



**“FILOLOGIK KOMPARATIVISTIKA VA  
TARJIMASHUNOSLIK MASALALARI”**  
*mavzusidagi xalqaro ilmiy-amaliy konferensiya*  
*2025-yil, 12-13-noyabr*

**“PROBLEMS OF COMPARATIVE  
PHILOLOGY AND TRANSLATION  
STUDIES”**  
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*November 12-13, 2025*



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TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI  
UNIVERSITETI

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Mazkur xalqaro konferensiya materiali filologik komparativistika va tarjimashunoslikning dolzarb nazariy hamda amaliy masalalarini zamonaviy ilmiy yondashuvlar asosida yoritishga bag‘ishlanadi. To‘plamda turli milliy adabiyotlar, tillar va madaniyatlar o‘rtasidagi o‘zaro ta’sir, adabiyotlararo aloqalar, qiyosiy-tipologik va qiyosiy-genetik tadqiqotlar, badiiy va maxsus matnlarni tarjima qilish muammolari, tarjima strategiyalari va ekvivalentlik masalalari tahlil qilinadi. Shuningdek, konferensiya materiallarida tarjima nazariyasining zamonaviy konsepsiyalari, tarjimon kompetensiyasini shakllantirish, tarjimoni o‘qitish metodikasi, madaniyatlararo kommunikatsiya hamda globallashuv sharoitida tarjimaning ijtimoiy-madaniy ahamiyati kabi masalalar keng yoritiladi. Ilmiy maqolalar filologik komparativistika va tarjimashunoslik sohalarida faoliyat yuritayotgan olimlar, tadqiqotchilar, doktorantlar, magistrantlar hamda talabalar uchun mo‘ljallangan bo‘lib, fanlararo integratsiyani kuchaytirishga hamda nazariya va amaliyot uyg‘unligini ta’minlashga xizmat qiladi.

*Mualliflar qarashi va asarlar nomlaridagi imlo tahririyat nuqtayi nazaridan farqlanishi mumkin.*

To‘plam Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti Ilmiy-texnik kengashining 2025-yil 17-dekabrda 6-sonli yig‘ilish qaroriga asosan nashrga tavsiya etilgan.

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This international conference articles are dedicated to illuminating the current theoretical and practical issues in philological comparativistics and translation studies based on the modern scientific approaches. The collection analyzes of mutual influences between different national literatures, languages and cultures; interliterary connections; comparative-typological and comparative-genetic studies; the issues of translating literary and specialized texts; translation strategies and problems of equivalence. Furthermore, the conference materials extensively cover the topics such as: contemporary concepts in translation theory, the formation of a translator competence, methodologies for teaching translation, intercultural communication and socio-cultural significance of translation in the context of globalization. The given scientific articles are intended to scientists, researchers, doctoral students, master’s students and undergraduate students who actively working in the fields of philological comparativistics and translation studies and they serve to strengthen interdisciplinary integration as well as to ensure the harmony between theory and practice.

*The views expressed in the articles do not necessarily reflect those of the editorial board.*

The publication was recommended by the Scientific and Technical Council of Alisher Navo‘i Tashkent State University of Uzbek Language and Literature on December 17, 2025.

## DISKURSIV SHAXSNING GRAFIK VOSITALAR ORQALI AKS ETISHI

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**Annotatsiya.** Mazkur maqolada zamonaviy tilshunoslikning yangi yo‘nalishlaridan biri kognitiv tilshunoslikning obyekti hisoblangan diskursiv shaxsni aks ettiruvchi til birliklari, xususan, grafik ifodalar va ularga xos xususiyatlar tahlil qilingan. Grafik vositalarning kognitiv xususiyatlari, shuningdek muallifning ruhiy holati, ichki kechinmalari va motivlarini ifodalashi misollar asosida atroflicha yoritib berilgan.

**Kalit so‘zlar:** grafik vositalar, bosh harf, kursiv, uch nuqta, ruhiy holat, mantiqiy urg‘u.

**Abstract.** In this article, the language units reflecting the discursive personality, which is the object of cognitive linguistics, one of the new directions of modern linguistics, in particular, graphic expressions and their characteristics, are analyzed. The cognitive properties of graphic tools, as well as the expression of the author’s mental state, inner experiences and motives, are explained in detail on the basis of examples.

**Key words:** *graphic tools, capital letter, italics, ellipsis, psychological state, logical emphasis.*

Zamonaviy tilshunoslik muhim tarmoqaridan biri bo‘lgan kognitiv tilshunoslikda inson omili tadqiqi hozirgi paytda dolzarb ahamiyatga ega hisoblangan masalalardan sanaladi. Aksariyat tadqiqotchilar ta’kidlaganidek, grafik ifodalar, eng avvalo, muallif hamda qahramonning hissiy hamda ruhiy holatini ifodalashga qaratilgan bo‘ladi [Kuxarenko, 1988; Arnold, 2002]. Grafik vositalar, shuningdek, qo‘shimcha – semantik, stilistik va estetik ma’lumot yetkazish vazifasini ham bajaradi. Individual-grafik vositalar sifatida badiiy matnda eng keng qo‘llanuvchilar sifatida quyidagilarni aytib o‘tishim mumkin:

a) yozuvning o‘ziga xosligi (shrift) bilan tavsiflanuvchi grafik vositalar: bosh harf, kursiv yordamida so‘z va jummalarni ajratib ko‘rsatish, so‘z va jummalarni bosh harflar bilan yozish, so‘zlarni qalin yozuv bilan ajratib ko‘rsatish va b.;

b) tinish belgilari: undov, so‘roq belgisi, ellips, ya’ni uch nuqta, hissiy pauzalar, tire, qo‘shirnoq, qavs, chiziqcha, nuqta yo‘qligi va boshqalar [Arnold; Kuxarenko, Djusupov, Normurodova].

Shuni ta’kidlab o‘tish kerakki, turli grafik ifodalardan foydalanish muallif hamda qahramonning hissiy holatini o‘quvchiga yetkazib berishda muhim rol o‘ynaydi. Badiiy asarda bosh harflardan foydalanish, odatda, berilgan matn qismlarining ahamiyati va muhimligini bildiradi. Ular, shuningdek, intonatsiya, ohang hamda sodir bo‘lishi kutilayotgan vaziyat haqida tasavvur uyg‘otish vazifasini ham bajaradi. Quyidagi misollarda bosh harflardan foydalanish nafaqat berilgan ma’lumotlar mazmuni ajratib ko‘rsatish, balki turli stilistik vositalar (takrorlash, taqqoslash, urg‘u) bilan birlashgan holda yuqori darajadagi hissiy taranglikni yuzaga keltirishini ko‘rish mumkin.

a) «*The Americans are all mystified about why the English make such a big thing out of tea because most Americans HAVE NEVER HAD A GOOD CUP OF TEA. That's why they don't understand.*» (Douglas Adams, «Tea.» *The Salmon of Doubt: Hitchhiking the Galaxy One Last Time.* Macmillan, 2002)

b) «*It seemed to Beach the butler that this young man Marson had Got Above Himself.*» (P.G. Wodehouse, *Something Fresh*, 1915)

c) *you and I may not  
hurry it with  
a thousand poems  
my darling*

*but nobody will stop it*

*With All The Policemen In The World* (E. E. Cummings, 73 Poems)

**Kursiv.** Badiiy asarda kursivdan foydalanish nafaqat mantiqiy urg‘uga, balki matndagi tanlangan so‘zlarni hissiy jihatdan ta’kidlash, g‘oyaviy jihatdan muhim elementlarning xarakter xususiyatlariga diqqatni qaratishga ham yordam beradi.

a) «*Come kiss me, and say goodbye like a man. No, not good-bye, au revoir.*» (William Graham «Chats With Jane Clermont»)

b) «*Then I started reading this timetable I had in my pocket. Just to stop lying. Once I get started, I can go on for hours if I feel like it. No kidding. Hours.*» (J. D. Salinger “The Catcher in the Rye”)

Shunday qilib muallif diskursiv shaxsi, diskursiv shaxsga xos bo‘lgan motivlar, ichki kechinmalar, hissiyotlarni aks ettirishga xizmat qiluvchi grafik vositalar, xususan, tinish belgilari badiiy matnda muhim rol o‘ynaydi. Badiiy adabiyotda tinish belgilari muallifga xos bo‘lgan modallik (modality), maqsadlilik (intentionality), yashirinlik (implicitness), hissiylik kabi xususiyatlarni aks ettirish vazifasini ham bajarishi mumkin.

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