda hamma paradoksga duch kelmoqda. Bu juda zerikarli. Bu jamiyatni shunchalik aniq ko'rsatadi).* Lord Caversham. Do you always really understand what you say, sir? *(Siz har doim aytganlaringizni tushunasizmi, janob?)* Lord Goring…Yes, father, if I listen attentively *(Ha, ota, diqqat bilan tinglasam tushunaman).(O.Wilde. An Ideal Husband, act III)*

2. I never put off till tomorrow what I can possibly do – the day afte *(Bugun qila oladigan ishni ertaga qoldirma)(O.Wilde. The Picture of Dorian Gray).*

Muallif "*Never put off till tomorrow what I can do today*" degan maqolning tarkibiy qismlarini o'rnini qayta almashtirish bilan matnda aniq ifodalanmagan ma'nolarga o'quvchi e'tiborini qaratadi.

Mazkur bobda paradoksning sintaktik xususiyatlari *ibora, sodda gap, qo'shma gap, murakkab gap, mikromatn va matn* sathida tahlil etildi. Tahlillar paradoks tarkibida qo'llaniladigan grammatik kategoriyalar ichida infinitiv konstruksiyalar alohida o'rin tutishi, bu gapning kompozitsion – sintakstik va ekspressiv baholash funksiyalari bilan asoslanishi, aynan infinitiv konstruksiyalar kengaytirilgan ergash gaplarga nisbatan kamroq til vositalarini faollashtirishni talab qiladi. Nowadays to be intelligible is to be found out (*Hozirgi vaqtda tushunish uchun bilish lozim*) (*O.Wilde. Lady Windermere's Fan),* bu o'rinda dominant komponentlari infinitivda ifodalangan.

E'tibor beradigan bo'lsak, paradoksni amalga oshirishning keng tarqalgan shakli ko'pincha parallel konstruksiyalar bo'ladi. Ba'zi tadqiqotchilar paradoksni o'ziga xos antiteza deb hisoblashadi, bu parallelizm va takrorlanishning o'ziga xos turi bo'lib, "deyarli har doim parallelizmda ham, takrorlanishda ham, paradoksda ham hukmronlik qiladi.... bu usullar ko'pincha yaqin o'zaro ta'sirida harakat qiladi va tizimli ravishda bir-birini to'ldiradi."

I always find out that one's most glaring fault is one's most important virtue *(Men har doim insonning eng ko'zga ko'ringan xatosi uning eng muhim fazilati deb bilaman) (O.Wilde. A Woman of No Importance)*.

Paradoksal aforizmlardan foydalanish paradoksning qisqaligi, ixchamligi, shuningdek, qarama-qarshi tushunchalarning uyg'unligi va davomiyligi yordam beradi. Paradoks strukturasida kulminatsiya (climax), o'sish (gradation) va pasayish (anticlimax)ni kuzatish mumkin.

"She is really wonderful, and full of surprises. Her capacity for family affection is extraordinary. When her third husband died, her hair turned quite grey from grief" *(U haqiqatan ham ajoyib va g'aroyibotlarga boy inson. Uning oilaga bo'lgan mehr-muhabbati ajoyibdir. Uchinchi eri vafot etganida, uning sochlari qayg'udan oqarib ketdi) (O.Wilde. The Picture of Dorian Gray).*

Qarama-qarshiliklar barcha sintaktik tuzilmalarda kuzatiladi, ular ikki turga bo'linadi: *implitsitiv (yashirin)* va *eksplitsitiv (aniq).* Matnning mantiqiy normasi so'z va so'zlar guruhi o'rtasidagi yashirin qarama-qarshilik paydo bo'ladi, ularning ishtiroki bu tushunchani paradoksga aylantiradi.

Kognitiv lingvistik tadqiqotlarda paradoksni tubdan yangi talqin, paradoks, kognitiv asoslari negizida lingvokognitiv birlik sifatida ko'rib chiqila boshlandi.

Kognitiv tadqiqotlarda ilgari abstrakt va mantiqiy tabiatga ega bo'lgan tafakkur, endilikda ongning eng muhim elementlari sifatida o'zining obrazli jihatlari bilan bog'liq holda talqin qilina boshladi.

Paradoks ikkita elementning qarama-qarshiligidan kelib chiqadi, ularda o'xshash narsa mavjud, ya'ni ikkita tashkil etuvchidan struktura hosil bo'ladi va birining xususiyatlari ikkinchisida takrorlanadi.

Paradoks – bu ziddiyatni yaratish, ya'ni tashqi zid tushunchalar, ichki birlikka ega bo'lgan ikki qarama-qarshi kontekstning birikmasidir. Shu bilan birga kognitiv tilshunoslik sohasidagi paradoksga oid asarlarida paradoksning qarama-qarshi va

qarama-qarshi assotsiativ mohiyati nafaqat kognitiv disonans mexanizmida ifodalanishi qayd etilgan. Bu o'rinda assotsiatsiya jarayoni muhim rol o'ynaydi.

Kognitiv tilshunoslikda paradoks obyektiv borliqni bilish vositasi sifatida ta'riflanadi, u "yashirin haqiqat joyi"ni ifodalash bilan birga yaratuvchi funksiyani bajaradi. Paradoks atrofdagi voqelik haqida aniqroq tasavvur hosil qiladi, bir-biriga bog'liq bo'lmagan ikkita qarama-qarshi kontekstni birlashtiradi. Metafora singari, pardoks ijtimoiy guruhning qadriyatlarini aks ettirish mumkin, olamni idrok etishni shakllantirishi va atrofdagi olam haqida yangi bilimlarni olish vositasi bo'lib xizmat qilishi mumkin.[13]

Paradoksda alogik (mantiqsiz) til birliklari: paradoks, kontradektivlik va ziddiyat muhimdir.

Paradoks, paradoksallikka bag'ishlangan tadqiqotchilik va tavsifiy adabiyotlarda, paradoks, ziddiyat va kontradiktivlik tushunchalaridan foydalanishda nomuvofiqlik mavjud bo'lib, ular sinonim emas, ma'lum til hodisasining faoliyatining o'ziga xos sohasi sifatida tadqiq etilgan. Paradoks va ziddiyat haqida gapirganda, ziddiyat qarshi qo'yish emasligini ta'kidlash kerak, bu paradoksni qurish usullaridan biridir: "Nowadays all the married men live like bachelors and all the bachelors live like the married men"(*Hozirgi kunda barcha oilali erkaklar talabalar kabi yashaydilar va barcha talabalar oilalilar kabi yashaydilar).*

Antinomiya metatil tushunchasining o'zida mavjud bo'lgan nominal ziddiyatdir, paradoks – bu qarama-qarshi xulosaga kelish uchun zarur bo'lgan qandaydir mulohaza. Paradoksallik – bu nomuvofiqlikning eng umumlashtirilgan xususiyatidir. Paradoksni yuzaga keltiruvchi mexanizmlar ikki guruhga ajratilib o'rganildi:

1. Qarama-qarshilik texnikasini amalga oshiruvchi qurish mexanizmlari

2. Komponentli tahlil guruhi.

1) Matn tarkibiy qismlaridan birini antinomik almashtirish:

The amount of women in London who flirt with their own husbands is perfectly scandalous. It looks so bad. It is simply washing one's clean linen in public. (*O.Wilde. The Importance of Being Earnest, act I)(Londonda o'z jufti haloliga noz-karashma qiladigan ayollar soni haddan tashqari ko'p. Bu juda yomon tuyiladi. Bu shunchaki, shaxsiy muammolarni boshqalar bilan baham ko'rish demakdir)*

to wash one's dirty linen in public (*Shaxsiy muammolarni boshqalar bilan baham ko'rmoq)*

2) Maqolning birinchi komponentini almashtirish:

Fathers should be neither seen nor heard? That is the only proper basis for family life.(*O.Wilde. The Wit of Oscar Wilde)(Otalar ko'zga ko'rinmasligi kerakmi? Bu hayot uchun yagona to'g'ri asosdir).*

Children should be seen and not heard. (*Bolalar ko'rinishi kerak, lekin ularning ovozlari eshitilmasligi kerak degan jumlaning ma'nosi quyidagicha:*

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[13] Omaziü M. Patterns of phraseological unit's modifications. Häcki Buhofer, Annelies, Harald Burger, eds. Phraseology in Motion II. – Baltmannsweiler: Schneider, 2007

kattalar suhbat oʻtkazadigan xonada bolalar tinglashlari kerak, lekin ularni toʻxtatmasliklari (eshitishlari) kerakligini anglatadi)

3) Maqollarni oʻzgartirish:

Lord Henry had not come in. He was always late on principle, his principle being that punctuality is the thief of time.*(O.Wilde. The Picture of Dorian Gray, ch. XI)* (*Lord Genri hali kelgani yoʻq. U hamma joyga kechikib borishni oʻziga odat qilib olgan edi. Uning nazarida hamma ishini aniq vaqti – soatida qiladigan odam vaqtdan yutqazadi*)

Procrastination is the thief of time (*"Kechiktirish – vaqt oʻgʻrisi" degani boʻlib, kechiktirish, yaʼni narsalarni keraksiz ravishda ortga surish – odamlarning koʻp vaqtlarini behuda sarflanishiga olib kelishini anglatadi*).

4) Kommunikativ ibora birligini oʻzgartirish:

"You gallop with a loose rein".
"Pace gives life," was the riposte".
"I shall write it in my diary to-night."
"What?"
"That a burnt child loves the fire."
"I am not even singed. My wings are untouched."
"You use them for everything, except flight." (O.Wilde. The Picture of Dorian Gray, ch. XVII)

Burnt child dreads the fire *(*People avoid the things that have hurt them*) (Ogʻzi kuygan qatiqni puflab ichadi*) vositasida amalga oshiriladi.

Bugungi kunga qadar tilshunoslar tomonidan paradoks yaratishning juda koʻp lingvistik vositalari tavsiflanadi. Paradokslar yaratishda omofonlardan foydalanish:*"If you step onto a plane and recognize a friend of yours named Jack, don't yell out "Hi, Jack!" (Agar siz samolyotga chiqsangiz va Jek ismli doʻstingizni tanisangiz, "Salom Jek!" deb baqirmang*)

2) Soʻz yoki iborani bildiruvchi anogrammadan, akronimlardan foydalanish, urgʻuni koʻchirish va intonatsiyani oʻzgartirish, paronomaziya (paronomik attraksiya) tovush oʻxshashligiga ega boʻlgan soʻzlarni ataylab yaqinlashtirish asosida, shuningdek, morfologik darajada: affiksatsiya, qoʻshma soʻzlarning qoʻllanilishi va maʼno jihatdan oʻzgartirish: *I should have been a country-western singer. After all, I'm older than most western countries (Menda koʻproq hayotiy tajriba bor va men kengroq auditoriya bilan muloqatga kirishaolaman. Bundan tashqari, men har doim musiqa orqali hikoya qilishni yaxshi koʻraman va mamlakat gʻarbiy qoʻshiqlari koʻpincha haqiqiy hayot muammolari va hissiyotlarining mohiyatini qamrab oladi*).

Alliteratsiya bilan, paradoks yasash alohida tovush, boʻgʻin, soʻzlarning keraksiz takrorlanishi bilan birga kelganda: *I brought a brick to break the window with. And a spare brick in case it's double-glazing.*

Leksik darajada:

1.Koʻp maʼnoli soʻzlar: There are only two kinds of pedestrians – the quick and the dead; *(Piyodalarning faqat ikki xili bor – chaqqon va sekin harakatlanuvchilar*)

3.Sinonimiya: I'm as pure as the driven slush (*Axloqiy juhatdan mukammal insonman*)

4.Oʻxshash yoki yaqin maʼnoli iboralarni almashtirish:

5.Allyuziyadan foydalanish, uni adekvat talqin qilish qoʻshimcha madaniy bilimlarni talab qiladi; paremiya[14] yoki frazelogik birliklarni yangilash vositasida paradoksni yaratishga olib keladi: Where there's a will, there's a way to avoid lawyers' fees.(*Ishonch bor joyda imkon bor*)

Sintaktik darajada:

Asindeton: Change is inevitable.... except from vending machines. *(Oʻzgarish muqarrar.... avtomatlashtirilgan savdo mashinasdan tashqari)*

Ellipsis, sintaktik tavtologiya paradoksni yaratishning vositalari hisoblanadi.

Paradoksning lingvistik tabiatini batafsil oʻrganishda bir til paradoksini oʻrganishga yondashuvning xilma-xilligi ushbu hodisani filologik germenevtika doirasida ushbu fenomenni oʻrganishning dolzarbligini tasdiqladi.

Paradoks – bu kutilmagan, noodatiy (hech boʻlmaganda shaklda) ushbu masala boʻyicha umum qabul qilingan, anʼnaviy fikrdan keskin farq qiladigan hukm (bayonot, gap). Paradoks badiiy nutqning semantik makonini oʻzgartiradi, uning tarkibiga kiruvchi til birliklarining maʼnosini oʻzgartiradi, oldindan aytib berishning quyi darajasidagi nostandart semantik konstruksiyani yaratadi, uni amalga oshirish natijasida yangi maʼno hosil boʻladi. Paradoksal matn – bu maʼno darajasida paradoksallik bilan tavsiflanadigan va paradoksal bayonot, ibora va matn birligining tuzilmaviy sxemasi bilan aniqlanadigan formal ifodadagi til paradoksi mavjud boʻladigan polisemantik badiiy matn taʼriflariga muayyan aniqliklar kiritildi.

Tadqiqotda metaforizatsiya nazariyasiga amal qilgan holda, paradoksallash badiiy matnda maʼnolarni tashkil etishning metavositasi sifatida koʻrib chiqildi. Metaforizatsiya –metafora yoki boshqa troplar (epitetlar, sinekdoxalar, metonimiyalar, giperbolalar, litotalar va boshqalar) asosida samarali va universal qayta taqdim etish metodi boʻlib, qabul qiluvchini matnni idrok qilishda refleksiyani uygʻotish uchun xizmat qiladi. Eng oddiy metafora – bu qarama– qarshilikning bir aʼzosi (qutbi)da mavjud boʻlgan maʼlumotlarni (metaforalashtiruvchi komponent) qarama – qarshilikning qarama – qarshi aʼzosi (qutbi) ostiga tushadigan obyektlarga oʻtadi. Paradoks metafora singari – maʼno hosil qilishning universal vositasidir.

Dissertatsiyaning **"Ingliz va oʻzbek tillarida paradokslarning lingvomadaniy xususiyatlari"** deb nomlangan uchinchi bobida paradoks hodisasining ingliz va oʻzbek tillarida lingvomadaniy xususiyatlari, paradoksal germenevtik vaziyat, refleksiya va lingvokulturologik mazmunni faollashtirish mexanizmlari tahlil etilgan. Zamonaviy tilshunoslikda tilni inson madaniyatini talqin qilishning mahsuldor usuli sifatida oʻrganishga ehtiyoj mavjud.

"Lingvomadaniyatshunoslik" tilshunoslik va madaniyatshunoslik kesimida paydo boʻlgan zamonaviy rivojlanayotgan fan boʻlib, u tilni millat mentalitetini

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[14] Paremiologiya soʻzi grekcha "paronimia" (hikmat) "logos" (fan) soʻzlaridan olingan boʻlib, maʼlum bir tildagi maqol, matal, aforizm kabi hikmatli iboralar tizimini oʻrganadigan fandir [http://samxorfil.uz/yangiliklar/paremiyalarning-turli-tizimdagi-tillarda-umumiy-xususiyatlari]

ifoda etuvchi madaniy hodisa sifatida oʻrganadi, "xalqning madaniyati uning tilida aks etadi"[15].

Lingvomadaniyatshunoslikda *ramz, mifologema, etalon, metafora, paremiologik birliklar, lakunalar, stereotiplar, pretsedent birliklar, nutqiy etiketlar* eng asosiy lingvomadaniy birliklar sanaladi[16]. Shuningdek, *leksema, frazema, frazeoema, stilema, tekstema* va *diskursemalar* ham lingvomadaniy birliklar sifatida tadqiq etilmoqda.

Til birliklarining lingvomadaniy xususiyatlari xususida soʻz ketganda, avvalo, nutqning jozibadorligi va majoziyligini oshiruvchi va tadqiqotimiz yoʻnaltirilgan paradokslarning lingvomadaniyatshunoslik jihatidan ajralib turuvchi belgilariga toʻxtalib oʻtishimiz joizdir.

Paradokslar ham xalqlarning madaniyati va milliy mentalitet haqidagi ma'lumotlarni ifodalaydigan til birliklari hisoblanadi. Paradokslar vositasida xalqning milliy mentaliteti, millatning etnomadaniyati, dunyoqarashi, dunyoni bilishi va idrok etishi haqida ma'lumotlarga ega boʻlishimiz mumkin. Umuman olganda, paradokslar millatning yashash tarzi, madaniyati, milliy an'analari va bilimining muayyan darajadagi ifodasidir.

Shu ma'noda, "paradokslarni tadqiq qilish va tatbiq qilish jarayonida:

1) paradokslarning umumiy ma'nolari xalq ruhi uning madaniyat izlarini oʻz ichiga oladi, ularning semantik tuzilishida milliy-madaniy ma'lumotlar, insonlarning dunyo haqidagi tasavvurlarini ifodalaydi, milliy-madaniy oʻrganish jarayonida konnotativ xususiyatlari namoyon boʻladi.

Paradokslar xalqning madaniyatida namoyon boʻladi. Boisi, paradokslar xalqning yashash tarzi, qoʻllaydigan birliklari va urf-odatlari natijasida yuzaga keladi.

Lingvomadaniyatshunoslik tilni madaniy qadriyatlar majmuasi sifatida tadqiq etadi"[17]. Matnda struktur-kompozitsion vazifani bajarishi va matn kongerentligini ta'minlovchi vosita maqomida[18] ekanligini ta'kidlaydi. Metaforalar matnda muhim kognitiv-semantik ahamiyat kasb etishi bilan birga, til sohiblarining milliy-madaniy tafakkuriga xos jihatlarni ham namoyon etuvchi hodisa boʻla oladi. Oʻxshatish va metaforalar asosiga qurilgan matnlar muayyan tilda qoliplashgan matn shakllari (ularni matnning pretsedent shakllari tarzida ham baholash mumkin)ni aniqlash imkoniyatini ham beradi.

Bobning **"Ingliz va oʻzbek tillarida frazeologik paradokslarning lingvokulturologik jihatlari**" faslida frazeologik paradokslar tahlil etilgan. Oʻzbek tilida *oʻpkasini qoʻltiqlamoq, oʻpkasi koʻrinadi, oʻpkasi yoʻq, miyasining qatigʻini chiqarmoq, oyogʻini qoʻliga olib qochmoq, bir boshini ikkita qilmoq* kabi idiomatik birliklarning semantik mazmunida paradoks ma'nolari va ularning ingliz tilidagi ma'nolari tahlil etilgan.

Iborani oʻzgarmas til birligi deb tushunish bahsli ekanligini haqli ravishda ta'kidlagan Sh.Rahmatullayev iboraga birlashuvchi soʻzlarning tabiati qanchalik

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[15] Маслова В.А. Лингвокультурология: Учеб. Пособие. – М.: Академиа, 2001-208с.

[16] Сабитова З.К.Лингокультурология: Учебник. –М.: Флинта: Наука, 2013. –Б.243

[17] Маслова В.А. Лингвокультурология: Учебное пособие. – М.: Academia, 2001. – С. 5.

[18] Маслова В.А. Кўрсатилган асар. – С. 32.

yo'l qo'ysa, iboraning tarkibida shunchalik o'zgarishlar voqe bo'la oladi[19] deya e'tirof etadi. Bu o'zgarishlar esa frazeologizmlar transformatsiyasi deb yuritiladi.[20] O'zbek tilidagi *boshida danak chaqmoq, boshini yemoq, boshini olib chiqib ketmoq, do'ppisini ol desa, kallasini olmoq, dami ichida qoldi, dami chiqmadi, nafasi chiqmadi, jonini hovuchlab, jonini kaftiga olib, joni chiqdi, ichini it tirnadi, ichini yedi, ko'zining ola-kulasi chiqib ketdi, ko'zi xonasidan chiqib ketdi, ko'zlari qinidan chiqib ketdi, ko'kragi tog'day ko'tarildi* kabi frazeologik birliklar ma'no-mazmunida ichki zidlik, o'zaro inkor mavjud. Shu bilan birga, o'zbek tilida paradokslarning o'zida mujassam etayotgan ushbu iboralarning ingliz tilidagi xuddi shu ma'nolarini ifodalovchi frazeologik iboralarda paradoksal mazmun saqlanmaganligi aniqlandi: **o'pkasini qo'ltiqlamoq** – *like a bat out of hell,to beat a hasty retreat;* **o'pkasi ko'rinadi** – *buzz around/about,* **o'pkasi yo'q** – *zipping around*; **oyog'ini qo'liga olib qochmoq** - *get your skates on*, **bir boshini ikkita qilmoq** – *tie the knot, get hitched;* **miyasining qatig'ini chiqarmoq** – *talk someone's ear off;* **boshini yemoq** – *to be no more, to depart, bite the big one;* **boshini olib chiqib ketmoq** – *hit the road,duck out, storm off;* **do'ppisini ol desa, kallasini olmoq** – *hypocrite, gunner;* **boshida danak chaqmoq** – *to put the hurt on someone;* **boshini yemoq** – fall victim to someone; **joni chiqdi** – *driving me up the wall;* **dami ichida qoldi/ nafasi chiqmadi** –*to leave someone speechless;* **jonini hovuchlab** – *step on it;* **jonini kaftiga olib** – *scoot, chop chop;* **joni chiqdi** – *pushing one's buttons;* **ichini it tirnadi, ichini yedi** – *a bundle of nerves;* **ko'zining ola-kulasi chiqib ketdi** – *out of the blue,* **ko'zi xonasidan chiqib ketdi, ko'zlari qinidan chiqib ketdi** – *blows my mind, eye openning;* **ko'kragi tog'day ko'tarildi** – *on top of the world.*

Refleksiyalar kommunikativ va fikrlash harakati sathlarida, noverbal fikrlash maydonida idrok qilinadi, badiiy matnni idrok etishda ma'nolar adresat turlicha faollashtiradi. G.P.Shedroviskiyning fikriga ko'ra, ma'no – bu "vaziyatda ma'lum bir vazifani bajaradigan va nima qilish kerakligini va nima qilmaslik kerakligini tushunishga yordam beradigan" narsadir[21]. Boshqacha aytganda, o'quvchi refleksiv holatda bo'lgan holda, o'zini badiiy matnni tushunayotgandek baholashi mumkin.

Til birliklari sirasiga mansub frazeologik birliklar, matn, pretsedent birliklar, onomastik kod va sentensiyalarning birlashtiruvchi belgilari ularning madaniy axborotni tashuvchi ekanligidir. Ularning har birining ma'lum vazifalari bo'lishiga qaramay lingvomadaniy xususiyatlarni namoyon etishi ahamiyatga molik masaladir.

Paradokslar aynan madaniyat haqidagi axborotni tashuvchi va milliy mentallikni ifodalovchi til birliklari hisoblanib, u yoki bu xalqning hayot tarzi, madaniyati, ma'rifati, milliy mentalitetining yorqin ifodasidir. Paradokslar ham xalq madaniyati, urf-odat va an'analarini o'zida mujassamlaydi va ushbu mujassamlik til orqali namoyon bo'ladi. Boshqa til birliklari singari paradokslar,

[19] Ш.Раҳматуллаев. Нутқимиз кўрки.Тошкент. 1970, 39-бет.
[20] Б.Йўлдошев. Ўзбек тилида фразеологизмларнинг услубий ва прагматик имкониятлари. – Самарқанд, 2002, 25-бет.
[21] Щедровицкий Г.П. Избранные труды – М.: Шк. Култ. Полит., 1995. – 800 с.; Щедровицкий Г.П. Рефлексия в деятелности // Вопросы методологии. – 1994. – №. 3-4. – С. 76

ayniqsa, aforistik, paremiologik xarakterdagi paradokslar ham xalq madaniyatini namoyon etadi, boisi ular – axloqiy-ta'limiy xarakterga ega til birliklaridir.

Lingvomadaniyatshunoslikda paradokslar ko'p qirrali aqliy, idrokiy hodisadir. Paradoks lingvomadaniyatshunoslik singari kognitiv tilshunoslikning milliy-madaniy xususiyatlarni namoyon etishda yaqqol namoyon bo'ladi.

O'zbek va ingliz asarlari paradoksal badiiy matnlarga boy bo'lib, ma'noli va muallif tomonidan o'quvchiga asarning tuzilishi (strukturasi)ni, ma'no va mazmunini muayyan talqin qilishni talab qiladi.

Ingliz va o'zbek badiiy asarlari kontekstida muayyan davrlar va ma'lum axloqiy-estetik kategoriyalar ifoda etilgan, bu ma'nolar inson ongining mahsuli asosida ma'no transformatsiyasi orqali keyingi yoki hozirgi o'quvchiga yetkaziladi. Biroq paradoksli zid ma'noni tushunish, agar o'quvchi tomonidan o'z tajribasi prizmasi orqali qabul qilinsa va yangi hodisalarni idrok etsa, o'quvchida davr tasavvuri paydo bo'ladi.

Tabiiyki, paradoksal matnni tushunish o'quvchidan ma'lum bilimga, davr haqida ma'lumotga ega bo'lishni, paradoksal matnda nimaga, qaysi obyektga ishora mavjudligini idrok qilishi talab etiladi. Shuningdek, asarning leksik – frazeologik tarkibi va sintaktik jihatdan tashkil etish usullarini tahlil qilishni talab qiladi. O'quvchi muallifning ma'lum bir til usullaridan foydalanishning individual maqsad va vazifalarini tushunish zaruratiga duch keladi. Har bir asar ortida o'quvchi uning madaniy – tarixiy muhitni va muallif mentalitetini bilishni taqozo etadi. Bir so'z bilan aytganda, u yoki bu xalqning lingvokulturologiyasi, til va madaniyat munosabatini ifodalash zarurati yuzaga keladi.

UMUMIY XULOSALAR

1.Paradoks polisemantik termin bo'lib, fikr, mulohaza, aqliy fikrlash umum tomonidan tan olingan yoki ma'qullangan fikrga, kutilmagan voqiylik va dastlabki tasavvurga, nazariy va formal mantiqqa, har qanday haqiqatni zid qo'yish kabi keng ko'lamli ma'no qirralariga ega. Tilshunoslik prizmasida mavjud paradokslar lingvomadaniy birlik sifatida u yoki bu xalqning mental, lingvomadaniy xususiyatlarini namoyon etishda muhim ahamiyat kasb etadi.

2.Paradokslar murakkab dialektik xarakterga ega bo'lib, mantiqda haqiqatdan chekinish deb e'tirof etiladi, shunga ko'ra antinomiya, aporiya, ziddiyat paradoksning sinonimlari hisoblanadi.

3.Paradokslar inson bilish jarayonining murakkab dialektik xarakterga egaligi, shakl va mazmunning o'zaro ziddiyatli munosabatda bo'lishi, bir-birini istisno qiluvchi ikki fikrni bab-baravar isbot qilishni ifodalaydigan til hodisasidir. Tilshunoslikda paradokslarni bartaraf etishning universal yo'li mavjud emas. Badiiy matnda paradokslar stilistik vosita sifatida e'tirof etiladi.

4. Paradoks XIX asrning oxiridan boshlab badiiy matnning tarkibiy elementi sifatida talqin etila boshlandi. Paradoks matnning syujetli-kompozitsion darajasi va qahramonlar xarakterining paradoksal tabiatini ifodalaydigan badiiy vositalardan biridir. Paradoks badiiy matnda ma'naviy-madaniy, semantik bog'liqlik, ekstralingvistik shart-sharoitlar, axborotlilik, kommunikativlik, pragmatiklik,

kognitivlik, konseptualizm va boshqa integrativ belgilari bilan voqelik tabiatini ochib berishga xizmat qiladi. Paradoks dunyo va inson tabiatini idrok etish va tushunishga yordam beradi.

5.Ingliz va o'zbek tillarida paradokslar grafik, fonologik, leksik, morfologik, sintaktik sathda lingvistik modellashadi va bu modellar vositasida ularning lingvokulturologik xususiyatlari hamda stilistik imkoniyatlari yuzaga chiqadi.

6.Paradoksal matnda *antitezalar, oksyumoronlarning* qarama-qarshiliklarning dialektik o'zaro ta'siri ifodalanib, fikrlar ziddiyati mavjud bo'ladi, ammo bu ziddiyat haqiqatni ochib berishga qaratilgan bo'ladi. Qarama-qarshilik (yaxshilik-yomonlik, yorug'lik-qorong'ulik, nafrat-muhabbat) ziddiyatlarni amalga oshiruvchi *antiteza*dan farqli o'laroq, paradokslik dastlab idrok etuvchi ongida bo'lmagan ziddiyatli tushunchalarni ifoda etadi, uning refleksiyasini faollashtiradi.

7.Paradoksallik mazmun va shakl orasidagi "ichki ziddiyat"dir. Paradoksallik tushunchasi lingvistika, adabiyotshunoslik, estetika, psixologiyada keng foydalaniladi.

8.Paradoksni badiiy asarlarda adabiy-badiiy va stilistik vosita sifatida o'rganilmoqda. Shu bilan birga paradokslar semantik hodisa sifatida qaralishi lozim. Paradokslar grafik, fonologik, leksik, morfologik, sintaktik sathlarda yangi ma'nolar hosil qiladi.

9.Paradokslar aforizmlar, hazillar va kalambur (o'yin)lar bilan bir qatorda stilistikada yumor va satira, frazeologik usullari ham farqlanib tavsif etiladi.

10. Frazeologik birliklar tarkibiga 1.Turli funksional leksikani aralashtirish. 2.Turli stilistik bo'yoqdagi so'zlardan foydalanish 3.Mazmun va shakl orasida nomuvofiqlikni ataylab yaratish" vositalaridan foydalaniladi.

11.Paradoks va oksyumoronning lingvistik tabiatidagi o'xshashlik "semantik nomuvofiqlik"dan iborat. Oksyumoronda bir-biri bilan mantiqiy birlasha olmaydigan hodisalar birlashadi. *O'lik sukunat, zerikkan optimist, halol o'g'ri, tirik murda, yosh chollar, sekin shoshil, yomon yaxshi* kabi bema'ni ko'ringan, lekin aslida qarama-qarshilik xususiyatini ochib beruvchi semantik nutq figurasidir. Paradoksda esa isbotlangan haqiqat, tushunchani inkor etadi, zidlik, qarama-qarshilik mavjud bo'ladi.

12.Paremologik birliklar tilda ko'p uchraydigan, fikrni teran, obrazli, chuqur ma'noli va keng qamrovda ifodalaydigan til birligi sanalib, paradokslarning shakllanishiga asos bo'lishi asoslandi. Ingliz va o'zbek tillarida o'*pkasini qo'ltiqlamoq – like a bat out of hell, to beat a hasty retreat; o'pkasi ko'rinadi-buzz around/about; o'pkasi yo'q – zipping around; miyasining qatig'ini chiqarmoq – talk someone's ear off; oyog'ini qo'liga olib qochmoq – get your skates on* kabi o'zbek tilidagi iboralarning idiomatik birliklarning semantik mazmunida paradoks ma'nolar, ya'ni zid ma'nolar yotadi.

JIZZAKH STATE PEDAGOGICAL UNIVERSITY SINGLE ACADEMIC COUNCIL ON THE BASIS OF ACADEMIC COUNCIL PhD.03/04.06.2020.Fil.113.02

JIZZAKH STATE PEDAGOGICAL UNIVERSITY

KHAMIDOVA SEVARA BAKHTIYOROVNA

LINGUA-CULTURAL CHARACTERISTICS OF LITERARY TEXT PARADOXES OF ENGLISH AND UZBEK LANGUAGES

10.00.06 – Comparative Literature, crosslinguistics and translation studies

DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD) ON PHILOLOGICAL SCIENCES

Jizakh – 2024

The theme of dissertation for the degree of the doctor of philosophy (PhD) was registered at the Higher Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan with the number B2023.3.PhD/Fil1468

The dissertation was completed at Jizzakh State Pedagogical University

The abstract of the dissertation is posted in three languages (Uzbek, Russian, English (resume) on the website of jdpu.uz and the information and educational portal "Ziyonet" www.ziyonet.uz.

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Leading organization:	**Gulistan State University**

The defense of the Dissertation will take place on "_17_" _04_ 2024, at "_10⁰⁰_" at the meeting of one time Scientific Council on the basis of Ph.D.03/04.06.2020.Phil.113.02 awarding scientific degrees at Jizzakh State Pedagogical University (Address: 130100, Jizzakh, str.Sh.Rashidov, 4. Tel: (872)226-13-57; fax; (872)226-46-56; e-mail: jdpu info@umail.uz, The main building of Jizzakh State Pedagogical University, 2ⁿᵈ Floor, Meeting Hall).

The Dissertation can be reviewed at the Information Resource Centre of Jizzakh State Pedagogical University (Address: 130100, Jizzakh, str. Sh.Rashidov, 4. Tel: (872)226-13-57); Fax: (872) 226-46-56).

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INTRODUCTION (Doctor of Philosophy (PhD) dissertation annotation)

Relevance and necessity of the dissertation topic. World linguistics explores the role of various systematic languages in cultural development and their significance in socializing societies. The linguistic landscape is analyzed to compare the flow of real processes in the mental consciousness of individuals. There is a growing demand for a human-centered approach to language. The language of a particular nation reflects its cultural identity. In the creation of a global linguistic landscape, language units are now being interpreted based on new concepts such as linguopragmatics, linguocognition, and anthropocentric paradigms. Expressions of folk traditions, values, and customs in paradoxes have become increasingly important not just within one language but also in cultural and linguistic studies of various systems languages.

Comparative studies have an important place in the world of linguistics. This field is devoted to interpreting paradoxes in world linguistics, including the universal and unique aspects of phraseological paradoxes. Paradoxes are studied as a product of human thinking within the framework of logic, philosophy, linguistics, psychology, and other disciplines, and their comparative typological linguistic features are highlighted. In modern linguistics, paradoxical constructions as a linguistic-stylistic phenomenon, both in the cognitive aspect and in the linguocultural direction, and the practice of working with text when teaching foreign languages, remain relevant.

In recent years, researchers have been tasked with expanding the scope of scientific and scientific-practical research, particularly in the field of foreign language teaching. Special attention is paid to "Methodological support of the learning process, assistance in strengthening and applying students' basic language skills."[22] Theoretical and practical acquisition of foreign languages highlights the need to strengthen inter-ethnic relations and study linguistic units in English and Uzbek languages, including language paradoxes and their national and cultural features. Analysis of paradoxes from a national-cultural point of view, identification of similar, different and unique aspects through cross-analysis is one of the unsolved issues in this direction.

This dissertation serves for the implementation of tasks outlined in decisions and other regulatory legal documents related to this activity such as the Presidential Decree of the Republic of Uzbekistan dated January 28, 2022 No. PD-60, "On the development strategy of New Uzbekistan for 2022-2026", No. PD-6097 dated October 29, 2020 "On approval of the concept of development of science until 2030", No. PD-6108 dated November 6, 2021 "On measures to develop the fields of education and science in the period of new development of Uzbekistan" and No. 312 of the Cabinet of Ministers of the Republic of Uzbekistan dated May 19, 2021 "On measures for effective organization of promotion of learning foreign languages".

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[22] O'zbekiston Respublikasi Vazirlar Mahkamasining 2021-yil 19-maydagi 312-son "Xorijiy tillarni o'rganishni ommalashtirishni samarali tashkil etish chora-tadbirlari to'g'risida"gi Qarori. lex.uz.

The accordance of research with the priorities of the development of science and technology of the Republic. The dissertation was completed in accordance with the priority direction of the republican scientific, technical and innovative development I. "Socio-legal, economic, cultural, spiritual, and educational development of the information society and a democratic state, development of an innovative economy."

The extent of study of the problem. The certain studies have been conducted on the formation of language units at different levels in speech communication environments, including the relationship and interdependence of their syntactic-semantic and pragmatic indicators. They specifically connected with some research on the paradox and its syntactic features in literary text, as well as the cognitive nature of illogical language unity, contradiction, presumption, presupposition, and implication.[23].

Authors such as E. Ionesco, G. Pinter, and S. Mrojek, representatives of absurd literature and others in the 20th century, have analyzed the linguistic features and pragmatic use of paradox in describing the linguistic landscape, environment, and reality of the world.[24] According to linguistic scientists, paradox plays a crucial and even necessary role in artistic texts.

The study of paradoxes based on linguocultural approach involves scientific research by many foreign linguists. There are some English scientists like A. P. Kovi, M. Omaziyu, K. Steyer, and S. Hanston[25], and it should be noted that, their works also have the important places in science of area. In linguistic works, the term "paradox" is frequently viewed as a stylistic technique that serves particular purposes in a text. From a stylistic perspective, a paradox is regarded as a contradiction that creates a humorous or impactful effect in a work of art.

Linguocultural aspects of paradoxes have been explored in scientific works by N.F. Alefirenko, V.A. Maslova, A.V. Kunin, and V.N. Teliya.[26]

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[23] Арнольд И. В. Стилистика. Современный английский язык:Учебник для вузов – Изд.8-е – М.: Наука, 2002. – 384с.; Танеев Б.Т.Семантика и прагматика парадоксальных высказываний: автореф. дис. .канд. филол. наук – Уфа, 1988. – 16 с.; Заботина Е.Н. Когнитивное моделирование структур парадокса современных английских скетчах: автореф. дис. кандидата филол.наук: 10.02.04 – Санкт-Петербург, 2012. – 24 с.; Forrester M. A. Psychology of Language. A Critical Introduction. –London: Sage Publications, 1996. – 216 p The Oxford Dictionary of Quotations. Oxford, New York: Oxford University Press, 1992. – 1061 p.; Wilde O. The decay of Lying / http://cogweb.ucla.edu/Abstracts/Wilde_1889.html; Wilde. Letters on Dorian Gray. Mr. Oscar Wilde's Defense //Selections from Oscar Wilde. – M.: Progress Publishers, 1979. – 355 p.

[24] Ionesko E.The Editors of *Encyclopaedia Britannica*. "Theatre of the Absurd". *Britannica* online; Harold Pinter: The Absurdist-Existentialist Playwright// Journal of Social Sciences & Humanities of Shiraz University vol. 23, №.1, Spring 2006 (46); "Sławomir Mrożek, from theEncyclopædia Britannica". *Encyclopædia Britannica*.

[25]Cowie A.P. Phraseology. Theory, Analysis, and Applications.Oxford Stud-ies in Lexicography and Lexicology. – Oxford: Oxford University Press,1998.; Omaziü M. Patterns of phraseological unit's modifications. Häcki Buhofer, Annelies, Harald Burger, eds. Phraseology in Motion II. – Baltmannsweiler: Schneider, 2007; Steyer K. Corpus linguistic exploration of modern proverb use and proverb patterns. Computational and corpus-based phraseology: Recent advances and interdisciplinary approaches, Proceedings of the Conference Volume II. – London, UK, Geneva: Editions Tradulex, 2017. – P.45–52; Hunston S. Corpora and language teaching: issues of language. Cambridge University Press. – Cambridge: 2010. – P.137-169.

[26]Алефиренко Н.Ф. Провербальное порождение культурных концептов и их фразеологическая репрезентація // Филол. науки. 2002. № 5. – С. 72-81.; Маслова, В. А. Лингвокультурное введение в теорию человека / В. А. Маслова // Вестник Московского государственного областного университета. Сер. Лингвистика. – 2019. – № 3. – С. 21–28. Кунин А.В. Курс фразеологии современного английского языка – Москва, 2005. – С.313; Телия В.Н. Культурно-национальные коннотации фразеологизмов (от мировидения к миропониманию) // Славянское языкознание. XI Международный съезд славистов. – М.: Наука, 1993. – 314 с.

The interdependence of language and culture, as well as the stylistic possibilities of paradoxes in this area, were discussed by Uzbek linguists such as D.U. Ashurova, O'.K. Yusupov, T.A. Bushuy, Sh.S. Safarov, A.E. Mamatov, N.M. Makhmudov, and D.S. Khudayberganova. J.Sh.Jumaboeva[27] on their research. There is a growing demand for the study of linguistically and culturally diverse phraseological units in different systematic languages. Especially the scientific works of Uzbek researchers like Sh.Rakhmatullaev, M.I.Umarkhodzhaev, Sh.S.Imyaminova, and A.E.Mamatov[28] are considered so significant in this area.

Insufficient research exists in linguistics regarding paradoxical phenomena, meaning-forming features of paradoxes, and lexical possibilities in literary texts.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation "Linguistic and typological features of languages of different systems" was completed as part of Jizzakh State Pedagogical University's scientific research plan.

The purpose of the research is to reveal the linguistic and stylistic features of paradoxes in English and Uzbek literature.

The tasks of the research:

to discuss the concept of paradox in linguistics and differentiate it from other forms of figurative language such as oxymoron, antithesis, antinomy, and chiasm, as well as similar signs;

The goal is to describe the concept of paradox in both English and Uzbek languages, and identify the terminological signs and syntactic features of paradoxical text. This includes analyzing the structural-semantic and linguocultural aspects of paradoxes in both languages, defining their stylistic category, and identifying their allegorical-aphoristic features;

to clarify the specialties of the paradoxes related to their syntactic features, cognitive nature, alogical language units, contradiction, presumption, presupposition, and implication in both English and Uzbek languages;

the study analyzes the linguocultural aspects of phraseological paradoxes in the English and Uzbek languages.

The object of the study is selected texts taken from literary works in English and Uzbek languages.

The subject of the study includes the lexico-syntactic and functional-semantic features of paradox in the English and Uzbek languages.

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[27]Ашурова Д.У. Перспективы научных исследований в свете новых направлений лингвистики // Филология масалалари. – Тошкент, 2004. – №4. – Б. 37-40.; Юсупов Ў.Қ. Тилшуносликда янги йўналишлар ва уларда ишлатиладиган айрим истилоҳлар// Филология масалалари. – Т., 2011. – №2. – Б. 9-15.; Бушуй Т.А. Проблема языка и наци в лингвокультурологическом аспекте // International scientific review. – 2019. – № LVI.; Сафаров Ш.С. Когнитив тилшунослик. – Самарқанд: Сангзор нашр, 2006. – 92 б.; Маматов А.Э.Тилга когнитив ёндашувнинг моҳияти нимада? Ўзбек тилшунослигининг долзарб муаммолари . – Андижон, 2012; Маҳмудов Н. Тилнинг мукаммал тадқиқи йўлларини излаб... // Ўзбек тили ва адабиёти. –Т., 2012. – № 5. – Б.10.; Худайберганова Д.С.Ўзбек тилидаги бадиий матнларнинг антропоцентрик тадқиқи: Филол. фан. док-ри. дисс. автореф. – Тошкент, 2015. – Б.18; Djumabaeva J.Sh.Translation Problems of Phraseological Units: Idioms and Set Expressions// Academic research in educational sciences, 2022.№3/4- P.906-911.
[28] Раҳматуллаев Ш.Ўзбек тилининг изоҳли фразеологик луғати. – Тошкент: Ўқитувчи, 1978. – 408 б.; Умарходжаев М.И.Основы фразеографии: автореф. дис. д-ра филол. наук. – М., 1981. – 56с.; Имяминова Ш.С. Немис тили фразеологияси (ўқув қўлланма). – Т.:Мумтоз сўз, 2011. – 80 Б. Маматов А.Э.Ўзбек тили фраземаларининг шаклланиш масалалари: Фил.ф. докт. дис. автореф. – Тошкент, 2000. – 56 б.

The methods of research. Various methods of analysis have been used in dissertations, including transverse, comparative typological, distributional, transformational, syntactic.

The scientific novelty of the research is as follows:

It is revealed that paradox has unifying and distinguishing features such as internal and external contradictions and dynamism of meaning with descriptive tools such as oxymoron, antithesis, antinomy, and chiasm.

the study substantiated the formation of paradoxical meanings in English and Uzbek languages, highlighting their structural-semantic, methodological, and allegorical-aphoristic features;

graphic, phonological, lexical, morphological, syntactic, and other linguistic models of paradox in the English and Uzbek languages are identified and their linguocultural and stylistic features are revealed in a comparative and contrasting aspect;

conflicting meaning features of phraseological paradoxes and their place in the artistic text are determined in English and Uzbek languages such as "o'pkasini qo'ltiqlamoq" (like a bat out of hell,to beat a hasty retreat), "oyog'ini qo'liga olib qochmoq" (get your skates on), "bir boshini ikkita qilmoq" (tie the knot, get hitched), "boshini olib chiqib ketmoq" (hit the road, duck out, storm off).

Practical results of the research:

the materials were gathered by studying the semantic-functional and linguocultural characteristics of paradoxes in both English and Uzbek languages; conclusions were drawn from comparative analyzing various systematic languages, as well as studying the linguocultural aspects of the languages being examined; the outcome was an integrated language course designed to assist practical learning;

analysis of paradoxes in the English and Uzbek languages, linguistic material collected based on specific paradoxical features of mixed languages, served to illuminate the linguistic features of paradoxes of different systematic languages in a comparative typological aspect;

It has been discovered that analyzing paradoxical texts in English and Uzbek languages and drawing conclusions from them, is an important tool in teaching foreign languages in higher educational institutions. It is useful for working with texts as part of the educational process;

In English and Uzbek, the paradox and its syntactic features are proven, including the cognitive nature of the paradox, alogical (illogical) language units, and features associated with contradiction, presumption, presupposition, and implication.

The reliability of the research results is estimated based on the validity and reliability of the research methods used in the dissertation, the adequacy of analyzed materials, and the utilization of reliable and available sources such as dissertations, abstracts, and phraseological dictionaries. The theoretical information obtained from the research and the conclusions drawn should be strictly evaluated. The approval of the results by authorized organizations is essential for implementing the recommendations.

Scientific and practical significance of research results. In the field of language studies, the dissertation results are of great significance. Both the English and Uzbek languages serve as theoretical sources for literary norms, grammar, lexicology, stylistics, translation studies, linguocultural studies. Additionally, the conclusions and outcomes of the research can be utilized in writing scientific articles, master's dissertations, and graduation qualification theses.

The practical significance of the research results is that they can be used to create educational manuals and textbooks for subjects such as "Linguoculturology", "General Linguistics", "Lexicology", "Phraseology", "Translation Theory", and "Comparative Typology". Moreover, the examples of English and Uzbek languages given in the research can be utilized in the creation of dictionaries and lecture texts.

Implementation of research results. This research on linguocultural analysis of paradoxes in English and Uzbek languages, the results showed that:

conclusions about the presence of unifying signs such as internal and external contradictions and distinguishing signs such as the dynamism of meaning with descriptive tools such as oxymoron, antithesis, antinomy, and chiasm were used in the preparation of the textbook "Reading and Writing" (Republic of Uzbekistan Publication certificate approved by order of the Ministry of Higher Education, Science and Innovation No. 232 of May 29, 2023 No. 232-623). As a result, the second part of the textbook was enriched with theoretical resources. Explanatory and implicative formation of paradoxical meanings in English and Uzbek, their structural-semantic, methodological and allegorical-aphoristic features from the conclusions of the European Union Erasmus + program for 2020-2021 561624-YeRR-1-2015-UK -EPPKA2-CBHE-SP-ERASMUS + CBHE IMEP: used in the innovative research project "Modernization and Internationalization of Higher Education System Processes in Uzbekistan" (No. 888/30.02.01 dated April 4, 2023 of the Samarkand State Institute of Foreign Languages reference). As a result, he contributed to the development of methodological manuals created within the framework of the innovative research project and to the improvement of the knowledge and skills of students and teachers; it has been noted that the conclusions about the formation of paradoxical meanings in English and Uzbek, their explanatory and implicative description, the structural-semantic aspect of paradoxes, the style category and allegorical-aphoristic features in the practical project No. 31 of the Belarusian State Technological University for the period of 2021-2023 on the topic "Variable foreign language teaching technologies within the acmeological professional-oriented model of formation of secondary linguistic personality among students of the technical university" (Belarus reference number 31 VD dated April 6, 2023 of the State Technical University). The research materials were helpful in creating effective teaching methods for linguocultural characteristics of paradoxes in translation studies for university students. These materials aided in organizing experimental work for the project, and also helped to improve the intercultural competences of students through intercultural communication; the conclusions about the conflicting meaning of phraseological

paradoxes and their place in the artistic text such as "o'pkasini qo'ltiqlamoq" (like a bat out of hell,to beat a hasty retreat), "oyog'ini qo'liga olib qochmoq"(get your skates on), "bir boshini ikkita qilmoq" (tie the knot, get hitched), "boshini olib chiqib ketmoq" (hit the road,duck out, storm off) of Uzbek and English Languages were used in the preparation of radio broadcasts entitled "Literary Process" and "Education and Development" prepared by the editorial board (04-36-486 of the National Television and Radio Company of Uzbekistan dated March 31, 2023 -number reference) of "Uzbekistan National Television and Radio Company "Uzbekistan" television and radio channel DM "Cultural-Educational and Artistic Broadcasting". As a result, the formation of the imagination of TV viewers was achieved within the framework of the unique characteristics of paradoxes in English and Uzbek languages, signs differentiating them from other stylistic means of contradiction, and the linguocultural aspects of paradoxical texts in English language artistic texts.

Approval of research results. The results of the research were discussed at 4 international and 3 national scientific-practical conferences.

Publication of research results. As part of the dissertation, 16 scientific works have been published related to the topic. Out of these, 9 articles have been published in scientific publications that are recommended by the Higher Attestation Commission for publishing the main scientific results of dissertations. Among these articles, 7 were published in republic and 2 in foreign scientific journals.

The structure and scope of the dissertation. The dissertation is composed of an introduction, three chapters, conclusions and references.

THE MAIN CONTENT OF THE DISSERTATION

The introduction of a dissertation was given a clear explanation of the topic's relevance and necessity. It also explains the research relates to the development of science and technology in the Republic and provides an overview of the level of research on the topic. In addition, it clarified the connection of the research with the higher educational institution where the dissertation was completed. It contains a lot of relevant information on the research's purpose and tasks, as well as the object and subject of the research. There can be seen the crucial data about the methods used, scientific innovation and practical results, implementation, approval, published works, structure, and volume of the dissertation.

The first chapter of the dissertation is titled "**Paradox as a Linguistic Phenomenon**" and comprises three sections. The first chapter of the scientific work describes the linguistic concept of paradox. Paradoxes are often used as a stylistic tool in artistic texts, additionally, they have their own linguistic traditions, object of investigation, and research way. There have been many studies on paradoxes using modern approaches, and certain achievements have been reached in this area.[29] In particular, the linguocultural study of paradoxes on the example of

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[29] Кунин А.В. Курс фразеологии современного английского языка. – М.: Высшая школа, 1996. – 381 с.; Соловян В.А. Языково-стилистические средства сатиры в немецком языке: Автореф. дис. ... канд. филол.

foreign languages and their hybrid analysis has been studied to some extent both in traditional methods and in modern methods.[30] The structural-grammatical, semantic-methodical, and functional aspects of paradoxical texts were highlighted.

The term **"paradox"** originates from ancient Greek and it means "unexpected" (неожиданный), "strange" (странный), or "eccentric". [31] Paradox is a concept that is widely used across various scientific fields and has different meanings depending on the context. In particular, in the scientific field, paradox has several aspects to its meaning. For instance, 1. It can be seen as a perspective that contradicts the generally accepted notion or statement. 2. It is an unexpected reality and a concept contrary to the original imagination. 3. Theoretical and formal logic refers to a wide range of meanings, including the contradiction of any truth. The term "contradiction" is often used interchangeably with "antonym" in the context of meaning and logic. However, the unique characteristics of a paradox set it apart from antonyms.

Paradoxes in science are defined as unexpected reasoning or discussions that sharply contradict the content or form of traditional thought and life experiences. They often appear as a denial of an idea that is considered unquestionably true (whether it is justified or not). The term "paradox" was originally used in ancient philosophy to describe any strange or original idea.

Paradoxes started to be studied linguistically towards the end of the 20th century and the beginning of the 21st century. These scientific studies analyze and describe the influence of paradox on language processes and the acquisition of a special logical meaning in literary texts under the influence of paradox. Western linguistics acknowledges that paradoxical meanings are formed based on the approach of thinking towards reality.

The chapter on linguistic description of the concepts of paradoxicality and paradoxical text explains language units and aspects of paradox formation in text. Paradoxes can be found in artistic speech, journalism, everyday speech, scientific fields, and official messages.

Paradox has been interpreted as a structural element in artistic text since the late 19th century. Prominent English writers such as Oscar Wilde and Bernard Shaw have been dubbed "Masters of Paradox"[32] due to their use of paradox as a

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наук –М., 1960. – 23 с.; Тармаева В.Д. Когнитивная природа фразеологического парадокса (англ.яз.): дис. канд. филол. наук. – Иркутск, 1997. – 214 с.; Темяникова Э.Б. Когнитивная структура парадокса: на материале англ. яз.: дис. канд. филол. наук – М., 1998. – 206 с.; Трубецкой И.С. Основы фонологии –М.: Иностранная литература, 1960. – 371 с.; Умеренкова А.В. Лингво-когнитивное моделирование эффекта обманутого ожидания: автореф. дис. … канд. филол. наук: 10.02.19. – Курск, 2009. – 20 с.;

[30] Baldick Chris. The Concise Oxford Dictionary of Literary Terms //N.Y.: Oxford university press, 2001. – P . 183. Batanouny G.M. El. Syntactic and Semantic Classification of Paradox and their Relation to Reader's Interpretation. // Journal of Literary Semantics. –Canterbury, 1991. – XX/3. – p. 129-163.;Bertolet R. What is said: A theory of indirect speech reports /R.Bertolet. – Dordrecht etc.: Kluwer, 1990. – 251 p.; Ching M.K. L. A literary and linguistic analysis of compact verbal paradox. // Linguistic perspectives on Literature. – London, 1980. – p. 175-181.; Christ H.I. Irony, paradox and the Zen koan. // ETC. A Review of General Semantics. 1968 – vol. 25. – № 3. – p. 350-352.; Comorovsky C. Paradoxical microstructures in the drama of O.Wilde and J.Giraudou // Synthesis. – Bucarest, 1975. – vol. 2. – p. 155-173

[31] O'zbekiston Milliy Ensklopediya. Davlat ilmiy nashriyoti.Birinchi jild.Toshkent, 2000

[32] Prados R.I. Oscar Wilde and B. Shaw.P. –1, https://www.scribd.com/doc/40611455/TOPIC-51-Oscar-Wilde-and-B-Shaw-Ines

tool to reveal the plot and character development in their works. Paradox helps to reveal the essence of reality through spiritual, cultural, semantic, extralinguistic, informative, communicative, pragmatic, cognitive, and conceptual interactions in the artistic text. It helps the reader to better perceive and understand the world and human nature.

In modern linguistic approaches, language and speech paradoxes are distinguished as separate concepts. Proverbs, and other paradoxical language constructs are called **language paradoxes**. **Paradoxes of speech** refer to individual authorial forms that characterize a particular communication act.

Both language and speech paradoxes share some common features such as a deviation from the logical norm, contradiction, incompatibility of two parts of the sentence, and generalization. These paradoxes can be observed in the syntactic structure of simple sentences.

Best defense is offence. *(Eng yaxshi himoya – bu hujum)*

An obedient wife commands her husband. *(Itoatkor xotin turmush o'rtog'i bilan chiroyli munosabatda bo'ladi)*

Speech paradoxes can be created by constructing one or more sentences: **Even things that are true can be proved**.*(Oscar Wilde "The Picture of Dorian Grey")(Hatto shak – shubha tug'dirmaydigan harakatlarni ham isbot qilib bersa bo'ladi.)*

Language and speech paradoxes usually involve generalization, which can be observed in the form of proverbs. According to L.I. Shvadskaya, proverbs often use words like *every, everybody, never* as a criterion for generalization, indicating the paradoxical nature of their meaning[33].

In our research, we use the following definition as a basis: Paradox is a non-standard that changes the meaning-content (semantic) environment of the artistic text, the meaning of the language units included in it, creates new meanings, and predicts certain things. is a semantic construction.

The study considered the place and role of the text in creating paradoxes. In linguistics, a literary text is considered to some extent as a **"portrait of the author."** The literary text, as the author's interpretation of reality, realizes the writer's intention and confirms his ideas and imagination, it should be noted that the choice of paradox as a means of conveying the author's intention is not accidental. Paradox describes the general experience based on the practical and spiritual activities of a person in relation to an artistic text and reality, and it categorizes thoughts in a certain way. By referring to the paradox in the literary text, the author tries to convey his subjective discovery, emphasizes the personal perception of the ambiguities of closely related phenomena, and reveals the similarity between the phenomena of opposite poles. Thus the real world and the subjectivity of perception convey duality.

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[33] Швадкая Л.И. Пословицы и афоризмы английского языка как единицы постоянного контекста и структура их значения // Стил и контекст. – Л., 2000. – С. 94-102.

The paradoxical text presents opposing ideas that interact in a dialectical manner. It involves the use of *antitheses* and *oxymorons* to express these ideas. There may be conflict, but it is possible that conflict focus on uncovering the truth.

Contradiction (good-evil, light-dark, hate-love), contrary to *antithesis,* which realizes contradictions, paradox expresses conflicting concepts that were not initially in the perceiver's mind, activates his reflection.

Paradoxical perception of reality in the literary text can be found like this: "He was always late on principle, his principle being that punctuality is the thief of time.*(Oscar Wilde. The Picture of Dorian Gray,chV) (Henry has not yet arrived, which is typical of his character as he believes that someone who does everything on time, like clockwork, loses time.*) The meaning of the term **"thief"** is based on a paradoxical concept. This occurs when the word "punctuality" is introduced into the essence of text. The understanding and interpretation of punctuality and honesty are combined with the concept of thief through the image of the **"thief of time."**

The study of paradox as a stylistic category is the largest group of works on the linguistic nature of paradox as a literary and artistic style. However, there is currently no agreement in stylistics regarding paradox as a stylistic device. In the theory of comedy, paradoxes are characterized by aphorisms, jokes, as well as humor and satire, which are phraseological devices used in style. There can be included and used into the composition of phraseological units 1. Mixing different functional lexicon. 2. Use of words in different style 3. Means of deliberately creating inconsistency between content and form.

Allegorical nature of the paradox. It is recognized by linguists that identifying literary techniques such as oxymoron and paradox is inappropriate. Rather, these methods are studied as a form of allegorical (illogical) communication.

Scientific publications also share similar views on the problem of distinguishing between a paradox and an oxymoron. In particular, there are cases of interpretation of "oxymoron – paradox itself" or oxymoron "as a potential paradox".

In our opinion, the linguistic similarity between paradox and oxymoron lies in "semantic inconsistency". However, the phenomena combines in oxymoron that cannot be logically connected like this*: dead silence, a bored optimist*, and *an honest thief.* On the other hand, a paradox contains a proven fact, but it also has a contradiction.

The second chapter of the dissertation is titled **"Potential of paradox to create meaning in English and Uzbek".** This chapter discusses the stylistic category and allegorical-aphoristic nature of paradox. It also examines paradox in literary texts and its syntactic features, cognitive nature of paradox, such as alogical (illogical) language units and contradiction, presumption, presupposition and implication, and hermeneutic analysis of paradoxical texts.

Paradoxs and aphorisms are equalized in scientific research on aphorisms. Also, aphorism and paradoxical aphorism are distinguished. These two linguistic phenomena combine to form new functional units such as *aphoristic paradox* and

paradoxical aphorism. Additionally, paradox is the "crucial material" for aphorism, and the method of paradox is recognized as the most effective means of creating originality in aphorism. Characteristics of a paradox, such as brevity, localism, generalization, unexpectedness, and alogism, are helpful in forming the context of a paradoxical aphorism.

Research has several functions in literary texts, including stylistic, paradoxical, and meaning-forming functions.

The only real people are the people who never existed, and if a novelist is base enough to go to life for his personages, she should at least pretend that they are creations, and not boast of them as copies.*(O.Wilde.The Picture of Dorian Gray)*In this paradox can be seen the semantic contextual expansion of the word **real** that is used figuratively such as *"a real work of art."*

Communicative and stylistic functions within the implementation of the function of creating an aphoristic expression in an artistic text through paradox: 1) transfer of new knowledge; 2) to achieve the accuracy of the formation of an expressive decorative function; 3) actualization of a known fact; 4) creating a comic effect, achieving brevity of reality; 5) reflecting the opposite nature of the surrounding reality events. These functions are implemented simultaneously and in various combinations, complementing and conditioning each other.

Creating a humorous effect.

1.Lord Goring: If there was less sympathy in the world there would be less trouble in the world. Lord Caversham... That is a paradox, sir, I hate paradoxes. Lord Goring. So, do I, father. Everybody one meets is a paradox nowadays. It is a great bore. It makes society so obvious. Lord Caversham. Do you always really understand what you say, sir? Lord Goring…Yes, father, if I listen attentively. (*O.Wilde. An Ideal Husband, act III*)

2. I never put off till tomorrow what I can possibly do – the day after (*O.Wilde. The Picture of Dorian Gray*)*.* The author tried to draw attention of readers to *"Never put off till tomorrow what I can do today" b*y replacing the components of the proverb because its meanings that are not clearly expressed in the text.

In this chapter, we analyzed the syntactic features of the paradox at various levels including *phrase*, *simple sentence, compound sentence, complex sentence, microtext, and text.* Our analysis revealed that infinitive constructions play a significant role in the grammatical categories used in the paradox. We also found that this sentence is based on compositional-syntactic and expressive evaluation functions, and that infinitive constructions require less activation of language tools compared to extended subordinate clauses. Nowadays to be intelligible is to be found out (*O.Wilde. Lady Windermere's Fan),* it should be noted that the dominant components are expressed in the infinitive here.

Paradox is often realized through parallel constructions, which can be observed if we pay attention. Some researchers view paradox as a form of antithesis. It is a specific type of parallelism and repetition that "almost always

dominates both parallelism, repetition, and paradox... these methods often operate in close interaction and are systematically inter- fills one."

I always find out that one's most glaring fault is one's most important virtue. *(O.Wilde. A Woman of No Importance).*

The use of paradoxical aphorisms is aided by the brevity and conciseness of the paradox, as well as the harmony and continuity of opposing concepts. There can be observed climax asnd gradation in the paradoxical structure.

"She is really wonderful, and full of surprises. Her capacity for family affection is extraordinary. When her third husband died, her hair turned quite grey from grief" *(*O.Wilde. The Picture of Dorian Gray*).*

Contradictions can be found in all syntactic structures. They are divided into two types: implicit (hidden) or explicit (clear). The logical norm of a text often involves a hidden contradiction between a word and a group of words, which can turn a concept into a paradox.

In cognitive linguistic studies, a paradox is considered a linguo-cognitive unit with a fundamentally new interpretation that has cognitive foundations. According to cognitive research, thinking is no longer interpreted solely in terms of its abstract and logical nature, but also in relation to its figurative aspects as the most important elements of consciousness. A paradox arises from the opposition of two elements that share something in common, forming a structure from two constituents, with the properties of one being repeated in the other.

It creates a contradiction by combining two opposite contexts that have both external opposite concepts and internal unity. In the field of cognitive linguistics, it is noted that the opposite and opposite associative nature of the paradox is expressed not only in the mechanism of cognitive dissonance but also in the association process that plays an important role.

It is defined in cognitive linguistics as a means of understanding objective existence, performing a creative function while expressing the "place of hidden truth". It creates a clearer picture of the surrounding reality by combining two unrelated contexts. Like a metaphor, a paradox can reflect the values of a social group, form a perception of the world, and serve as a means of obtaining new knowledge about the surrounding world.[34]

In paradox, illogical linguistic units are important: paradox, contradiction and conflict,.

Paradox, in the research and descriptive literature devoted to paradox, there is an inconsistency in the use of the concepts paradox, conflict and contradiction, which are not synonyms, but are studied as a specific field of activity of a certain linguistic phenomenon. Speaking about paradox and contradiction, it is important to note that contradiction is not opposition, it is one of the ways to construct a paradox:

"Nowadays all the married men live like bachelors and all the bachelors live like the married men.*"*

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[34] Omaziü M. Patterns of phraseological unit's modifications. Häcki Buhofer, Annelies, Harald Burger, eds. Phraseology in Motion II. – Baltmannsweiler: Schneider, 2007

Antinomy refers to a contradiction that is present within a metaphysical concept itself, while paradox is a type of reasoning that helps to arrive at an opposite conclusion. The most generalized feature of inconsistency is paradoxicality. The mechanisms that cause paradox have been studied and divided into two groups:

1. Mechanisms of construction that implement confrontation techniques.
2. Component analysis group.
5) Antinomic replacement of one of the text components:

The amount of women in London who flirt with their own husbands is perfectly scandalous. It looks so bad. It is simply washing one's clean linen in public.*(O.Wilde. The Importance of Being Earnest, act I)*

to wash one's dirty linen in public.

6) Replacing the first component of the proverb:

Fathers should be neither seen nor heard? That is the only proper basis for family life.*(O.Wilde.The Importance of Being Earnest, act I)*

Children should be seen and not heard. *(The sentence "Children should be seen, but not heard" means that kids should be present but not interrupt when adults are talking.)*

7) Changing proverbs:

Lord Henry had not come in. He was always late on principle, his principle being that punctuality is the thief of time.*(O.Wilde. The Picture of Dorian Gray, ch. XI)*

Procrastination is the thief of time (*"Procrastination is a thief of time". When you have a bad habit like putting things off unnecessarily, your flaw can be a reason of wasting a lot of people's time.*).

8) Change the unit of communicative expression:

"You gallop with a loose rein".
"Pace gives life," was the riposte".
"I shall write it in my diary to-night."
"What?"
"That a burnt child loves the fire."
"I am not even singed. My wings are untouched."
"You use them for everything, except flight."(O.Wilde.The Picture of Dorian Gray, ch. XVII)

Burnt child dreads the fire (People avoid the things that have hurt them) *(It means in Uzbek – Og'zi kuygan qatiqni puflab ichadi)* vositasida amalga oshiriladi.

Linguists have described different linguistic techniques that can be used to create paradoxes, such as the utilization of homophones.*"If you step onto a plane and recognize a friend of yours named Jack, don't yell out "Hi, Jack!"*

2) Using an anogram denoting a word or phrase, using acronyms, shifting emphasis and changing intonation, paronomasia (paronomic attraction) based on the deliberate approximation of words with sound similarity, as well as at the morphological level: affixation, The use of compound words and change in

meaning: *I should have been a country-western singer. After all, I'm older than most western countries (I have more life experience, and I can communicate with a wider audience. Also, I have always loved storytelling through music. Country western songs often capture the essence of real-life issues and emotions.)*

With alliteration, creating a paradox is accompanied by the unnecessary repetition of individual sounds, syllables, words: *I brought a brick to break the window with. And a spare brick in case it's double-glazing.*

At the lexical level:

1. Words with multiple meanings: There are only two kinds of pedestrians – the quick and the dead;

3. Synonymy: I'm as pure as the driven slush

4. Substitution of similar or closely related phrases:

5. The use of allusion, its adequate interpretation requires additional cultural knowledge; paremia[35] or leads to the creation of a paradox by means of updating phraseological units: Where there's a will, there's a way to avoid lawyers' fees.(When there is belief and trust in something, it creates possibilities and chances for success.*)*

At the syntactic level:

Asyndeton: Change is inevitable.... except from vending machines.

Ellipsis and syntactic tautology are linguistic tools that can be used to create paradoxes. Through a detailed study of the linguistic nature of paradoxes, various approaches to studying paradoxes in different languages have confirmed the importance of studying this phenomenon within the framework of philological hermeneutics.

A paradox is an unexpected, unusual (at least in form) judgment (statement, proposal) on a given issue, sharply different from the generally accepted, traditional opinion. It changes the semantic space of artistic speech and the meaning of language units included in it. In additionally it creates a non-standard semantic construction at the lower level of prediction, as a result of which a new meaning is created. A paradoxical text is a literary text that is characterized by paradox at the level of meaning, and in which there is a linguistic paradox in a formal expression determined by the structural diagram of a paradoxical statement, phrase, or text unit.

In the study, paradoxization was considered as a meta-means for organizing meanings in a literary text, following the theory of metaphorization. Metaphorization is an effective and universal method of representation based on metaphor or other tropes such as (epithets, synecdoches, metonymies, hyperboles, and litos and etc.) The simplest metaphor is an opposition – it transfers the information (metaphorizing component) contained in one member (pole) of the opposition to the objects that fall under the opposite member (pole) of the opposition. Paradox, like metaphor, is a universal means of creating meaning.

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[35] Paremiologiya so'zi grekcha "paronimia" (hikmat) "logos" (fan) so'zlaridan olingan bo'lib, ma'lum bir tildagi maqol, matal, aforizm kabi hikmatli iboralar tizimini o'rganadigan fandir [http://samxorfil.uz/yangiliklar/paremiyalarning-turli-tizimdagi-tillarda-umumiy-xususiyatlari]

The dissertation's third chapter, titled "**Linguocultural characteristics of paradoxes in English and Uzbek Languages,**" anylizes the linguistic and cultural features, paradoxical hermeneutic situation and mechanisms of reflection and activation of linguocultural content in both languages. The chapter also delves into the paradoxical hermeneutic situation and the mechanisms of reflection and activation of the linguocultural content. In modern linguistics, it's crucial to study language as a productive way of interpreting human culture. "Linguoculturology" is a modern, developing science that arose at the intersection of linguocultural studies, studying language as a cultural phenomenon that expresses the mentality of a nation, "the culture of a people is reflected in its language."[36].

In linguocultural studies, *symbols, mythologemes, standards, metaphors, paremiological units, gaps, stereotypes, precedent units, speech labels* are the most basic linguistic and cultural units.[37] Also, l*exeme, phraseme, phraseomeme, stileme, textema and discoursemes* are being studied as linguistic and cultural units.

When discussing the linguocultural aspects of language units, it is important to focus on cultural characteristics of the paradoxes that increase the attractiveness and figurativeness of speech and are the focus of our research.

Paradoxes are considered as the language units that convey information about the culture and national mindset of people. They provide insights into a nation's way of life, culture, national traditions, worldview, knowledge, and perception of the world. In general, paradoxes are a certain level of expression of a people life, culture, national traditions and knowledge.

In this sense, "in the process of research and application of paradoxes:

1) the general meaning of paradoxes is that the spirit of the people includes traces of its culture, their semantic structure expresses national-cultural information, people's perceptions of the world, and their connotative features are manifested in the process of national-cultural learning.

Paradoxes appear in the culture of the people. Therefore, paradoxes arise as a result of people's way of life, units and customs.

In linguocultural studies language as a complex of cultural values"[38]. It fulfills the structural-compositional task in the text and has the status of a tool that ensures the coherence of the text.[39] Metaphors play a significant role in the text by adding cognitive and semantic meaning to it. They can also be indicative of the unique national and cultural thinking of the speakers. Texts that rely on similes and metaphors can help identify different forms of writing, and can also be viewed as prior forms of the text in a particular language.

There have been analysed phraseological paradoxes in the chapter **"Linguocultural aspects of phraseological paradoxes in English and Uzbek languages."** It should be noted that the semantic content of idiomatic units is explored with some kinds of phrases in Uzbek like *"o'pkasini qo'ltiqlamoq",*

[36] Маслова В.А. Лингвокультурология: Учеб. Пособие. – М.: Академиа, 2001-208с.
[37] Сабитова З.К.Лингокультурология: Учебник. –М.: Флинта: Наука, 2013. –Б.243
[38] Маслова В.А. Лингвокультурология: Учебное пособие. – М.: Academia, 2001. – С. 5.
[39] Маслова В.А. Кўрсатилган асар. – С. 32.

"o'pkasi ko'rinadi", *"o'pkasi yo'q"*, *"miyasining qatig'ini chiqarmoq"*, *"oyog'ini qo'liga olib qochmoq"*, *"bir boshini ikkita qilmoq"*. The meanings and their interpretations in English are also examined.

Sh. Rakhmatullayev rightly emphasized that understanding a phrase as an unchanging linguistic unit is controversial. He admits that the more the nature of the words joining the phrase allows, the more changes can occur in the composition of it[40]. These changes are called transformation of phraseology.[41] There can be found an internal contradiction, mutual negation in the meaning of phraseological units in the Uzbek language such as, *"boshida danak chaqmoq"*, *"boshini yemoq, boshini olib chiqib ketmoq"*, *"do'ppisini ol desa, kallasini olmoq"*, *"dami ichida qoldi, dami chiqmadi"*, *"nafasi chiqmadi"*, *"jonini hovuchlab, jonini kaftiga olib"*, *"joni chiqdi, ichini it tirnadi, ichini yedi"*, *"ko'zining ola-kulasi chiqib ketdi"*, *"ko'zi xonasidan chiqib ketdi"*, *"ko'zlari qinidan chiqib ketdi"*, *"ko'kragi tog'day ko'tarildi"*. It has been discovered that the paradoxical content is not preserved in the phraseological expression that conveys the same meanings of these expressions in Uzbek as paradoxes do: **o'pkasini qo'ltiqlamoq** – *like a bat out of hell,to beat a hasty retreat;* **o'pkasi ko'rinadi** – *buzz around/about*, **o'pkasi yo'q** – *zipping around*; **oyog'ini qo'liga olib qochmoq -** *get your skates on*, **bir boshini ikkita qilmoq** – *tie the knot, get hitched;* **miyasining qatig'ini chiqarmoq** – *talk someone's ear off;* **boshini yemoq** – *to be no more, to depart, bite the big one;* **boshini olib chiqib ketmoq** – *hit the road,duck out, storm off;* **do'ppisini ol desa, kallasini olmoq** – *hypocrite, gunner;* **boshida danak chaqmoq** – *to put the hurt on someone;* **boshini yemoq** – fall victim to someone; **joni chiqdi** – *driving me up the wall;* **dami ichida qoldi/ nafasi chiqmadi** –*to leave someone speechless;* **jonini hovuchlab** – *step on it;* **jonini kaftiga olib** – *scoot, chop chop;* **joni chiqdi** – *pushing one's buttons;* **ichini it tirnadi, ichini yedi** – *a bundle of nerves;* **ko'zining ola-kulasi chiqib ketdi** – *out of the blue,* **ko'zi xonasidan chiqib ketdi, ko'zlari qinidan chiqib ketdi** – *blows my mind, eye openning;* **ko'kragi tog'day ko'tarildi** – *on top of the world.*

When we read or listen to an artistic text, our brain engages in non-verbal thinking and activates meanings differently than in regular communication. These meanings help us understand what to do and what not to do in a given situation, as defined by G. P. Shedrovsky. So, reflections are perceived at the level of thought and action, and they play a specific role in our understanding of the world around us.[42] In other words, the reader can evaluate himself as if he understands the literary text while in a reflective state.

All the linguistic units such as phraseological units, text, precedent units, onomastic code and sentences have one thing in common – they contain cultural

[40] Ш.Раҳматуллаев. Нутқимиз кўрки.Тошкент. 1970, 39-бет.

[41] Б.Йўлдошев. Ўзбек тилида фразеологизмларнинг услубий ва прагматик имкониятлари. Самарқанд, 2002, 25-бет.

[42] Щедровицкий Г.П. Избранные труды – М.: Шк. Култ. Полит., 1995. – 800 с.; Щедровицкий Г.П. Рефлексия в деятельности // Вопросы методологии. – 1994. – №. 3-4. – С. 76

information. Although each of them serve different purposes, it is important to consider how they manifest linguocultural characteristics.

Paradoxes are a type of language construction that communicates information about a culture and represents the national mindset and a clear expression of the lifestyle, education, and cultural values of a particular community. Paradoxes also reflect the folk culture, customs, and traditions of a group of people, as they are embodied in the language. In particular, paradoxes of an aphoristic or paremiological nature are significant since they carry moral and educational messages, thereby reflecting the moral and educational values of a community.

In the field of linguocultural studies, paradoxes have own place as a complex mental and cognitive phenomenon. The paradox of national-cultural characteristics in cognitive linguistics, such as linguocultural studies, is evident in its manifestation.

Both Uzbek and English literary works are rich in paradoxical artistic texts, which hold deep meanings and require a specific interpretation of the structure, meaning, and content by the author.

We can see texts expressing specific moral-aesthetic themes and time periods in both English and Uzbek art. Their meanings are conveyed to readers through the interpretation of the human mind. If a reader is able to understand paradoxical meanings through his own experiences and applies that knowledge to new situations, he will gain a greater understanding of the era being expressed in the art.

To fully comprehend paradoxical text, the reader should possess knowledge about the era, recognize the object referred to in the text, and analyze the work's lexical and phraseological composition, as well as its methods of syntactic organization. As a reader, he should understand the author's intentions and the purpose of using certain language techniques. In order to fully grasp a piece of literature, it is important to have an understanding of its cultural and historical context, as well as the author's mindset. Essentially, we see the significance of establishing a connection between language and culture, especially language and culture that is relevant to a specific group of people.

CONCLUSIONS

1. The term "paradox" has multiple meanings. It can refer to thought, reasoning, intellectual reasoning, a generally accepted or approved idea, an unexpected reality, preconceived notions, or theoretical and formal logic that contradicts some reality. In linguistics, paradoxes are important because they demonstrate the mental, linguistic, and cultural characteristics of a particular group of people. As a linguocultural unit, paradoxes are a useful tool for understanding a culture's unique perspective.

2. Paradoxes are recognized in logic as a departure from reality and antinomy, aporia, and conflict are synonyms of paradox due to their complex dialectical nature.

3. Paradoxes are linguistic phenomena that represent the complex dialectical nature of the human cognitive process, the conflicting relationship between form and content, and the successive proof of two mutually exclusive ideas. Paradoxes in linguistics cannot be universally eliminated, as they serve as a stylistic tool in literary texts.

4. Paradox has been recognized as a structural component of literary text since the end of the 19th century. It is considered one of the artistic tools used to express the plot and the paradoxical nature of characters. The use of paradoxes in literature helps to perceive and understand the world and human nature.Paradoxes are used in literature to reveal the nature of reality with spiritual, cultural, and semantic connections, as well as extralinguistic states, information content, communicativeness, pragmatics, cognition, conceptualism, and other integrative features.

5. Paradoxes in English and Uzbek languages are modeled linguistically at graphic, phonological, lexical, morphological, and syntactic levels. These models reveal their linguoculturological and stylistic features.

6. In a paradoxical text, when dialectical interaction of *antitheses, oxymorons'* contradiction have been expressed there appears conflict of ideas but this situation helps to reveal the truth. Contradiction (good-evil, light-dark, hate-love) contrasts with antithesis, which realizes contradictions, paradox expresses conflicting concepts that were not initially in the perceiver's mind, activates his reflection.

7. Paradoksallik mazmun va shakl orasidagi "ichki ziddiyat"dir. Paradoksallik tushunchasi lingvistika, adabiyotshunoslik, estetika, psixologiyada keng foydalaniladi.

8. Paradoxes are studied as both a literary and semantic phenomenon and they should be considered like semantic phenomen. They can create new meanings through graphic, phonological, lexical, morphological, and syntactic sides.

9. Phraseological methods, along with paradoxes, aphorisms, jokes, and puns (game), are distinguished and described in stylistics.

10. In phraseological units, the following techniques were used: 1. Mixing different functional vocabulary. 2. Use of words of different stylistic colors. 3. Means of deliberately creating a discrepancy between content and form.

11. The similarity between paradox and oxymoron is their "semantic inconsistency." In an oxymoron, two states that cannot be logically combined are paired together. For example, *"dead silence," "bored optimist," "honest thief," "living corpse," "young old men,"* and *"bad and good"* are all figures of speech that reveal a contradiction. Although they may seem absurd, they actually show the nature of the contradiction. In a paradox, a proven truth contradicts a concept and there arises a contradiction.

12. In language, there are often paremological and linguistic units that express a deep, figurative, profound, and comprehensive idea. In research, it is proven that they can be the basis for the formation of paradoxes. Paradoxical meanings lie in the semantic content of idiomatic units of phrases in the Uzbek language, that is, contradictory meanings. A similar phraseological expression can be seen in both

Uzbek and English: o'*pkasini qo'ltiqlamoq – like a bat out of hell, to beat a hasty retreat; o'pkasi ko'rinadi- buzz around/about; o'pkasi yo'q – zipping around; miyasining qatig'ini chiqarmoq – talk someone's ear off; oyog'ini qo'liga olib qochmoq – get your skates on.*

РАЗОВЫЙ НАУЧНЫЙ СОВЕТ, СОЗДАННЫЙ НА ОСНОВЕ НАУЧНОГО СОВЕТА № PhD.03/04.06.2020.Fil.113.02 ПРИ ДЖИЗАКСКОМ ГОСУДАРСТВЕННОМ ПЕДАГОГИЧЕСКОМ УНИВЕРСИТЕТЕ

ДЖИЗАКСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ УНИВЕРСИТЕТ

ХАМИДОВА СЕВАРА БАХТИЁРОВНА

ЛИНГВОКУЛЬТУРОЛОГИЧЕКИЕ ОСОБЕННОСТИ ПАРАДОКСОВ ТЕКСТА НА АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

10.00.06 – Сравнительное литературоведение, кросслингвистика и переводоведение

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Джизак – 2024

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является выявить лингволингвистические особенности парадоксов на английском и узбекском языках в художественных текстах.

Объектами исследования были выбраны тексты из художественных произведений на английском и узбекском языках.

Научная новизна исследования заключается в следующем:

выявлено, что феномен парадокса имеет объединяющие и отличительные черты, такие как внутренняя и внешняя противоречивость и динамизм смысла с такими описательными средствами, как оксюморон, антитезис, антиномия и хиазм;

в ходе исследования обосновано экспликационное и импликационное формирование парадоксальных значений в английском и узбекском языках, их структурно-семантические, методологические и аллегорически-афористические особенности;

в результате исследования доказаны лингвистические модели парадоксальности в английском и узбекском языках, такие как графические, фонологические, лексические, морфологические, синтаксические, лингвокультурные и стилистические особенности, выявленные в сравнительном и контрастном аспекте;

определяются место и противоречивые смысловые особенности фразеологических парадоксов в художественном тексте на английском и узбекском языках, таких как "o'pkasini qo'ltiqlamoq" (like a bat out of hell,to beat a hasty retreat), "oyog'ini qo'liga olib qochmoq"(get your skates on), "bir boshini ikkita qilmoq" (tie the knot, get hitched), "boshini olib chiqib ketmoq" (hit the road,duck out, storm off).

Внедрение результатов исследования. На основе полученных научных результатов по теме лингвокультурологическому анализу парадоксов в английском и узбекском языках:

при подготовке учебника «Чтение и письмо» были использованы выводы о наличии объединяющих признаков, таких как внутреннее и внешнее противоречие, и отличительных признаков, таких как динамизм смысла, с такими выразительными средствами, как оксюморон, антитезис, антиномия, хиазм (Республика Свидетельство о публикации, утвержденное приказом Министерства высшего образования, науки и инноваций № 232 от 29 мая 2023 года № 232-623). В результате вторая часть учебника обогатилась теоретическими ресурсами; выводы об экспликативном и импликативном формировании парадоксальных значений в английском и узбекском языках, их структурно-семантических, методологических и аллегорико-афористических особенностях использованы в инновационном научно-исследовательском проекте «Модернизация и интернационализация процессов системы высшего образования в Узбекистане», который финансируется программой Европейского Союза Erasmus 561624-YeRR-1-2015-UK-EPPKA2-CBHE-SP-ERASMUS + CBHE IMEP: 2020-2021 (справка

№888/30.02.01 от 4 апреля 2023 года Самаркандского государственного института иностранных языков). Результаты данного исследования способствовали разработке методических пособий и совершенствованию знаний и навыков студентов и преподавателей; отмечено, что в практическом проекте №1 сделаны выводы о формировании парадоксальных значений в английском и узбекском языках, их объяснительно-импликативном описании, структурно-семантическом аспекте парадоксов, стилевой категории и аллегорико-афористических особенностях. Белорусского государственного технологического университета на период 2021-2023 годов по теме «Вариативные технологии обучения иностранному языку в рамках акмеологической профессионально-ориентированной модели формирования вторичной языковой личности студентов технического вуза» (Беларусь № 31 ВД от 6 апреля 2023 г. ГТУ). Материалы исследования помогли создать эффективные методы обучения лингвокультурным характеристикам парадоксов в переводоведении для студентов вузов. Эти материалы помогли в организации экспериментальной работы по проекту, а также способствовали совершенствованию межкультурных компетенций студентов посредством межкультурного общения; выводы о противоречивых семантических характеристиках фразеологических парадоксов и их месте в художественных текстах на английском и узбекском языках , таких как tillaridagi "o'pkasini qo'ltiqlamoq" (like a bat out of hell,to beat a hasty retreat), "oyog'ini qo'liga olib qochmoq"(get your skates on), "bir boshini ikkita qilmoq" (tie the knot, get hitched), "boshini olib chiqib ketmoq" (hit the road,duck out, storm off) были использованы при подготовке радиопрограмм «Литературный процесс» и «Образование и развитие» редакцией ДМ «Культурная, образовательные и художественные передачи» Телерадиоканала «Узбекистан» Национальной телерадиокомпании Узбекистана (справка Национальной телерадиокомпании Узбекистана от 31 марта 2023 года № 04-36-486). В результате воображение телезрителей развивалось в рамках характеристики парадоксов в английском и узбекском языках, различия знаков и других стилистических средств противоречия, а также лингвистических аспектов парадоксальных текстов в английских художественных текстах.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации 124 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
LIST OF PUBLISHED WORKS

I bo'lim (I часть; I Part)

1. Xamidova S.B. Paradoksning lingvistik xususiyatlari //Research And Education, ISSN: 2181-3191 Volume 2 | Issue 4 | 2023 Scientific Journal Impact Factor 2023: 5.789 http://sjifactor.com/passport.phpid=22258.560–566.

2. Xamidova.S.B. Paradoks tarjimalaridagi leksik muammolar//FARS Internatioanal Journal of Education, Social Sience and Humanities – Finland, 2022. Volume-10. Issue-12. https://doi.org/10.5281/zenodo.7477902.

3. Khamidova S.B. Problems of Paradox Translation //Mental Enlightenment Scientific-Methodological Journal – Jizzax, 2022. – № 4. – P. 488-498 (Impact Factor (2022):6.704).

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6. Xamidova C.B. Turli fan sohalarida paradoksning talqini, turlari va tahlili masalalari // Tilni o'qitish va o'rganishda XXI asr ko'nikmalari III xalqaro anjuman xalqaro ilmiy amaliy konferensiya – Jizzax, 2022-yil 20- may. – B. 195-199.

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8. Khamidova S.B. The paradox – a conceptual exploration // International Conference on Developments in Education –Toronto, Canada, 21st Mar. 2023 https: econferencezone.org.

9. Xamidova S.B. Frazeologik paradoks haqida //Globallashuv sharoitida chet tillarni o'qitishning turli xil yondashuvlari va masalalari" mavzusidagi respukblika ilmiy-amaliy konferensiya – Jizzax, 2023- yil 24 - may. B.626-634.

10. Khamidova S.B. The History of Paradox // Development of a modern education system and creative ideas for it, republican scientific-practical on-line conference on suggestions and solutions – Farg'ona, 2022. Part-45.P.1069-1071.

II bo'lim (II часть; II Part)

11. Xamidova S.B. Paradoksning lingvokultrologik tahlili// Ta'lim, fan va innovatsiya ma'naviy, ma'rifiy, ilmiy-uslubiy jurnal –Toshkent, 2023. –№2.-B.250-253.

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14. Xamidova S.B. Paradoksning kognitiv tabiati: alogik(mantiqsiz) til birliklari va ziddiyat, prezumpsiya, presuppozitsiya va implikatsiya// OʻzMU Xabarlari. Mirzo Ulugʻbek nomidagi Oʻzbekiston milliy universiteti ilmiy jurnali – Toshkent, 2024.-№1. –B.325-328. (10.00.00-15)

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Avtoreferat Samarqand davlat chet tillar institutining "Xorijiy filologiya" jurnali tahririyatida tahrirdan o'tkazildi (30.03.2024-yil).