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ANCIENT EGYPTIAN PAPYRUS MANUSCRIPTS AS A HISTORICAL SOURCE OF THE PHILOSOPHY OF TRADITIONAL MEDICINE

A.I. Egamnazarov
Senior Lecturer, Department of Social Sciences, Fergana Medical Institute of Public Health
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Abstract. *This article, based on historical and scientific sources, explores the fact that cultural life, which originated in Ancient Egypt at an early stage of statehood around 5-5. 5 thousand years BC, was conditioned by the populist and peace-loving policy of the Egyptian rulers, increased attention to creativity for the benefit of the people, laid the foundation for the formation and the development of not only medical science and culture*
Keywords: *papyrus scrolls, Egypt, Ebers and Edwin Smith papyri, Ali ibn Sina, Hippocrates, Galen, traditional medicine, Imhotep.*

The level of research on the problem. Researchers on this topic include K. Rozmatsoda, N. Mamadaliev, A. Egamnazarov, K. Selgchonok, and Abdulaziz Saidnuriddin. The doctrine of Uzbek traditional medicine. The works of Sakhdulloh Kamollidin oglu and others explore issues of traditional medicine, its philosophy, the causes of diseases, and recommendations for their treatment.

Introduction. It is widely acknowledged that ensuring the comprehensive development of the healthcare sector, which is an integral part of Uzbekistan's development strategy, directly depends on studying the history of medical science. Therefore, it is historically known that Ancient Egypt and the Egyptians laid the cornerstone for the emergence and development of global medical science and laid the foundation for global medicine and practice. Therefore, it would be more correct to recognize them as the first physicians who elevated it to the level of art. Based on this, this article examines the relevance of studying the origins and development of traditional medicine and philosophy in ancient Egyptian papyrus manuscripts.

Research methodology. This issue is examined using historical, economic, and logical principles, a deterministic approach, and discourse analysis.

Research results: Healthcare is known to be one of the areas crucial to a healthy human life. Cultural life, which emerged in Ancient Egypt during the first stage of statehood, approximately 5,000-5,500 years ago, the people-centered and peaceful policies of Egyptian rulers, and the significant attention paid to creativity and innovation for the benefit of the people, laid the foundation for the formation and development of not only medical science, but also science and culture. The kings who founded Egyptian statehood and culture—Manes, Djoser, Cheops, Mentokhutep, Akhenaten, Seti, Ramesses, and others—left their names in history as admirers of science and art.

Russian Egyptologist V.V. Razanov acknowledged the following about this period: "...In Egypt, a life full of joy and meaning began, such as neither the Greeks nor the Romans had. While the Greeks were highly developed for about 300 years, and the Romans for about 400, the Egyptians tirelessly spent about 3,000 years of creative excellence in an elevated mood. The source of this was the Egyptians' positive attitude toward the world, toward the concepts of life on earth, the soul, conscience, and the fate of the human soul after death."[1] Indeed, thanks to such a

peaceful, tranquil lifestyle, their culture—architectural structures, monuments—also lives on as a symbol of immortality for future generations.

Each person who interested in the history of medicine is naturally interested in questions such as: who were the original sources of medical science and who were its founders? Of course, the physician who truly astounded the medical world of his time was Abu Ali ibn Sina, Hippocrates, and Alcmaeon, who lived 2,000-2,500 years earlier—the great sage Imhotep (2800-2700 BC), minister to one of the great pharaohs of Ancient Egypt, Djoser (Pharaoh of the 3rd Dynasty, 2800 BC). He was born to a man named Kanufer in the city of Ankhtu, near the city of Memphis in Ancient Egypt. Living during the reign of Pharaoh Djoser, Imhotep is considered the first physician of humanity, a great figure who laid the foundations of world medicine. It was thanks to him that the demand for Egyptian doctors increased in the Middle East and Greece. Renowned thinkers such as Hippocrates and Galen also acknowledged that much of their knowledge was due to Imhotep.

It is historically true that the first manifestations of the science and practice of medicine date back to the times of Ancient Egypt, several millennia before the times of Ancient China, India, or Greece. Since the ancient Greeks also engaged in medical science and practice in their time, drawing on the written sources of Ancient Egypt, the Egyptians' attitude toward a healthy lifestyle astounded every foreigner. Diodorus Siculus, who lived from 90 to 21 BC, wrote: "The Egyptian way of life was so purposeful that in these actions one can see the work of a great physician, scientifically organized in accordance with the laws of health, and not out of a sense of duty" [2].

It can be said that Egyptians understood the importance of physical exercise for restoring health and placed great emphasis on it. Over time, athletic competitions began to be organized, and sports such as gymnastics and dance, which strengthened the body and promoted mobility, became a way of life for the people of the time, reaching the level of the healthiest individuals. Sometimes kings also participated in athletic competitions; for example, Pharaoh Djoser competed in running races, demonstrating his agility and endurance. This is also evidenced by the paintings on the walls of pyramids and temples.

Furthermore, Egyptian physicians promoted the principle of individual responsibility for one's own health and recommended vomiting every 10 days with the use of special laxatives, body cleansing, and diet. They paid special attention to maintaining body cleanliness, gymnastics, insect control, air and object disinfection, and landscaping.

For the study of Egyptian medicine, the 10 currently known papyri, written during different periods of Ancient Egypt, are considered historical scientific sources. The titles of these texts are given by the researchers who first discovered them and the places where they were stored (Berlin, London, Leiden).

Based on this information, Egyptian medicine can be divided into the following areas: diseases of the heart and blood vessels, mental illness, internal medicine, skin diseases, and venereal diseases. By field of science: states of mind, anatomy, physiology, pharmacology, hygiene, physical education, lifestyle, and healthy living. These areas are also the main focuses of the modern healthcare system.

The Berlin papyri contain written sources containing information on the treatment of rheumatism and methods for determining a woman's fertility or the sex of an unborn child. For this purpose, "to determine the sex, barley and wheat grains are placed in the urine of a pregnant woman to germinate. If the barley germinates first, a girl will be born, and if both barley and wheat germinate, a boy." This method, when tested in practice, has proven effective in 80 percent of cases.

London, Ebers, and Edwin Smith papyri contain information on magical treatments, remedies, and advice for treating rheumatism and stomach ailments. The Ebers papyrus also contains recommendations for preparing medicines used to treat various ailments, methods for diagnosing illnesses, and measures to take in case of insect and animal bites. It also describes how blood flows from the heart to other parts and organs of the body through 22 blood vessels and discusses matters of life, death, and health. Egyptian physicians highly valued the importance of blood for life, and it is also written that there is an invisible substance (pneumonia) in the air that is necessary for life, and that human health depends on the purity of blood and pneumonia. Egyptian healing methods, based on the existence of certain points on the human body that connect internal organs to each other, are among the most developed treatments in modern medicine.

Edwin Smith's 22-page surgical papyrus describes 48 types of injuries and effective treatment methods, including injuries to the head, throat, neck, shoulder, chest, and spine. It also discusses the procedure for examining a patient—a thorough physical examination, taking the pulse, etiquette, and medical ethics.

In 2006, a study of 4.5 thousand-year-old mummified bodies found in a cemetery near the city of Abu Simbel revealed that one of them had a flat gold device inserted into the skull while the body was still alive. Based on these facts, Egyptian surgeons as early as 3 thousand years ago were performing not only the removal of brain tumors, but also advanced surgical procedures such as appendectomy and prosthetic limb amputation. Imhotep himself, during the first brain surgery, first put the patient to sleep through a prayer (hypnosis) to induce amnesia, and then gave him a powerful drug (narcotic). Gold was used as an antimicrobial agent[3].

In addition, the Egyptians also effectively treated eye, ear, throat, and dental diseases. The study of the Ebers medical papyri provides a lot of knowledge about eye diseases, their types and methods of their treatment. The science of blindness, hemorrhage, colds, cataracts (clouding of the lens of the eye), blepharitis (white discharge on the retina), etc. and their treatment methods are described in detail.

The level and weight of the ancient Egyptians' thinking in the philosophical understanding of life and existence determined such an achievement that they discovered one of the highest discoveries of medical science in solving the problems of the soul and life after death - the practice of mummification, preserving the integrity of the body for a longer period. It is important to note that mummification required the removal of internal organs and the brain, which indicates that the Egyptians' knowledge of anatomy and pathological anatomy was constantly increasing [4]. During embalming, the corpse was first dehydrated in salt baths, and then the internal cavities were filled with a cloth impregnated with a complex mixture. This substance was also applied to the body and wrapped in a multi-layered bandage, with the same mixture applied to each layer of the bandage. This complex substance had strong disinfectant properties, which prevented the corpse from decaying. At that time, wax was also used as a medicine because of its extremely complex composition. Later, when scientists studied the mummy of Ramses II, they found that it contained tobacco products and black pepper. According to hypotheses, the great Imhotep may have discovered the practice of embalming, since the first mummified bodies date back to the time he lived.

Conclusions and suggestions: In conclusion, the study of ancient Egyptian papyri provides future young doctors with information about the historical division of various diseases into separate categories and, through them, the causes of their occurrence, separate methods of treatment and preparation of medicines. We also believe that they will serve as a source of motivation for conducting scientific research in the fields of new scientific medicine and pharmacy to implement them. Therefore, we recommend that future young doctors conduct more in-depth

scientific research on the history of the initial diagnosis of various diseases, as Ancient Egypt and the Egyptians laid the foundation stone for the emergence and formation of world medical science.

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SUBSTANTIALITY, CANON, AND ACCIDENT IN THE MINIATURE TRADITION OF DECORATIVE AND APPLIED ARTS

S. Gurbanova
Postgraduate Student, Azerbaijan Academy of Arts Azerbaijan Academy of Arts, Azerbaijan
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Abstract*. Conducted analysis of decorative and applied art works from various eras and materials confirms the stability of the substantive core of the artistic language of Eastern miniature painting. Regardless of the technique, form, and functional purpose of the object, the canonical compositional system, linear and rhythmic organization, and conventionality of the image retain their structural integrity. Accidental variations manifest themselves at the level of individual mastery, material and technological features without affecting the essential foundation of the style. Thus, the miniature tradition acts as a universal and successive system of artistic thinking, integrated into various forms of decorative and applied art.*

Keywords*: miniature, canons of miniature painting, substantive core, random variability in miniature painting, decorative and applied art (5-6 words).*

Introduction. This article examines the substantive parameters of miniature painting on medieval decorative and applied art objects. The study analyzes the stylistic boundaries of the traditional canon and its accidental deviations from traditional canons. The goal of the study is to identify the stability of the substantive stylistic core of artistic thinking in the creation of traditional miniature painting, regardless of the form, material, or functionality of the piece. Ceramics, stone objects, carpets, and metal objects, widely used in everyday life and traditional festive rituals, are examined as objects of study for these indicators of miniature painting. These objects possessed special significance and were widely distributed. To identify the stability of the substantial (unchanging) stylistic core of artistic thinking in the creation of decorative miniature paintings, it is appropriate to examine authentic works themselves, which differ in material, technique, form, purpose, and era, but are united by common principles of the pictorial language of decorative painting.

The artistic painting of the ceramic bowl in the Eastern miniature style, dated the end of Seljuk period in 12th c. and created in Kashan, one of the leading centers of Seljuk ceramic production, and now housed in the Freer Gallery (Washington, USA), embodies the key principles of medieval Muslim miniature painting. The composition is illustrative and based on a scene from Ferdowsi's *Shahnameh*. Scenes of court life are arranged in horizontal bands (friezes), ensuring a consistent "reading" of the plot. The tradition of developing a plot through "plans" (foreground, middle ground, background) is characteristic of miniature paintings adorning medieval classical literature. In this case, we observe a correspondence between the compositional and spatial arrangements of the characters, enabling us to understand the image content. The hierarchy of characters on the bowl echoes the real hierarchy of court etiquette. From this, the inevitable conclusion follows that the miniature painting on the bowl complies with the substantiality requirements of the medieval canon of miniature painting.

Decorative painting in the style of Eastern Muslim miniatures is also present on a porcelain dish from the late 12th - early 13th centuries, also created in Iran and also from the Freer Gallery collection. The painting's composition is characterized by harmony due to the uniform ornamentation of the clothing and the uniform, warm background against which the characters are positioned. The main figures in the composition are positioned opposite each other, forming two volumetric masses united by a single linear design. The figures, painted with mineral enamels (minayi), demonstrate precise detailing of clothing and a rich color scheme. The painting of the dish and the content of its depiction are characterized by a representative quality, in which the artistic expressiveness of the figures and the decorative structure are intended to emphasize the refined taste and aristocratic status of the characters depicted.

In this case, the style of miniature painting testifies to the artist's free application of the canons of medieval depiction. Large-scale depictions of the figures predetermined a more detailed elaboration of the facial features of the depicted characters, which cannot be considered a strict adherence to the canons of miniature Muslim painting.

The substantive basis of the miniature is present in both works, but it adheres to the canon to varying degrees. The conventional organization of space, the stylized depiction of figures, and the decorative construction of the composition correspond to the "matrix" of the artistic language enshrined in the canon. The artistic canon of Seljuk art determines the proportions and hierarchy of figures, the arrangement of scenes, and the stability of the compositional core. This style is characterized by rounded Oghuz faces, narrowed eyes, and the absence of landscape or architectural backgrounds. Male figures are usually depicted in traditional Turkic open robes, with moustaches and a small beard. Stylistic accidental nature (freedom) manifests itself in individual variations of form, the compositional organization of the characters, and the excessive detailing of the faces and ornamental motifs of the characters' clothing. A painted porcelain bowl and a decorative dish demonstrate different accidental (free, casual) solutions, but these individual and subjective variations do not affect the substantial (basic) foundation of the artistic style.

Moving on to stone objects, it is worth noting a 13th-14th century samovar made of steatite (soapstone), housed in the Azerbaijan National Museum of Art. The samovar's decor combines ornamental motifs and images of Persian gazelles, arranged within horizontal bands dividing the body into segments. This composition lends dynamism to the piece and emphasizes the narrative principle of organizing the perception of the composition, characteristic of the miniature tradition of the Muslim East. The samovar belongs to the ornamental and decorative genre with elements of zoomorphic images.

The next works of importance for our study are two carpets on the theme of *Rustam and Zohrab* (1911 and 1912), one of which is housed in the Azerbaijan National Museum of Art, the other in the collection of the National Carpet Museum. The artistic design of the carpets is distinguished by their individual composition and harmonious distribution of elements. The stylistic solution of the composition is a symmetrical arrangement, ensuring extremely easy legibility and expressiveness of the characters depicted. The image of Rustam and Zohrab, seated in armchairs under a tree, is harmonized with the surrounding space thanks to the inclusion of symbolic animals and birds in the upper and lower portions, as well as calligraphic elements, enriching the central field both in content and visual information. A restrained color scheme enhances the expressiveness of the characters and their individuality. The images on the carpets are characterized by an epic and representational nature, where the content is combined with a symmetrical decorative structure.

The substantiality and incidental nature of the miniature style are also evident in metal work, further emphasizing the universality of Eastern Muslim miniature art, regardless of the medium on which it is created. Of particular interest in this regard is the gold belt of Shah Ismail Khatai (1507), housed in the Imperial Treasury of the Topkapi Palace in Istanbul. This artifact, crafted using metal working and inlay, demonstrates a decorative and symbolic variant (accident) of the miniature tradition. The belt depicts the shah holding a hunting falcon and an attendant, along with grapevine and plant motifs arranged in a frieze composition.

The nature of the shah's depiction, his clothing, and the miniature-stylized silhouette of the figure and attendant, all recall similar images in medieval manuscript illustrations. Here, we again observe the frank substantiality of the miniature style, including in metal work. The absence of color in the image did not prevent the preservation of the substantial core of the style, enshrined in the canon.

The substantial basis of the style is manifested through the linear rhythmic organization, the conventional treatment of figures, and the stable system of figurative construction characteristic of the artistic language of classical miniature painting in the Muslim East. The Safavid canon is expressed in the conventional proportions and scale of figures, the hierarchy of characters, and the linear rhythmic organization of planes replacing perspective planes. The canon also manifests itself in recurring decorative motifs and the conventions of depicting characters and real objects, which ultimately ensures the stylistic integrity and recognizability of the substantial matrix of medieval miniature painting.

The incidental nature of the style manifests itself in individual variations in composition, the shape of individual details, and decorative finishing, depending on the artist's approach, materials, and technological features.

Thus, Shah Ismail's belt is another striking example of how the universal principles of miniature painting are evident in all forms of decorative and applied art: ceramics, stone, carpets, and metal work, confirming the continuity of artistic thinking and the stability of the substantial core of traditional miniature painting.

The substantiality and incidental nature of style are also evident in such a work of decorative and applied art as the decorative horse blanket that adorned the horse of an important dignitary of the past. The blanket was made in Tabriz in the late 19th century and is now an exhibit at the Azerbaijan National Museum of Art.

The use of various objects of decorative and applied art, executed in the traditions of miniature painting, allows us to affirm the universality of the artistic system of constructing an image on an object. The blanket is made using the *tekelduz* embroidery technique on dense woolen cloth, which is distinguished by its high wear resistance and thermal insulation properties. The embroidery composition is characterized by the complexity and artistic organization of motifs, united into separate ornamental bands. These bands feature animal figures, stylized plant motifs, and symbolic depictions of solar signs. The color scheme of the blanket embroidery is rich and vibrant, harmoniously set off by the dark background of the base fabric. The blanket belongs to the ornamental and decorative genre with symbolic elements.

Despite the differences in materials, technologies, and compositional solutions, all works retain the substantive foundation of the artistic language of traditional Eastern miniature art, manifested in the linear rhythmic organization, conventional interpretation of forms, and repetition of decorative motifs. The canon of style predetermines the proportions of figures, scale, repetition of forms, and structural balance of the composition, while accidental elements manifest themselves

in individual variations in execution, ornamental details, color schemes, and the material of the piece.

Conclusion

The analysis of various objects and works of art confirms the universality and continuity of the artistic language of miniatures, which manifests itself not only in the pictorial (color) structure of miniatures but also in various forms of decorative and applied art, sometimes lacking a color scheme. Thus, the style of medieval miniature painting emerges as a stable system of figurative and decorative thinking, capable of integrating into a variety of artistic techniques and materials while maintaining its substantiality and depth of artistic language.

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THE ROLE AND SIGNIFICANCE OF ART IN SOCIETY AND CULTURE

I. Tovonov
2nd-year student Uzbekistan State Conservatory
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Abstract. *This article analyzes the role of art in the life of society, its influence on the development of culture, and its importance in elevating human spirituality. In addition, the social, aesthetic, and educational functions of art are explained through examples.*
Keywords: *art, culture, aesthetic education, spirituality, creativity, society, values.*

"The level of development of our people is primarily evaluated by our national culture. In this sense, culture is the image of our people and our society. As we embark on creating a new image of Uzbekistan, we must first begin with the development of our national culture."

Shavkat Mirziyoyev
President of the Republic of Uzbekistan

Introduction

In 2017, during a meeting with leaders of the culture and arts sector, the Head of State, Shavkat Mirziyoyev, emphasized: "We must never forget one truth: if culture and art do not develop in our country, society will not progress. The level of development of our people is primarily assessed by our national culture. In this sense, culture is the image of our people and our society. As we set out to create a new image of Uzbekistan, we must begin, first and foremost, with the development of our national culture."

Indeed, the development of human spirituality and intellectual thought cannot take place without culture and art. In our country, this sphere has experienced periods of both growth and stagnation due to various reasons. However, in recent years, fundamental reforms and structural transformations have been implemented by our government to elevate these fields to a new stage of development. Most importantly, even under the global challenge of the pandemic, attention to culture and art in our country has not diminished.

In particular, the Presidential Resolution of May 26, 2020, "On Measures to Improve the Activities of the Ministry of Culture of the Republic of Uzbekistan," created significant opportunities for representatives of this sector and for a wide range of art enthusiasts to realize their long-awaited aspirations.

Independent and free thinking is essential for every individual. Uniform mass thinking is destructive; without diversity of thought, neither creativity nor progress is possible. In this regard, blind imitation may lead to the loss of national identity and self-awareness. At the same time, it is necessary to study and adopt advanced ideas enriched with universal human values found in world literature, culture, and art.

No sphere can develop in isolation from others. Today in Uzbekistan, the development of national culture and art is regarded as an integral and inseparable component of the country's socio-economic development. This is because culture and art represent an extremely important and

delicate sphere in the progress of a nation. They directly influence the heart of society and cultivate feelings that shape its aspirations.

The President of our country has emphasized the necessity of creating all required conditions to lay the foundation for a new Renaissance — the Third Renaissance — based on broad democratic reforms in Uzbekistan. He has also expressed concern about what specialists in the field must do to ensure that our cultural heritage is preserved in accordance with international standards and becomes part of a new national ideology.

At first glance, it may seem that all necessary conditions exist — there are laws, responsible institutions, and no apparent problems. Our country possesses approximately 8,000 tangible cultural heritage sites. In preserving them and ensuring their transmission from generation to generation, our youth represent a significant force.

Thanks to independence, the Republic of Uzbekistan became a member of the United Nations (UN) and UNESCO. In 1996, it ratified the Convention Concerning the Protection of the World Cultural and Natural Heritage. The Ichan-Qala in Khiva (1991), the Historic Centre of Bukhara (1993), the Historic Centre of Shahrisabz (2000), and Samarkand – Crossroads of Cultures (2001) were included in the UNESCO World Heritage List. This obliges us to preserve these heritage sites in accordance with international standards.

Main Part. Art is an integral component of humanity's spiritual culture and a specific form of spiritual comprehension of the world. In a broad sense, the concept of "art" encompasses artistic values, their creation (artistic production), and their consumption (artistic perception). Throughout history, art has developed in close connection with the progress of human civilization.



Figure 1. Pyotr Redkin "Dance"

The concept of "art" refers to creative activity aimed at artistically mastering (and transforming) reality in accordance with the laws of beauty, as well as all products that emerge as a result of such activity. In other words, everything created with skill and refined taste based on the principles of beauty is related to art. Two main types of art are distinguished: applied art and fine (aesthetic) art. Applied arts include such fields as pottery, ornamental design, embroidery, gold embroidery, and costume design. Fine arts include painting, music, sculpture, cinema, theatre, and fiction. In addition, art forms can be divided into expressive and visual types.

Some forms of art depict reality, while others express it. For example, music is an expressive art form: through melodies, a composer conveys emotions, and these melodies create a certain mood within our inner world. Painting and sculpture belong to the visual arts; in them, a

particular landscape or situation moves the artist's heart, awakens specific feelings, and is then captured in colors or form. In this way, works of art nourish our spiritual world.



Uzbek folk art has an ancient history that has been formed over centuries. In the fertile valleys of the Oxus and Jaxartes — within the territory of the republic that occupies a large part of Central Asia — numerous nomadic tribes have lived since ancient times. Archaeological discoveries in sites such as Zarautsoy, Teshik-Tash, Sarmishsoy, and Aman-Kutan have revealed stone artifacts dating back to the primitive period.



The Amu Darya Treasure, currently preserved in the British Museum, confirms that highly developed artistic craftsmanship existed in this region as early as the Bronze Age.Examples of ritual sculpture found in Jarkutan, Molalitepa, and Sopollitepa, as well as numerous terracotta statues discovered in the ancient regions of Bactria, Khorezm, and Sogdiana, serve as evidence of the deep-rooted traditions of monumental art.

Music in the oral tradition, or traditional music, is one of the principal forms of musical creativity. Since ancient times, it emerged in the process of satisfying people's vital needs (such as labor activities, rituals, ceremonies, and others) and, through historical development, has been divided into two main layers: folk musical creativity (musical folklore) and professional music in the oral tradition (classical music, compositional art).



Creators of music in the oral tradition consistently rely on the characteristics of collective artistic consciousness and strictly adhere to the aesthetic principles and creative rules of a particular period and style. From this perspective, music in the oral tradition often differs from composer-centered creativity aimed at producing individual artistic images.

By its nature, oral traditional music does not consist of authorial works fixed in musical notation; rather, it comprises examples transmitted orally from generation to generation. The artistic expression of these works is embodied through various processes and distinctive methods. Students who learn directly from masters often add their own interpretations to the pieces or create alternative variants (versions) and perform them.

The musical heritage of Uzbekistan consists of genres of folk musical creativity (such as labor and ritual songs, yalla, lapar, termas, dance melodies, and lyrical tunes), as well as professional music in the oral tradition (maqom, classical singing, instrumental compositions, and others). Music and art are sources of aesthetic pleasure for human beings; they bring beauty into human life and shape people's emotional attitudes toward reality. They also serve as means of observing, studying, and understanding life. Art helps transform life in accordance with human aspirations and serves as an instrument of education. It inspires admiration for beauty and encourages rejection of evil.

As a spiritual bridge and a means of communication among people, art cultivates artistic and aesthetic taste and shapes a particular worldview. Art is interconnected, to a certain extent, with other phenomena of society's spiritual life, such as science, ideology, and morality. The purpose of art is the artistic comprehension of the world and the satisfaction of people's aesthetic needs through the creation of works that bring pleasure and enrich the human spirit. Through art,

a person gains aesthetic enjoyment and inexhaustible creative energy; in this sense, art becomes one of the most powerful means of spiritual elevation. Most importantly, it also has a positive impact on human health.

Conclusion

In conclusion, art is an independent sphere of social life that influences all aspects of society and interacts with all forms of social consciousness. Through artistic means, art enables a fuller and more engaging understanding of reality. For art, the human being serves as the central theme, although human presence is not always expressed directly. Art seeks meanings in objects and natural phenomena that are significant for humanity; it purifies the human soul and serves as an important means for comprehensive personal development.

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SEMANTIC-SYNTACTIC DERIVATION OF COMPLEX SYNTACTIC CONSTRUCTIONS WITHOUT OVERT GRAMMATICAL MARKERS IN CHINESE AND UZBEK

N.A. Ne'matova
Senior Lecturer, Samarkand Branch of Kimyo International University in Tashkent
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Abstract. *This article investigates the semantic–syntactic derivation features of complex syntactic constructions with non-obstructive meaning in Chinese and Uzbek from a comparative linguistic perspective. The main focus of the study is to identify the mechanisms through which complex syntactic meaning is formed without formal grammatical markers or with their minimal participation. Based on authentic linguistic material from Chinese and Uzbek, the article analyzes how simple syntactic units transform into complex yet semantically integrated constructions under the influence of communicative needs. The concept of semantic–syntactic derivation is interpreted as a theoretical framework explaining the process of formation of complex syntactic units. The research findings demonstrate that despite typological differences between Chinese and Uzbek, complex syntactic constructions with non-obstructive meaning in both languages are formed on the basis of contextual cohesion and semantic relations. The article also examines the characteristics of these constructions in the translation process, substantiating the priority of semantic equivalence over formal equivalence. The conclusions of the study have significant theoretical and practical value for comparative linguistics, translation studies, and the methodology of teaching Chinese and Uzbek.*

Keywords*: non-obstructive meaning, complex syntactic construction, semantic–syntactic derivation, comparative linguistics, Chinese language, Uzbek language.*

Introduction

In recent years, linguistic research has increasingly focused on studying syntactic units not merely as grammatical structures, but as important means of meaning formation. In particular, revealing the semantic potential of complex syntactic constructions and identifying their functional characteristics in discourse has become one of the key areas of modern linguistic studies. Within this framework, the conditions and mechanisms underlying the formation of complex syntactic units acquire special significance [Halliday, *An Introduction to Functional Grammar*]. In language systems, complex syntactic constructions often emerge as a result of specific semantic needs. In the process of speech production, the necessity to express meaning leads to syntactic complexity; however, this complexity is not always realized through the use of excessive grammatical means. In some cases, rich and complex meanings are conveyed through minimal formal devices. In linguistics, this phenomenon is commonly explained through the concept of "non-obstructive meaning" [Rahmatullayev, *Grammar of the Uzbek Language*].

Complex syntactic constructions with non-obstructive meaning serve as an important source of linguistic data, particularly in comparative studies of typologically different languages. Although Chinese and Uzbek differ significantly in their grammatical structures, both languages widely employ complex syntactic units that convey non-obstructive meaning. The analytic nature of Chinese and the agglutinative character of Uzbek lead to different formation mechanisms of

this phenomenon; nevertheless, semantically similar discourse units emerge in both languages [Zhao Yuanren, *A Grammar of Spoken Chinese*].

Within the scope of this study, complex syntactic constructions with non-obstructive meaning are examined from the perspective of semantic–syntactic derivation. Here, derivation is interpreted not merely as a morphological process, but as a semantic expansion of syntactic structure—a transition from simple to complex forms. This approach makes it possible to more deeply explain the reasons behind the formation of complex syntactic units. The relevance of this study is also closely linked to practical translation processes. In translation between Chinese and Uzbek, syntactic constructions with non-obstructive meaning often pose difficulties for translators, as the relationship between external form and internal meaning is not always directly aligned. Therefore, analyzing such constructions from the standpoint of semantic–syntactic derivation provides an important theoretical foundation for both translation theory and practice.

Literature Review

In modern linguistics, complex syntactic constructions with non-obstructive meaning are interpreted as a distinct semantic type within the system of complex sentences. These constructions are formed through the violation of expected cause–effect relations and serve to strengthen the author's stance and communicative emphasis in discourse. The issue of identifying mechanisms through which non-obstructive meaning emerges under conditions of limited or absent formal grammatical markers occupies an important place in linguistic research (Rahmatullayev, 2008, pp. 112–115). Analyzing complex syntactic constructions in Chinese from a functional-semantic perspective, Li and Thompson emphasize that non-obstructive relations in Chinese are not based on rigid formal grammatical models, but rather on contextual and discourse factors (Li & Thompson, 1981, pp. 631–635). According to the authors, semantic cohesion compensates for the lack of grammatical markers in non-obstructive constructions, making it possible to explain their semantic–syntactic derivation (Li & Thompson, 1981, pp. 638–640).

In Uzbek linguistics, issues related to complex sentences and their semantic relations have been systematically addressed in the works of Rahmatullayev. The scholar notes that in Uzbek, non-obstructive relations are often expressed not only through specific conjunctions, but also through intonation and context, and evaluates such constructions as semantic–syntactic derivatives (Rahmatullayev, 2008, pp. 108–112). This approach provides an important theoretical basis for comparison with implicit non-obstructive phenomena in Chinese. Lu Jianming, who conducted a systematic study of modern Chinese syntax, identifies non-obstructive relations as an independent semantic type of complex sentences and notes the widespread use of implicit non-obstructive constructions alongside explicit forms expressed by markers such as 虽然, 尽管, 即使 (Lu, 2004, pp. 214–218). According to the researcher, in such cases, non-obstructive meaning is determined by semantic and logical relations rather than grammatical form (Lu, 2004, pp. 220–222).

Pan and Paul interpret non-obstructive constructions as an intermediate phenomenon between subordination and coordination. They argue that such constructions are often formed on the basis of semantic outcomes that contradict expected logical development, highlighting the necessity of cognitive and pragmatic explanations (Pan & Paul, 2018, pp. 22–25). Shi Dingxu emphasizes the high degree of contextual dependence of non-obstructive constructions in Chinese, noting that compact syntactic forms convey rich semantic content (Shi, 2015, pp. 487–489). A similar phenomenon is observed in Uzbek, where non-obstructive meaning is frequently

determined by logical–semantic relations rather than grammatical form (Rahmatullayev, 2008, pp. 113–115).

The analysis of existing studies demonstrates that in both Chinese and Uzbek, complex syntactic constructions with non-obstructive meaning are primarily formed on the basis of semantic–syntactic derivation, contextual cohesion, and pragmatic factors. This substantiates the need to prioritize semantic equivalence over formal equivalence in translation.

Research Methodology

This study employs a comprehensive, multi-stage methodological approach to investigate complex syntactic constructions with non-obstructive meaning in Chinese and Uzbek. The theoretical framework is based on functional grammar, structural-syntactic approaches, and semantic analysis, allowing syntactic units to be interpreted not merely as formal structures, but as integral components of meaning formation in discourse. At the initial stage, a descriptive method was used to identify and classify complex syntactic constructions expressing non-obstructive meaning in both languages. Particular attention was paid to syntactic models, the presence or limitation of formal markers, and the degree of semantic integrity. In Chinese, constructions with no conjunctions or minimal connective elements were analyzed, while in Uzbek, constructions formed without affixation or auxiliary words but expressing complex meaning were selected.

At the next stage, the comparative method served as the primary analytical tool. The formation mechanisms, semantic–syntactic structures, and discourse functions of non-obstructive constructions in Chinese and Uzbek were compared. Despite typological differences, constructions performing similar semantic functions were identified and their derivational pathways explained. Contextual analysis also played a crucial role, enabling the examination of selected constructions in real discourse environments. Examples from literary and journalistic texts illustrated how complex syntactic units convey clear and logically coherent meanings without excessive grammatical barriers. The concept of semantic–syntactic derivation was treated as the central methodological principle. From this perspective, complex syntactic constructions are interpreted as the result of a transition from simple to complex structures, whereby independent simple clauses merge under communicative pressure to form a unified, semantically coherent construction. Although this process is realized through different formal means in each language, the resulting semantic patterns exhibit notable similarities.

Results. In both Chinese and Uzbek, complex syntactic constructions with non-obstructive meaning are characterized by the interaction of semantic integrity and formal simplicity. Grammatical markers are used minimally or are entirely absent, yet the meaning remains logically coherent and contextually transparent. This highlights the direct relationship between syntactic structure and semantic content.

In Chinese, non-obstructive meaning is often expressed through sequences of clauses without conjunctions, for example:

他来了，我走了. (Zhao Yuanren, *A Grammar of Spoken Chinese*)

Although no formal connective is present, contextual cues allow the sequence and causal relationship between actions to be understood. A similar phenomenon occurs in Uzbek:

U keldi, men ketdim.

Despite formal simplicity, this construction functions as a semantically complex syntactic unit. These examples demonstrate that non-obstructive complex constructions arise through

semantic–syntactic derivation: initially independent clauses merge under communicative needs to form a new, complex semantic structure. The absence of formal connectors does not hinder meaning comprehension.

Sequential verb constructions in Chinese also belong to this category:

他坐着看书. (Lü Shuxiang, *Eight Hundred Words of Modern Chinese*)

Uzbek expresses a similar meaning as: *U o‘tirib kitob o‘qidi.*

In both languages, complex semantic relations are conveyed through syntactic simplicity, illustrating the nature of non-obstructive meaning. Further analysis shows that although Chinese and Uzbek employ different formal means due to typological differences, their non-obstructive constructions are based on shared semantic principles. Various derivational models illustrate the transition from simple to complex structures and the interaction between formal expression and semantic content.

Discussion. This study analyzed the semantic–syntactic derivation features of complex syntactic constructions with non-obstructive meaning in Chinese and Uzbek from a comparative linguistic perspective. The findings indicate that despite typological differences, both languages share common semantic principles in the formation of complex syntactic meaning. These principles are grounded not in structural complexity, but in the coherence and continuity of semantic relations. The analysis shows that non-obstructive constructions primarily arise through the integration of simple syntactic units under communicative pressure. Limited or absent grammatical markers do not impede meaning comprehension; rather, context and semantic cohesion serve as the main supporting factors.

Conclusion. One of the key findings is that in translation between Chinese and Uzbek, semantic equivalence should take precedence over formal equivalence. Direct structural correspondence often leads to semantic loss, whereas recreating the derived semantic meaning ensures accuracy and naturalness. Overall, the study confirms the priority of semantic approaches in the analysis of complex syntactic constructions and highlights the significance of semantic–syntactic derivation as a key theoretical concept in modern linguistics. The results are valuable for comparative linguistics, translation studies, and the teaching of Chinese and Uzbek, providing a solid foundation for future research in this field.

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TENSE TRANSFORMATION IN ENGLISH AND UZBEK NEWS DISCOURSE: A PRAGMATIC AND FUNCTIONAL ANALYSIS

N.M. Rejabova
Namangan State Institute of Foreign Languages named after Ishoqkhon Ibrat, intern-teacher
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Abstract. *This study investigates tense transformation patterns in English and Uzbek news discourse through a corpus-based comparative analysis of 1,000 news texts (500 English, 500 Uzbek). Drawing on functional grammar, discourse analysis, and pragmatics, the research reveals fundamental typological and cultural differences in temporal framing. English news discourse exhibits a "dolzarblik piramidasi" (immediacy pyramid) model, prioritizing Present Simple in headlines (72%) to create a sense of ongoing relevance. In contrast, Uzbek news discourse, conversely, employs a "faktologik asoslilik" (factual grounding) strategy, with Past Simple dominating headlines (81%) to establish credibility. Three major shift patterns were identified in each language, with English demonstrating more complex multi-level transformations (Present → Past → Present → Future, 41%) versus Uzbek's more linear progression (Past → Past → Future, 49%). Statistical analysis confirms that cultural values (immediacy vs. factuality) significantly influence tense selection ($\chi^2 = 487.32$, $p < 0.001$). Translation analysis reveals four strategic approaches, they are: total equivalence (23%), functional equivalence (48%), adaptive (21%), and compensatory (8%). The findings have practical implications for journalism, translation pedagogy, and media literacy education.*

Keywords: *tense transformation, news discourse, temporal shift, English-Uzbek contrastive analysis, pragmatic functions, translation strategies.*

1. Introduction

Tense systems serve not merely as grammatical markers of temporal location but as fundamental instruments of discourse organization, pragmatic positioning, and cultural cognition, and this research had done by Comrie and Klein. In news discourse specifically, tense selection becomes a strategic tool for constructing newsworthiness, managing reader engagement, and framing events within culturally specific temporal paradigms. While extensive research exists on tense in English journalism and some work addresses individual aspects of Uzbek tense morphology, comprehensive contrastive study has systematically examined tense transformation patterns across these typologically distinct languages within the news genre. This research addresses three critical gaps: the absence of large-scale empirical comparison of English-Uzbek tense usage in authentic news texts, insufficient understanding of how typological differences (analytic vs. agglutinative) manifest in discourse-level tense strategies, and limited practical guidance for translators navigating temporal shifts between these languages. The study is guided by three research questions: The research employs a mixed-methods design, combining quantitative corpus analysis with qualitative discourse-pragmatic interpretation.

2. Methodology

A parallel corpus of 1,000 news articles was compiled (500 English, 500 Uzbek), sampled from comparable sources: *BBC, CNN,* (English); *Xalq So'zi, Kun.uz,*(Uzbek). Texts were collected between January 2024 and September 2025, covering politics, economics, science, and sports to

ensure genre representativeness. Each text was segmented into headline and main body for independent analysis of tense distribution and shift patterns. Drawing on Hopper's (1987) emergent grammar and Reichenbach's (1947) temporal framework, texts were coded for:

1. **Morphological tense** (Present Simple, Past Simple, Present Perfect, etc.)
2. **Discourse function** (immediacy creation, factual grounding, sequencing)
3. **Shift patterns** (headline → lead → body transitions)

Inter-coder reliability (Cohen's $\kappa = 0.89$) was established through dual-coding of 10% of the corpus. Chi-square tests assessed significance of tense distribution differences; descriptive statistics identified dominant shift patterns. Qualitative CDA (Fairclough, 1995) complemented quantitative findings.

Results and Discussion

3.1. Tense Distribution in Headlines

English headlines overwhelmingly favor Present Simple (72%), consistent with Bell's (1991) "journalistic present" concept: *"Government approves climate plan"* (BBC) *"Scientists discover breakthrough vaccine"* (CNN) This creates an "immediacy effect"—the grammatical present signals temporal proximity and ongoing relevance despite the event's completion. Uzbek headlines, conversely, employ Past Simple in 81% of cases: *"Hukumat yangi siyosatni ma'qulladi"* (Xalq So'zi) *"Olimlar yangi vaksina kashf qilishdi"* (Kun.uz) This reflects a "factual grounding" strategy—the explicit past tense establishes the event as verified, completed fact, enhancing credibility (Madvaliyev, 2008).

Table 1: Headline Tense Distribution

Tense	English (%)	Uzbek (%)
Present Simple	72	12
Present Perfect	13	4
Past Simple	12	81
Other	3	3

The χ^2 test confirms this difference is statistically significant ($\chi^2 = 487.32$, $p < 0.001$), supporting H1 that cultural-pragmatic factors systematically influence tense selection. If we look at to the tense transformation patterns there are English shift patterns and Uzbek shift patterns. Three dominant patterns emerged:

Pattern 1 (41%): Present Simple → Past Simple → Present Simple → Future *Example:* "President meets EU leaders" (headline) → "The President arrived in Brussels yesterday" (lead) → "Talks focus on trade" (body) → "Agreement will be finalized next week" (conclusion). This multi-layered temporality anchors events in factual past while maintaining present relevance and projecting future implications.

Pattern 2 (27%): Present Simple → Past Simple → Past Perfect *Example:* "Markets fall amid crisis fears" → "Investors sold shares" → "Prices had dropped 15% before intervention". The Past Perfect establishes temporal precedence, clarifying event sequences.

Pattern 3 (18%): Present Simple → Present Perfect → Past Simple *Example:* "Scientists find cure" → "Researchers have developed new treatment" → "Trials began last year". The Present Perfect bridges past action and current relevance.

Uzbek Shift Patterns:

Pattern 1 (49%): Past Simple → Past Simple → Future *Example:* "Prezident shartnoma imzoladi" (headline) → "Uchrashuvda ikki tomon kelishuvga erishdi" (body) → "Hamkorlik yanada kengayadi" (conclusion). This linear progression emphasizes factual completion before projecting outcomes.

Pattern 2 (31%): Past Simple → Present Simple → Past Simple *Example:* "Loyiha yakunlandi" → "Hozirda natijalar ko'rsatilmoqda" → "Ishlar 2023-yilda boshlangan edi". Brief present-tense intervals highlight ongoing aspects within a primarily past-oriented frame.

Pattern 3 (14%): Past Simple → Future → Present Simple *Example:* "Tadqiqot amalga oshirildi" → "Natijalar ertaga e'lon qilinadi" → "Olimlar hozir tahlil qilmoqda"

3.2 Pragmatic Functions

English tense choices prioritize immediacy: Present Simple creates a "you-are-there" effect (Chovanec, 2014), while Present Perfect signals continuing relevance: *"Market has crashed"* (implies ongoing crisis)**.** Uzbek tense choices prioritize factuality: Past Simple establishes completeness and verifiability: *"Bozor pasaydi"* (reports a verified fact). This aligns with Hall's (1976) monochronic vs. polychronic time orientation-English treats time as segmented resource requiring rapid consumption (monochronic), while Uzbek integrates events into broader contextual flows (polychronic tendencies). English Progressive forms (*"Scientists are discovering"*) enhance engagement by depicting events as unfolding processes. This construction appeared in 15% of English body text but only 6% of Uzbek texts. Uzbek Progressive (*-moqda*) tends toward official ongoing actions: *"Qurilish ishlari davom etmoqda"* (Construction work continues). Analysis of 50 parallel English-Uzbek news articles revealed for translation approaches:

Table 2: Translation Strategy Distribution

Strategy	**Percentage**	**Example**
Total Equivalence	23%	*"wrote" → "yozdi"*
Functional Equivalence (present perfect → past simple)	48%	*"has announced" → "e'lon qildi"*
Adaptive	21%	*"is meeting" → "uchrashdi"*
Compensatory	8%	*"has won" → "yaqinda g'alaba qozondi"* (lexical ompensation)

Functional equivalence dominates (48%), wherein translators prioritize pragmatic effect over formal structure. For instance, English Present Perfect typically becomes Uzbek Past Simple, as the grammaticalized "current relevance" of English Perfect lacks direct morphological equivalent in Uzbek. To preserve this meaning, translators add adverbials (*yaqinda* "recently," *hozirgacha* "until now") or rely on discourse context. This supports Nida's (1964) dynamic equivalence principle. effective translation reproduces the effect on target readers, not merely formal features.

4. Conclusion

This research demonstrates that tense transformation in English and Uzbek news discourse operates according to fundamentally different discourse-pragmatic logics. English deploys a multi-layered temporal architecture (Present → Past → Present → Future) to maximize immediacy and reader engagement, while Uzbek employs a more linear factual grounding strategy (Past → Past → Future) to establish credibility and completeness. Three key contributions emerge: Empirical

foundation: The 1,000-text corpus provides the first large-scale quantitative evidence of systematic tense differences between these languages in news discourse. Theoretical framework: The "three-tier transformation model" (grammatical → semantic → pragmatic) offers a replicable analytical framework applicable to other language pairs. Practical applications: Translation strategy typology and pedagogical implications inform journalism training, translation practice, and media literacy education. Future research should extend this framework to other genres (editorials, feature articles) and incorporate psycholinguistic methods (eye-tracking, reaction time studies) to measure reader processing of tense shifts.

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THE STUDY OF PLANT-GROWING TERMINOLOGY IN THE UZBEK LANGUAGE

O.Kh. Kho'jamurodova
Asian University of Technology, Head of the Department of Languages, Doctor of Philosophy (PhD)
https://doi.org/10.5281/zenodo.18628554

Abstract. *This article examines the issues of studying plant science terminology in the Uzbek language from linguistic and terminological perspectives. The research focuses on the sources of formation, semantic characteristics, and systemic development of phytological terms. Special attention is given to phytonyms found in folklore, ancient written sources, and modern scientific texts. Descriptive, comparative, and statistical methods were employed in the study. The findings contribute to the enrichment and standardization of Uzbek scientific terminology and highlight the linguocultural significance of plant-related terms.*

Keywords: *plant science terminology, Uzbek language, phytonyms, term, lexico-semantic analysis, scientific language.*

INTRODUCTION

The development of scientific terminology plays a crucial role in the standardization and advancement of any language. In this respect, the study of plant science terminology in the Uzbek language is of particular importance, as it reflects both linguistic evolution and the scientific understanding of the natural world. Uzbek plant-related terms, including phytonyms, have been formed over centuries through folk knowledge, agricultural practices, and scholarly traditions. Despite the growing interest in terminological studies, Uzbek plant science terminology has not yet been sufficiently systematized from a linguistic perspective. Many terms exist in parallel forms, display semantic ambiguity, or lack standard definitions in scientific usage. This situation creates challenges for lexicography, translation, and academic communication. The present study aims to examine the main issues related to the research of Uzbek plant science terminology by analyzing its sources, semantic structure, and functional characteristics. The study also seeks to identify linguistic patterns that contribute to the formation and development of plant-related terms in Uzbek.

METHODOLOGY

The research is based on a combination of qualitative and quantitative linguistic methods. A descriptive method was used to analyze the structural and semantic features of plant science terms in the Uzbek language. Lexico-semantic analysis helped to identify meaning relations, polysemy, and synonymy within phytological terminology. In addition, a comparative method was applied to compare terms found in folk usage, classical written sources, and modern scientific texts. Statistical analysis was employed to determine the frequency and distribution of selected plant terms across different sources. The research materials include explanatory dictionaries, terminological glossaries, folklore texts, and contemporary academic publications related to plant science.

RESULTS AND DISCUSSION

The analysis shows that Uzbek plant science terminology is formed from multiple sources, including native lexical units, borrowings, and metaphorical extensions. A significant number of terms originate from folk plant names, which later acquired scientific meanings. This demonstrates a strong connection between linguistic tradition and scientific terminology. The results also reveal that many phytonyms display semantic expansion, where a single term may refer to both a specific plant species and its symbolic or cultural meaning. Such polysemy enriches the language but may cause difficulties in scientific classification and translation. Furthermore, the lack of terminological standardization leads to variation in usage across academic texts. This highlights the need for unified terminological principles and updated lexicographic resources. From a linguocultural perspective, plant science terminology reflects national identity and traditional ecological knowledge, making it an important object of linguistic research.

It is clear to experts that in Uzbek linguistics, a number of research works have been carried out within the framework of the issues of "terminology", defended dissertations, books and monographs, dictionaries and articles give different definitions of terms and terminology, which are based on the scientific and theoretical views of each researcher. Terminology is a set of terms related to a science, profession and other field, as explained in dictionaries (lat. terminus + logos – word, teaching), and a term (lat. terminus – check, border, boundary mark) is a word or combination of words that clearly expresses the concept of science, technology and something related to another field, the scope of use of which is limited to these areas, the terms have the same meaning, It differs from common words in terms of expressionism and lack of empathy [1,104]. The lexicon 'terminus' is derived from the Latin word 'terminus', which means 'end', 'check', 'border', 'end'" [2, 203].

According to P. Nishonov, "A term is a lexical unit that is a word or combination of a word, which is semantically limited to a special sphere and expresses the concept of this sphere" [3,17]. O. Bobokalonov in his work entitled "Pragmatictic, Lingvocultural and Lingvocognitive Study of the Terminology of French-Uzbek Healing Plants" gives the following definition of the term: "In our opinion, the term is an integral component of the literary vocabulary system, and differs from other categories of words by its clear, compact and rich in information of scientific, technical or other professional concepts [4,18].

In general, we have observed that the exact definition of a term differs sharply from the word in that it belongs to a certain field, i.e., a profession, is limited and limited, has a monotony, a clear, compact expression of scientific, technical, or other professional concepts, and does not have expressiveness and emotion. We didn't dwell on the terminology and terminology briefly above. Because in Uzbek linguistics there is a terminology of such fields that they have not yet been studied linguistically. One such terminological system is a holistic study of the terminological system of plant science. In Uzbek linguistics, the terminology of this field is still not the object of research. However, in world linguistics and Turkic studies, comparative two-trilingual studies of plant studies, in particular, of the terminological system of medicinal plants, have been carried out in Uzbekistan. For the first time, a special scientific analysis of this topic was carried out, in which a pragmatical, linguocultural and lingvocognitive study of the terminology of healing plants was carried out on the basis of materials of Uzbek and French languages.

It's a pity to all of us that humanity is inextricably linked to the plant world. The world of plants eats and drinks man, cloaks him, purifies the air, creates beautiful landscapes. It is difficult to enumerate the benefits and significance of plants. Because one of the most remarkable properties of plants is that they are healing for humans and a source of food for livestock. Humanity has

enjoyed the healing properties of plants since ancient times. In primitive community times, people sought a cure for their ailments, seeking primarily the plant world as well as animal products. Initially, plant fruits, roots, root fruits, as well as animal products served as food for humans. Previously, the healing properties of plants were discovered by accident, but later, after vital tests and observations, they began to be used in folk medicine.

Plant growing is one of the main branches of agriculture, dealing with the issues of cultivation for the purpose of growing food for the population, fodder for livestock and raw materials for many sectors of light industry, and the use of plants that grow wild in nature. This has its own characteristics. First of all, the seasonality of agricultural production, the implementation of certain agrotechnical activities in certain terms, the constant change of conditions. The constant introduction of new varieties, new technologies into agriculture requires specialists in this field to have a thorough knowledge of the field. Grass, hay, millet and succulent feeds are made from plants. The organic fertilizers required for plants are derived from livestock waste. Plant growing originated in ancient times, that is, with the emergence of cultural plants, and it is closely related to farming. Initially, farming began to develop in Iraq, India, China, Syria, Egypt, Mexico, Bolivia, and Central Asia [6,3].

The plant world is considered one of the natural resources. It is known that since the earliest times, our people have tried to know the nature of plants and used them to treat various diseases. Such great thinkers as Abu Ali ibn Sina, Abu Bakr ar-Rozi, Abu Rayhan Beruni tried to cure the sickness of patients with healing herbs. A few centuries ago, the works of our compatriot, the great thinker Abu Rayhan Beruni (973-1048), such as "India", "Geodesy", "Mineralogy", "Saydana", "Saydana", illuminate the history, culture, fauna and fauna of that period. Especially noteworthy is the work "Kitap as-Saydana fi-t tibb", written in 1048 during the reign of Ma'dud, the successor of Mahmud Ghaznavi, in the last years of his life, devoted to the description of medicinal plants, animals and ores. The introduction to this work reveals the author's passion for knowing the universe that surrounds him in his youth and how the universe is called in different languages . In particular, when a scientist is a child, a Greek immigrates to his land. It is said that Abu Rayhan Beruni brought him grain, seeds, fruits, plants, and other things, and asked him how they were called in Greek, and wrote down the Greek names in his notebook

Our people have been trying to find out the nature of plants since the earliest times and have used them to treat various diseases. Our great thinkers such as Abu Ali ibn Sino, Abu Bakr ar-Rozi, Abu Rayhan Beruni tried to cure the pain of patients with healing herbs. The peoples living in the regions of Central Asia, the Caucasus, Iran, Afghanistan, Egypt, Asia Minor were interested in the distribution, growth and characteristics of plants in their regions about 5-6 thousand years ago.Plant science plays an important role in solving existing problems in agriculture. The development of plant science in general depends on the progress of society, and many scientists have contributed to the development of science. Among them are K.A.Timiryazev (1843-1920), who identified the centers of origin of plants N.I. Vavilov (1887-1943), who created new varieties of field crops P.P.Lukyanenko, V.S.Pustovoyt, E. N.Remeslo, N.V.Sisin, M.N.Khodzhinov and others can be listed [7].

In the development of plant science, one of the Uzbek scientists, academician A.I.Imomaliyev, M. V.M. Muhammadjanov, breeders S.M.Mirahmedov, M.A. Karimov, Q.Z.Zokirov, N.N. Nazirov also made their contributions. Scientific work in plant science is linked with the sciences of physics, chemistry, botany, soil science, meteorology, and in addition, it is

necessary to base it on special agricultural sciences.Today, there is a great interest in plants in our country. Not only biologists and zoologists, naturalists, but also linguists are interested in plants, wrote various pamphlets, textbooks, compiled dictionaries. Among them are "Plant Science" by D. Yormatova, "Plant Diseases" by H. Yoldoshev, "Treasures from the Treasure of Folk Medicine" by N. Oljaboeva, "Russian-Uzbek Annotated Dictionary of Plant Science" by S. Muhamadjonov, F. Zhonguzarov "Russian-Uzbek Annotated Dictionary of Botanical Terms" by S. Sahobiddinov.

In many countries, including Uzbekistan, the plant has a very ancient history. In the gardens created by Amir Temur, Babur, special attention was paid to the cultivation of various plants. Unfortunately, such professional terminology has not yet been explored from a linguistic perspective. In Uzbek linguistics, the terminology of the Uzbek people in terms of plant studies has not been studied in a diachronic and synchronous aspect. A study of written monuments and words related to plant studies in the Uzbek folk speech, including the Uzbek folk speech, shows that the Uzbek language is much richer in terms related to plant science. The terminology of plant science can be divided into several species according to the structure, habitability, resemblance to certain things, and the expression of their life forms. They can be classified as follows:

1. Terms for Woody Plants: We *can cite plant names such as* fig, juniper, quince, almond, pearl, jiyda, chilonjiyda, peach joka, lemon, coral tree, cherry, white, piston, thorn tree, caterpillar, vine, mountain, egg, corn, olive, plum, oak, birch, apricot.

2. Terms representing shrub plants: zirk,monkey, bumblebee, raccoon, blueberry, scab, rosemary, raspberry, monkey, na'matak, eggplant, sano, pistachio, chakanda, black currant, black zirk, great pink, flax. Includes shrubby plants ;

3. Terms representing semi-bumble plants: izen, keyreuk, teresken, sarsasan, wormwood, etc.

3. Terms representing herbs: dandelion, white-tailed, onion, ravoj//ravoch//chukri, garlic, shirach, kruzilma, kantepar, scabbard, pumpkin, strawberry, fennel, lionear, bittersweet, bangidevona, gazako't, rosehip, millet, peanuts, peanut, ginger, flax, zupturum, bite, isfarak, dogrape, sunflower, sesame, ko'ko't, lemon, corn, mingbosh, mingdevona, dandelion, white, parsley, onion, carrot There are terms.

The above-mentioned terms of herbal science are genetically related to Persian-Tajik, Arabic, Russian, and Turkic. Most of these compound terms are used in our literary language. Written sources are recorded in dictionaries and books, historical, geographical, artistic works, such as poetry and prose. In general, today in Uzbek linguistics, the terms of national economy, in particular agriculture, which have a special place and importance in the order of terminology, are considered to be one of the terminological systems that should be studied at the level of modern lexicography requirements.

Terms related to plant studies should also be systematically studied as a linguistic phenomenon that carries important historical, national, cultural, and social information. Because the study of the terms of this field acquires scientific, educational value. The assimilation of knowledge about plant science, the relationship of human society to mother nature, the world of plants, the environment occupies an important position and place within the framework of topical issues of all times and spaces. Issues and tasks related to the study of plant science terms on the basis of modern linguistic principles and methods, analysis of lexical-sematological, genetic-etymological, nominative-funsionymic properties of terminological units, evaluation of the relationship between general lexical and terminological units are becoming more urgent.

The study of terms related to plant studies and its use in the artistic arts, mentioning them in the names of boys and girls, the multiplicity of terms related to this field, their formations, meanings, antonyms, paronyms are important for linguistics. The study of the structure, structure, composition of morphemes, as well as lexic-semantic features of the terminology of this field, namely periodic, spatial sign, shape, color, smell and other characteristics, will also be relevant in the teaching and study of such disciplines as language, botany, geography, biology, farming, ethnography, history, plant science. Folk words and terms related to plant growing will further enrich the terminological system and vocabulary of the Uzbek language, provide practical assistance in the nationalization of scientific terminology of plant growing.

CONCLUSION

The study confirms that Uzbek plant science terminology represents a complex and dynamic linguistic system shaped by historical, cultural, and scientific factors. The research identifies key issues such as semantic ambiguity, variation in usage, and insufficient standardization of terms. Addressing these challenges requires systematic linguistic analysis and the development of specialized terminological dictionaries. The findings of this study contribute to a deeper understanding of Uzbek scientific language and provide a foundation for further research in terminology, lexicography, and linguistic culture.

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SIMILARITIES AND DIFFERENCES IN OFFICIAL DOCUMENT TEXTS OF THE UZBEK AND TURKISH LANGUAGES

Z. Bakhtiyarova
Lecturer, Department of Uzbek and Oriental Languages, Mamun University
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Abstract. *This article presents a comparative analysis of the linguistic, stylistic, and structural features of official document texts in the Uzbek and Turkish languages. The study examines state documents, official correspondence, directives, orders, contracts, applications, and decisions as illustrative materials. The terminological systems, syntactic structures, lexical units, and stylistic norms of document texts in both languages are identified, and their similarities and differences are analyzed on a scientific basis. The results reveal the common Turkic roots of Uzbek and Turkish document language, contemporary trends in the development of official style, and factors related to national language policy.*

Keywords: *document text, official style, comparative study, Uzbek language, Turkish language, terminology, official discourse, syntax, stylistics, document language.*

Introduction. In modern society, documents constitute an essential component of public administration, legal relations, economic interactions, and social life. Through documents, legal norms are established, social relations are regulated, and official communication is carried out. Therefore, the study of the linguistic features of document texts is regarded as one of the important areas of linguistics. The Uzbek and Turkish languages belong to the same language family and share a common Turkic foundation. Nevertheless, as a result of historical development, political systems, and cultural environments, official styles and document texts in these languages have developed in distinct ways. The main objective of this article is to conduct a comparative analysis of document texts in Uzbek and Turkish, to identify their common and distinctive features, and to reveal the development trends of modern document language. The methodological framework of the study includes the comparative-historical method, descriptive analysis, structural-semantic analysis, discourse-based approach, and functional-stylistic analysis. *Characteristics of Official Document Texts in the Uzbek Language.* The language of official documents in Uzbek is based on the principles of clarity, conciseness, precision, and normativity. From a lexical perspective, official terminology predominates, with frequent use of units such as decision, directive, obligation, authority, assignment, regulation, procedure, and legal basis. Syntactically, Uzbek official documents are characterized by complex sentences, multi-component constructions, the use of imperative and passive verb forms, and standardized constructions typical of official discourse (e.g., be approved, be determined, be implemented). Stylistically, Uzbek document texts are neutral, emotionally unmarked, and employ an objective mode of presentation. *Characteristics of Turkish Official Document Texts*. Turkish document texts are likewise based on the principles of formality, clarity, and normativity. The terminological system is stable and standardized, with active use of terms such as karar (decision), yönetmelik (regulation), talimat (instruction), sözleşme (contract), başvuru (application), yetki (authority), and yükümlülük (obligation). Alongside formality, Turkish document language exhibits relatively simpler syntactic structures.

Comparative Analysis. In the course of the comparative analysis, Uzbek and Turkish document texts were examined across several linguistic levels—lexical, morphological, syntactic, stylistic, and pragmatic. This approach allows for a deeper understanding of both the internal structure and the functional characteristics of document language. The results of the comparative analysis indicate that, although Uzbek and Turkish document texts share a common Turkic foundation, their official styles have developed differently under the influence of contemporary language policy and documentation practices. While traditionality and structural complexity dominate Uzbek document language, simplicity and functionality occupy a leading position in Turkish document language.

Lexical-Level Comparative Analysis. The lexical layer of document texts primarily consists of official terminological units. Although Uzbek and Turkish share common Turkic roots, document terminology in the two languages has evolved differently due to historical, political, and social factors. In both languages, official-terminological units form the core lexical layer of document texts. In Uzbek documents, terms such as decision, directive, order, obligation, authority, execution, and responsible are widely used. In Turkish documents, their equivalents—karar, talimat, emir, yükümlülük, yetki, yürütme, and sorumlu—are actively employed.

For example, Uzbek documents frequently use expressions such as:

"The responsibility for ensuring the execution of this decision shall be assigned to the head of the department."

In Turkish document texts, the equivalents of these units are actively used, such as *karar, talimat, emir, yükümlülük, yetki,* and *sorumlu kişi*. For example: *"The responsible unit is in charge of the implementation of this decision."*

Comparative analysis shows that Uzbek document language predominantly contains terms borrowed through Russian (e.g., *commission, protocol, control, plan*), whereas Turkish document language places particular emphasis on the nationalization of terminology. Words borrowed from French and English are adapted to the phonetic and grammatical system of Turkish, such as *komisyon, prosedür,* and *organizasyon*. This practice increases the level of clarity and comprehensibility of Turkish document texts.

Morphological-Level Comparative Analysis. From a morphological perspective, Uzbek document texts are characterized by the predominant use of passive verb forms, such as *be approved, be determined, be executed,* and *be implemented*. These forms contribute to objectivity and formality by concealing the subject of the action.

Passive voice is also actively used in Turkish document texts, for example, *onaylanmıştır* (has been approved), *yürürlüğe girmiştir* (has entered into force), and *uygulanır* (is implemented). However, Turkish verb forms tend to be more concise and precise, with fewer redundant constructions. As a result, the semantic density of the text is increased and comprehension is facilitated.

Morphologically, the use of passive verb forms is one of the key features of document texts in both languages. In Uzbek documents, forms such as *be approved, be determined, be executed,* and *be implemented* are widely employed. For example: *"This regulation shall be approved in the prescribed manner."* These forms enhance the formality and objectivity of documents by obscuring the subject. A similar tendency is observed in Turkish documents, as seen in forms like *onaylanmıştır, yürürlüğe girmiştir,* and *uygulanır*. For example: *"This regulation has entered into force."*

The main difference lies in the fact that Turkish verb forms are generally shorter and more compact, with fewer auxiliary constructions, whereas Uzbek frequently employs auxiliary verb constructions such as *is carried out* and *is executed*. Syntactic-Level Comparative Analysis**.** Syntactically, Uzbek document texts are characterized by complex compound sentences and multi-component syntactic constructions. While this serves to ensure legal precision, it may also increase the complexity of the text in certain cases. In contrast, Turkish document texts favor simple and clearly structured sentences. Information is divided into sections and articles and presented in a clear sequence, which enhances the pragmatic effectiveness of the document. Uzbek document texts are distinguished by the frequent use of complex compound sentences and multi-component syntactic constructions. Although this contributes to legal accuracy, it may complicate textual perception. For example: *"In order to ensure the timely and high-quality implementation of the measures approved by this decision, responsibility shall be assigned to the relevant organizations."*

Turkish document texts, by contrast, are characterized by simple and clear syntactic constructions, as in: *"The implementation of this decision belongs to the relevant institutions."* In Turkish documents, information is presented clause by clause through short sentences, which facilitates easier comprehension and aligns with the requirements of modern documentation practice.

Stylistic-Level Comparative Analysis. From a stylistic perspective, document texts in both languages are devoid of emotional coloring and are constructed in a strictly official style. In Uzbek document language, traditional formal expressions are preserved, such as *in accordance with this decision, the following shall be determined,* and *in the prescribed manner*. In Turkish document language, however, alongside formality, a stronger tendency toward simplification is observed; expressions such as *bu karar kapsamında* (within the scope of this decision) and *aşağıdaki hususlar* (the following matters) are shorter and more precise.

Pragmatic-Level Comparative Analysis. From a pragmatic point of view, the primary function of document texts is to convey legal information clearly, unambiguously, and effectively. In Uzbek document texts, normativity and directive force are strongly emphasized, whereas Turkish document texts prioritize implementation-orientedness and functionality. This difference is clearly reflected in the communicative effectiveness of the documents.

General Conclusions of the Comparative Analysis. The comparative analysis demonstrates that international terms borrowed through Russian (e.g., *protocol, commission, plan*) are more prevalent in Uzbek document terminology. In Turkish, by contrast, terminology is largely nationalized, and lexical items borrowed from French and English (such as *komisyon, prosedür,* and *organizasyon*) are phonologically and morphologically adapted to the Turkish language.

Lexical Level. In both languages, the official-terminological layer occupies a dominant position in document texts. In Uzbek document language, words such as *decision, directive, order, execution, responsible, obligation,* and *authority* are actively used, whereas in Turkish document language, units such as *karar, talimat, emir, yürütme, sorumlu, yükümlülük,* and *yetki* prevail.

Morphological Level. Morphologically, passive verb forms (e.g., *be approved, be determined, be implemented*) are widely used in Uzbek document texts, serving to ensure formality and objectivity. A similar tendency is observed in Turkish document texts, where forms such as *onaylanmıştır, yürürlüğe girmiştir,* and *uygulanır* reinforce the official tone of the text.

In addition, while nominalized verbs and auxiliary-verb constructions are frequent in Uzbek, Turkish favors more compact forms formed through affixation.

Syntactic Level. The results of syntactic analysis indicate that complex compound sentences and multi-component constructions are widespread in Uzbek document texts. Although such structures contribute to legal precision, they may at times complicate textual perception.

In Turkish document texts, by contrast, simple and clear syntactic constructions are predominant, and information is presented in a sequential and concise manner. This facilitates rapid and easy comprehension of the document.

Stylistic Level. In both languages, document texts are structured in a formal style based on strict norms and free from emotional coloring. However, while traditional formal expressions are more strongly preserved in Uzbek document language, processes of simplification and modernization are more actively observed in Turkish document language.

Pragmatic Level. From a pragmatic perspective, the main function of document texts is to convey legal information clearly and unambiguously. In Uzbek document texts, normativity and directive force are more strongly expressed, whereas in Turkish document texts, implementation mechanisms and functionality are articulated more explicitly.

In this regard, Turkish documentation practice places particular emphasis on communicative effectiveness, while traditional legal forms remain dominant in Uzbek document language.

Discussion. The comparative analysis demonstrates that although official document texts in the Uzbek and Turkish languages share a common Turkic linguistic foundation, national characteristics have emerged in their official styles as a result of contemporary socio-political development. While complexity and traditional formal style are dominant in Uzbek documentation language, simplification and functionality prevail in Turkish documentation language.

Results:

1. Uzbek and Turkish document languages share a common Turkic foundation.
2. Stable norms of official style have been established in both languages.
3. Borrowed layers within the terminological systems differ.
4. National stylistic differences are evident in syntactic structures.
5. Document texts are directly linked to state language policy.

Conclusion. The findings of the study indicate that, alongside shared features, there are also significant differences between official document texts in Uzbek and Turkish. These differences are shaped by historical development, socio-political factors, and national language policy. The results of the comparative research hold important scientific value not only for linguistics but also for documentation practice, translation studies, and the development of official communication culture.

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ANTHROPONYMY IN RUSSIAN FOLK TALES AS A MEANS OF CHARACTERIZATION

A.A. Jalilova
Republic of Uzbekistan, Gulistan State University, lecturer
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Abstract. *The article explores anthroponyms in Russian folk tales. It examines the main types of character naming and their role in shaping the artistic world of the tale: personal names, diminutive and affectionate forms, status and kinship designations, the formula "name + epithet or status," as well as evaluative and "speaking" (meaningful) names. The study shows that a name in a folk tale is not limited to simple identification: it shapes the reader's expectations, conveys a moral evaluation of a character, helps organize the narrative structure, and reflects cultural ideas about beauty, wisdom, strength, justice, and social hierarchy. Anthroponyms function as a mechanism of semantic compression, concentrating information about a character's role and anticipating their actions within the plot pattern of the fairy tale. As a result, anthroponymy appears as a significant element of folklore poetics and an important source for understanding the traditional worldview.*

Keywords*: anthroponym, onomastics, Russian folk tale, speaking names, folklore poetics, functions of a name.*

Introduction.

Anthroponymy in the Russian folk tale is one of the most important elements of its poetics. Under conditions of folklore typification and economy of descriptive means, a character's name often becomes a "short formula" of the image: it sets the addressee's expectations, marks a social role, and helps distinguish characters in the chain of events. Unlike realistic narration, where a name may be neutral, in a fairy tale it is closely connected with the hero's functions and with the value system of traditional culture. The relevance of the study is determined by the fact that anthroponyms in fairy tales capture folk axiology and cultural stereotypes, and also demonstrate the link between naming practices and the genre's formulaic nature. The purpose of the article is to describe anthroponyms in Russian folk tales from structural-semantic and functional perspectives.

In onomastics, an anthroponym is understood as a proper name of a person, including given names, surnames, nicknames, and other individualizing designations [1]. When analyzing folklore, it is important to consider the genre's specificity: a character may be named not by an individual personal name, but by a social role or kinship designation (e.g., "tsar," "merchant," "old man," "stepmother"), and such a nomination will function as an anthroponym because it provides stable identification within the text. Folklore poetics emphasizes the functionality of a character in a tale: a character is defined by what they do in the plot; therefore, naming is often correlated with the role and becomes part of stable formulas [2]. A formula fixes not so much individuality as the type and behavioral plan. As a result, the tale's anthroponymy is closer to a system of roles than to a system of "passport" (official) names.

Magic (wonder) tales are characterized by an expansion of the naming system through mythological characters and personified forces. Although, strictly terminologically, "Koschei,"

"Baba Yaga," and "Morozko" may be classified as mythonyms or demononyms, within the fairy-tale text they function as the names of acting characters and perform tasks similar to anthroponyms: they individualize a participant in the action, take their role, and carry evaluative semantics. The fairy tale relies on repetition and formulas. This is evident in the model "name + attribute" (e.g., "Ivan Sarevich," "Vasilisa the Beautiful," "Marya Morevna"), where the name and epithet form a single semantic complex.

Research Material and Methods

The material for the study was drawn from Russian folk-tale texts published by A. N. Afanasyev. For in-depth analysis, wonder-tale plots were selected in which naming is most closely connected with the system of roles: the hero, the antagonist, the helper, the donor, and the dispatcher (sender). Methods: descriptive (recording names and their variants), structural-semantic (analyzing formation models and semantics), functional (relating anthroponyms to plot roles), and contextual (considering the co-text of the name and the repeatability of formulas). Interpretation relies on folkloristic views of the formulaic nature of fairy-tale narration [3] and on onomastic data on the evaluative nature of proper names in artistic speech [4].

Results and Discussion

A frequent layer is formed by traditional personal names (Ivan, Vasilisa, Marya). They function as signs of the hero's "folk" character and create an effect of closeness to the listener's world. A personal name often serves as a neutral core to which status components and epithets are attached. In Afanasyev's texts, such names migrate from one plot to another and become recognizable cultural constants. Diminutive forms (Ivanushka, etc.) add an emotional coloring. Suffixal models (-ushk-, -enk-, -onk-) intensify the motif of youth and vulnerability. In narration, a diminutive name often coexists with a status designation, producing a semantic contrast (weakness at the beginning of the journey – strength in the outcome). Status designations (sar, sarevich, sarevna, merchant, soldier) perform the function of social identification and save descriptive effort: the addressee immediately understands the character's position in the hierarchy and the expected duties. The evaluative side of status is also important: "tsarevich" marks a character as a potential winner and heir, while "soldier" marks a bearer of everyday cunning and practical wisdom. Kinship nominations (stepmother, stepdaughter, brother, sister, mother) have high plot significance: they typify relationships and often trigger the conflict scheme. The nomination "stepmother" in many variants works as a stable negative marker, while "stepdaughter" signals ordeal and injustice.

Formulas such as "Vasilisa the Beautiful," "Ivan Sarevich," and "Marya Morevna" create a stable image and support composition: repeatability facilitates oral retelling, provides rhythm, and ensures recognizability. Epithets and status components act as "semantic accelerators," replacing extended characterization. Evaluative formulas such as "Koschei the Deathless" establish the character's key semantics. In them semantic compression is especially noticeable: the name anticipates the model of behavior and the type of denouement (reward or punishment). Such nominations function as ready-made portraits embedded in the language of the tale. Russian suffixal resources actively participate in forming fairy-tale anthroponymy.

Diminutive suffixes (-ushk-, -enk-, -onk-) create an emotional-evaluative coloring; they may lower status in an initial position and strengthen the addressee's sympathy. In status naming, components associated with titles and social roles ("Sarevich") are significant, historically and morphologically establishing affiliation with power. In some formulaic names, the second component is perceived as a poetic indicator of unusualness. For example, in "Marya Morevna,"

the component “Morevna” enhances fairy-tale conventionality and marks the heroine as a figure of special status. In the formula “Finist – the Bright Falcon,” the second component functions as a symbolic epithet, expanding the name into an image-metaphor.

The anthroponym holds the character in the narrative and prevents the mixing of roles. In multi-character wonder-tale plots, this ensures coherence and comprehensibility; in oral tradition, repetition of the name serves as a memory support. The name, epithet, and suffixal form set a preliminary interpretive frame. The epithet “the Beautiful” forms an idealized image of the heroine, while evaluative formulas mark threat or merit. This function is especially important in fairy tales, where psychological descriptions are minimal and are replaced by signifying nominations. Repetition of names and formulas sustains fairy-tale rhythm and parallelisms, supports triple repetitions, and simplifies oral reproduction. Anthroponyms enter stable speech blocks (forms of address, recurring descriptions), ensuring formulaicity. They reflect ideas about social norms, family hierarchy, and values (beauty, wisdom, justice). Naming becomes part of the tradition’s cultural code and links the tale with collective memory.

The formulaic name “Marya Morevna” underscores the heroine’s exceptional nature: the given name combines with an unusual component, creating an epic effect and distance from everyday norms. The formula “Koschei the Deathless” fixes the semantics of invulnerability and threat, performing an evaluative-prognostic function: the addressee understands in advance that victory requires special knowledge. Within the text, stable nominations (“Ivan Sarevich,” “Marya Morevna,” “Koschei the Deathless”) form the plot’s “framework”: they are repeated at key points (abduction, search, liberation), supporting composition and an axiological opposition.

The epithet “the Beautiful” carries a normative positive evaluation that includes both outer beauty and inner “correctness” of behavior. Kinship nominations (“stepmother,” “stepdaughter”) immediately mark the moral scheme of the conflict and prepare the addressee for the heroine’s trial. The name formula in a fairy tale works as a “passport of virtue”: the heroine is not only beautiful; she demonstrates diligence and endurance, corresponding to the traditional ideal. Thus, anthroponymy becomes a mechanism for transmitting cultural norms through a brief formula.

The nomination “Sarevna” marks high status and in advance promises the revelation of the heroine’s true essence. The formula “Ivan Sarevich” establish the hero as the executor of the tsar’s will and a participant in trials. The two-plan naming (frog and tsarevna) functions as a compositional intrigue and strengthens the motif of a hidden identity. The formula “Ivan Sarevich” combines a folk given name with high status. The helper is designated as the “Grey Wolf”; although this is a zoonym, in the text it functions as an individualized stable “name” of an acting participant, receives lines of dialogue, and is establish as the hero’s permanent helper. Characters are often designated primarily by generic nominations (“old man,” “old woman,” “stepdaughter,” “daughter”), which reinforces typification. The name “Morozko” personifies and natural force and acts as a judge-tester, ensuring the moral resolution.

Here it is especially clear how nomination replaces portrait description: the listener understands whom to sympathize with and whom to condemn from the role itself. Moral evaluation is “embedded” in the naming system, and the final reward or punishment confirms its fairness. The formula “Finist –the Bright Falcon” gives the name symbolical depth: “bright falcon” denotes beauty and specialness. The repeatability of the formula performs a compositional function and fixes the ideal image of the hero, linking the anthroponym with a system of poetic symbols. Observations on the analyzed sub-corpus of Afanasyev’s wonder tales show that formulaic naming of two types dominates: (1) “name + status or epithet” (Ivan Sarevich, Vasilisa

the Beautiful) and (2) generic or kinship nominations (old man, old woman, stepmother, stepdaughter).

This relates to the genre task of rapid recognition. Formulas economize description and immediately set evaluation: epithet and status inform what kind of character we are dealing with and what to expect. Generic nominations, by contrast, increase the degree of typification and turn the character into a bearer of a social role. Individual names without attributes occur as a “core” that is then specified or expanded by a formula. Thus, the fairy tale prefers not the uniqueness of naming, but its functional transparency.

Conclusion

Anthroponyms in Russian folk tales form a system in which the name is a carrier of genre-significant meanings. The most productive are personal names, diminutive forms, status and kinship nominations, formulas of the type “name + epithet or status,” as well as evaluative nominations. Functionally, fairy-tale anthroponymy realizes identifying, characterological, evaluative, compositional, and cultural-marker functions. Formulaic naming ensures semantic compression and helps the addressee quickly recognize a character’s role in the plot scheme.

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PLOT AND COMPOSITION IN SHUKUR KHOLMIRZAYEV'S ESSAYS

M.O. Hamidova
Professor, Department of Uzbek Literary Studies, Namangan State University Candidate of Philological Sciences
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Abstract. *This article analyzes the specific artistic structure of plot and composition in the essays of Shukur Kholmirzayev. It substantiates that in the writer's essays, the development of reality is shaped not by a traditional plot line, but rather through inner experiences, memory, observation, and philosophical reflection. In the course of the analysis, the free compositional nature of the essay genre, the active role of the authorial "I," retrospective depiction, internal monologue, dialogic elements, as well as the harmony of journalistic spirit and artistic expression are elucidated through examples. Furthermore, the fragmentary nature of the plot, its episodic structure, and the logical-psychological coherence of the composition are interpreted as significant factors defining Shukur Kholmirzayev's individual style.*
Keywords: *essay, plot, composition, artistic thinking, internal monologue, retrospective narration, authorial image, individual style.*

Introduction. In Uzbek literature, the essay genre began to develop actively in the second half of the twentieth century, providing an opportunity to illuminate the inner world of the creative personality, modes of thinking, and attitudes toward reality through artistic and philosophical reflection. In this process, the work of Shukur Kholmirzayev occupies a special place. His essays are distinguished by the harmony of life observation, sincere confession, critical perspective, and deep inner experience.

In Kholmirzayev's essays, plot and composition are constructed freely and on the basis of the flow of thought, differing from traditional epic patterns. The development of events is revealed primarily through the author's inner world, memories, and philosophical reflections. Therefore, this article analyzes, from a scientific and theoretical perspective, the specific formation of plot in the writer's essays, as well as such features as the logical and psychological coherence of composition and episodicity.

Literature Review. A number of scholarly studies have been conducted in literary criticism on the work of Shukur Kholmirzayev, in which the artistic and stylistic features of his prose, the interpretation of national character, psychologism, and issues of language and style have been thoroughly examined. In particular, many articles and monographs have analyzed such aspects as the depiction of human psychology, inner dramatism, and mastery in character creation in the writer's novellas and short stories.

Studies devoted to the theory of the essay genre have highlighted its free compositional nature, the leading role of the authorial "I," the relativity of plot, and the harmony between journalistic and artistic elements. In Uzbek literary scholarship, academic views on the poetics of the essay demonstrate the close interconnection between the genre and artistic thinking. However, in existing research, the issue of plot and composition in Shukur Kholmirzayev's essays has not been examined separately and systematically.

Although certain scholarly articles have addressed the thematic scope, content, and stylistic distinctiveness of the writer's essays, the fragmentary nature of the plot, its episodic structure, the role of retrospective narration, and the compositional function of internal monologue have not been sufficiently explored. Furthermore, the influence of internal dramatism—formed through the flow of the author's thought—on plot dynamics requires comprehensive analysis.

In this regard, the present article, while generalizing existing scholarly views, seeks to identify the interrelation between plot and composition in Shukur Kholmirzayev's essays and to determine their role in shaping his individual style, which constitutes the scientific novelty of the study.

Research Methodology. In this article, a comprehensive methodological approach was applied to identify the specific features of plot and composition in Shukur Kholmirzayev's essays. First, based on the principle of systematic analysis of the literary text, the theoretical criteria of the essay genre and the poetic characteristics of the writer's works were examined in correlation.

As a methodological foundation, the study relied on the principle of analyzing a literary work as a poetic system, genre theory, as well as modern literary approaches such as textual analysis and interpretation. The integration of these methods made it possible to reveal more deeply the interrelation between plot and composition in Kholmirzayev's essays.

Analysis and Results. In Uzbek literary studies, the issue of plot and composition in the essay genre has not yet been sufficiently examined. In this regard, the views of American literary scholars R. Wellek and A. Warren on plot, composition, and conflict are noteworthy. In particular, they state:

"Usually, every plot is based on conflict (the contradictions and internal struggles of a person with nature, society, and oneself); this allows for a sufficiently broad and multifaceted understanding of plot and conflict" [7, 234–235].

The researchers also pay special attention to the way these terms are expressed. For example, proponents of formal analysis in Russia and Germany proposed the use of the term motif (French: motif; German: Motiv) in relation to the components of a literary plot. The term composition was referred to by German and Russian scholars as a "system of motivation," whereas American literary scholars use the terms "composition" and "system of motivation" interchangeably.

In Russian literary studies, G. V. Pospelov addressed the issues of plot, fabula, and plot elements, offering theoretically grounded views. In particular, he used the term "plot composition" in relation to plot components and details. According to the scholar, one of the essential functions of plot is the depiction of life's contradictions and conflicts. The German philosopher Hegel, in his Lectures on Aesthetics, referred to this concept as "collision" [3, 203–204]. Indeed, both "conflict" and "collision" essentially denote the meaning of contradiction.

Composition, however, is a broader concept, as it encompasses not only plot and its elements but also the overall language, structure, theme, and idea of a literary work. Literary scholar M. Qo'shjonov, in his book Lessons of Creativity, defines composition as "the arrangement of parts, images, and artistic means in a work in relation to a specific ideological purpose, as well as their proportionality and harmony" [4, 181]. The Russian writer Leo Tolstoy also expressed his own theory of composition, stating: "The main thing is to place the parts appropriately in relation to the focal center; if they are correctly arranged, all unnecessary elements will naturally fall away, and great success will be achieved" [5, 306].

The analysis of Shukur Kholmirzayev's essays first revealed that their plot construction differs from traditional epic models. In his essays, the sequence of events does not develop through a strict dramatic structure of exposition, climax, and resolution, but rather through inner experiences, memory fragments, and the flow of thought. The plot is often formed around a central idea or psychological state, while external reality becomes a means of revealing inner dramatism.

The analysis shows that the plot in these essays has a fragmentary character, with an episodic structure prevailing. Each episode carries an independent semantic load while ensuring overall compositional unity. Retrospective narration, internal monologue, and the author's direct address function as the main factors driving plot dynamics.

From a compositional perspective, a harmony between freedom and logical-psychological coherence can be observed. The essays often begin with an observation or the depiction of an ordinary event and gradually move toward philosophical generalization. The internal connection between the introduction and the conclusion is determined not by the sequence of external events, but by the development of the author's thought. As a result, the composition becomes a unified artistic system centered around the authorial "I."

The results of the analysis indicate that in Kholmirzayev's essays, the plot is constructed on the basis of internal psychological processes rather than external action, while composition, harmonized with the flow of thought, emotional dynamics, and a journalistic tone, shapes the writer's individual style. These features serve as significant factors determining the poetic value of his essays.

In Shukur Kholmirzayev's creative work, alongside his novels, novellas, and short stories, his essays and literary sketches also occupy a significant place. The collection *Snow Fell on the Mountains* includes five essays: "Snow Fell on the Mountains," "The Prophecy of Fate," "Look Back at Your Past," "An Evening Conversation, or My Friend Ro'zi Choriyev," and "Three Letters to a Critic."

Kholmirzayev's essays and literary sketches can be classified thematically as follows:

1. Essays about representatives of the arts: the cycle "Smell the Violet, Uncle," "When I Think about Odil Aka…," "Devotion," "An Evening Conversation, or My Friend Ro'zi Choriyev," "Three Letters to a Critic," "The Prophecy of Fate," "Oh, My Shuhrat Aka…," "Our Paths Diverged, However…," "Northern Radiance," and the unfinished "The Joy of Discovery."
2. Essays about public figures: from the cycle "The Regret of a Statesman" — "If He Must Kill, Let a Brave Man Kill," "Temptation," "Local Patriot," "One of the Lessons," "These Roads Are Ancient Roads," as well as "So Truth Does Exist!" and "Service to the Motherland Is Selfless."
3. Historical essays: "The Inextinguishable Fire" and "Look Back at Your Past."
4. Publicistic essays: "The Purpose of Society, or On the Question of Ideology," "Will Literature Die?" and others [6, 44–45].

Shukur Kholmirzayev's cycle "Smell the Violet, Uncle" consists of four essays with a distinct plot and compositional structure: "Smell the Violet, Uncle" (about O'lmas Umarbekov), "On the Roads of Fergana" (about Uchqun Nazarov), "Smell the Violet, Uncle" (about Botir Zokirov), and "Warm Soul" (about Shukur Kholmirzayev and A. Oripov). In these four independent essays, the image of O'lmas Umarbekov occupies a central place. The cycle "Smell the Violet, Uncle" can be characterized as essays with a concentric and retrospective plot. They are concentric because the image of O'lmas Umarbekov unifies the events and characters around

a single center. They are retrospective because the writer, speaking from the perspective of the 1990s, recalls events that took place in the 1960s–70s.

Thus, the author returns to the past. The first essay of the cycle, “Smell the Violet, Uncle,” begins with the writer’s characteristic depiction of an unexpected preparatory scene. On the occasion of a new book publication, creative friends gather at U. Nazarov’s house—O‘lmas Umarbekov, A. Oripov, B. Zokirov, T. Azizov, N. Komilov, M. Burxonov, Dilbar (Uchqun Nazarov’s wife), A. Maqsudov, and Shukur Kholmirzayev—to cook pilaf together. The process leading up to the preparation of the pilaf, along with the conversations and discussions that unfold, forms the compositional basis of the essay cycle. For the first time, Kholmirzayev meets and speaks with O‘lmas Umarbekov at this gathering of writers at Nazarov’s house. Throughout the cycle, the essayist consistently emphasizes Umarbekov’s image, openly expressing his own excitement and the reflections that arose during those conversations and gatherings. He even provides commentary on the creative personalities of the participants. In the exposition of the essay, Kholmirzayev describes Nazarov’s telephone conversation with Umarbekov, while simultaneously expressing his personal feelings:

“I was amazed at Uchqun’s boldness (yes, for me, his manner of addressing him was boldness). He called O‘lmas Umarbekov simply ‘O‘lmas.’ Moreover, he spoke to him quite freely” [9, 5]. The author admires Nazarov’s sincere relationship with Umarbekov. Therefore, in parentheses, he describes Nazarov’s free manner of addressing such a prominent writer as an act of courage. The parenthetical remark serves as an emphatic personal commentary. After this, the essayist provides a brief scholarly remark about Umarbekov’s place in the literature of the 1960s: “Umarbekov… At that time he was the leading writer of the new generation entering literature; his novella My Love, My Beloved had made him famous, and in addition, he worked in a responsible position at the radio committee” [9, 5]. As the plot develops, while riding in a car, Kholmirzayev expresses his joy and thoughts about meeting Umarbekov: “Yet beyond this joy there was another intense excitement: I will sit with Umarbekov. How wonderful! I will get acquainted with him. How will he behave at the gathering? … On the streets he appears very serious. Even when he speaks, he does not smile…” Imagining the meeting, the writer openly shares his personal impressions of Umarbekov, even noting that he sensed certain “artificialities” in his mannerisms.

The essayist meticulously describes every detail, situation, and movement in Nazarov’s courtyard. He portrays the entrance of his central character as follows: “A ‘Volga’ honked in the street. Then it became clear that it had stopped by the gate” [9, 5]. By presenting the scene from inside the courtyard, Kholmirzayev draws attention to Umarbekov’s arrival. Finally, he describes Umarbekov entering the yard: “Before Uchqun reached the apricot tree, the small gate opened and Umarbekov entered… He wore a short-sleeved white shirt, with a (nearly inseparable) tie around his neck. Of medium height, compact, like a spirited thoroughbred horse. As he quickly descended the steps, he met the elderly mother coming out of the house. She slightly raised one hand. Umarbekov bent a little, offering his shoulder, and they exchanged greetings at length. Finally, he walked toward Uchqun and they touched cheeks in greeting. (Strange customs!) Then Uchqun suddenly turned and pointed at me.” In this passage, the writer not only depicts the external portrait of the protagonist—his clothing, build, gestures—but also reveals his personal attitude through the brief parenthetical remark “(Strange customs!).” Thus, the portrait is presented gradually, through scattered details integrated into the flow of events, rather than through a single concentrated description.

– “Do you recognize him?”

Umarbekov smiled and looked at me; suddenly his brows drew together awkwardly.

– “Isn’t it Shukur? Shukur Kholmirzayev, the author of *The Waves*.”

Without waiting for an answer, he quickly stepped toward me. (Although it was I who should have moved toward him.)

– “That’s him,” Uchqun said from behind. “Get acquainted. A good fellow. One of us.”

– “All the better if he’s one of us!”

– “Oh, we are still far from that…”

The words remained unfinished on my lips. Umarbekov came up and took my hand. His palm and fingers were as strong and firm as his build. Yet from his face (I swear!) it seemed as though light was radiating, as if he had been searching for me for many years and had suddenly encountered me by chance [9, 5].

The essayist draws the external portrait of the protagonist—from his entrance through the gate to his clothing, physique, face, and movements. It should be noted that Kholmirzayev does not present a detailed portrait in one specific place; instead, he scatters various portrait details throughout the narrative, using them as artistic devices. The writer does not overlook a single gesture of the character. In particular, he describes Umarbekov’s entrance through the gate, his descent down the steps, his greeting with the elderly mother who came out of the house, and finally his cheek-to-cheek greeting with U. Nazarov.

At this moment, the essayist expresses his surprise at two men greeting each other with a kiss in a brief parenthetical remark: “(Strange customs!).” In this short phrase, the writer’s personal and free attitude toward the situation is clearly expressed. Kholmirzayev reproduces the Tashkent dialect in the characters’ speech without alteration, thereby preserving the authenticity and vividness of the narrative style. He does not overlook even the subtle changes in facial expression, as in: “Umarbekov smiled at me and suddenly his brows furrowed awkwardly” [9, 5], or “…standing by the table near the kitchen, spearing a carrot with a knife and moving it as he spoke in Russian…” [9, 5]. In this depiction, the act of cutting carrots while speaking animates the character’s movements.

The writer deliberately departs from strict literary language norms, using “savzi” instead of the standard “sabzi,” reflecting the local Tashkent dialect. The characters are either native Tashkent residents or people who have moved to the city and adopted its speech patterns. In some places, the author even notes that he himself imitated Umarbekov’s gestures: “I, too, imitating Umarbekov, smiled while pointing at the firewood with the adze in my hand” [9, 5]. Kholmirzayev’s memoir-essay *“The Prophecy of Fate”* (Sketches for a Portrait of Shukur Burkhanov) also stands out distinctly. Its opening resembles the style of *“An Evening Conversation,”* beginning with portrait sketches of the protagonist:

“Even in his youth, Shukur Burkhan was broad-shouldered, curly-haired, with meaningful eyes; his movements corresponded to his speech—merely a smaller version of the Shukur Burkhan we see today” [8, 130]. In this memoir-essay, the author strictly adheres to chronology—an essential component of the memoir genre—in revealing the personality, life, and творчество of the individual [6, 188]. Shukur Burkhanov’s father opposed his entry into the world of art. The writer makes use of this life conflict—the father-son tension—as a narrative axis in the memoir. This essay also shows close connections with Sh. Bo‘tayev’s “Shaykh” and Z. Muhammadjonov’s “Mysterious Heart.” Similarly, in the essay “Our Paths Diverged, However…,” as in his mastery of the short story genre, Kholmirzayev does not present a detailed portrait in one place. Instead,

he offers observations about the character's external appearance and clothing within the narrative flow:

"Abdullajon also came down. In one hand he held a bundle of small books tied with rope; the other was in his pocket—under his arm he clutched his lecture notebooks. With the front of his raincoat open, he resembled an intellectual setting off on a distant journey." These portrait details appear at the beginning of the memoir-essay. Later, the author adds:

"Yet beneath that long raincoat, under that hat, in the depth of those astonished and excited eyes, that familiar figure was clearly hidden." Kholmirzayev's essays often begin with an unexpected preparatory scene. In them, the writer skillfully employs observation, reflection, memory, detail, and contrast, creating structurally sound and carefully composed memoirs. Essays such as *"Smell the Violet, Uncle," "Our Paths Diverged, However…,"* and *"The Prophecy of Fate"* exemplify this artistic achievement.

Conclusion. In conclusion, in Shukur Kholmirzayev's essays, plot and composition are constructed not according to traditional epic patterns, but on the basis of inner dramatism, the flow of thought, and the active participation of the authorial "I." The plot relies primarily on the dynamics of psychological processes and philosophical reflection, while the composition appears as a free and fragmentary yet logically and psychologically coherent unified artistic system. These features clearly define the writer's individual style.

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PSYCHOLOGICAL AND STYLISTIC FUNCTIONS OF DIRECT AND INDIRECT DEPICTION IN EDGAR ALLAN POE AND NAZAR ESHONQUL: A COMPARATIVE NARRATOLOGICAL STUDY

S.K. Toshmamatova
Independent Researcher, Department of Practical English, Fergana State University
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Abstract. *This study examines how direct and indirect modes of depiction construct psychological experience in short fiction by Edgar Allan Poe and Nazar Eshonqul. It treats explicit statement, confessional speech, action, sensory imagery, symbolic setting, and silence as interacting narrative resources rather than reducing them to a simple telling-versus-showing opposition. The corpus comprises Poe's "The Tell-Tale Heart," "The Black Cat," and "The Pit and the Pendulum," together with Eshonqul's "Maymun yetaklagan odam" ("The Man Led by a Monkey") and "Shamolni tutib bo'lmaydi" ("The Wind Cannot Be Caught"). Through comparative close reading, 40 psychologically salient passages were classified as predominantly direct, indirect, or mixed. In the coded sample, Poe foregrounds self-report and argumentative confession but destabilizes them through rhythm, auditory imagery, contradiction, and unreliable narration. Eshonqul relies more heavily on environmental projection, material objects, bodily detail, communal silence, and historically charged symbolism; direct speech appears selectively at moments of moral rupture. Both writers produce psychological depth by moving between explicit disclosure and inferential reconstruction. Their differences are better explained by genre, historical memory, ethical orientation, and narrative voice than by claims about fixed national psychologies. The analysis offers a transparent framework for cross-cultural study of represented minds in literary narrative analysis.*

Keywords*: direct depiction, indirect depiction, psychological narrative, Edgar Allan Poe, Nazar Eshonqul, mind style, comparative narratology.*

Introduction

Psychological fiction does more than name emotions; it shapes the conditions under which readers recognize, question, and evaluate a represented mind. A narrator may explicitly declare fear, guilt, hatred, or sanity, yet the force of that declaration depends on the surrounding syntax, action, sensory detail, focalization, and symbolic environment. A text may also avoid naming an emotion while making it legible through a trembling hand, a decaying house, an obsessive sound, or a refusal to speak. Direct and indirect depiction are therefore complementary modes within a broader system of characterization and consciousness representation rather than mutually exclusive techniques.

Narratology provides a useful basis for distinguishing these modes. Direct depiction explicitly attributes a psychological quality or state through narration, self-report, or dialogue; indirect depiction requires readers to infer mentality from behavior, perception, setting, objects, temporal structure, and figurative patterning. Rimmon-Kenan (2002) treats characterization as a cumulative process in which traits may be stated or inferred, whereas Keen (2015) emphasizes that

fictional minds are constructed through several representational channels rather than isolated descriptions. Work on narrative form and mentality likewise argues that consciousness emerges through interactions among voice, perspective, discourse form, and contextual knowledge (Maziarczyk & Teske, 2026). The distinction remains analytically useful when treated as a continuum that also accommodates mixed passages in which explicit and inferential cues operate together.

Poe's tales suit this framework because their narrators often insist on the accuracy of their perceptions while their verbal performance exposes instability. In "The Tell-Tale Heart," claims of sanity coexist with compulsive repetition, temporal dilation, and impossible hearing. Shen's (2013) reader-oriented account of unreliability helps explain this discrepancy: readers assess narration against textual, generic, ethical, and experiential frames. Toikkanen (2017) further shows that the tale's auditory images are not neutral descriptions; sound becomes an imaginative event that reorganizes the relationship among narrator, victim, and reader. Poe's explicit psychological vocabulary is therefore inseparable from the indirect evidence supplied by style.

Nazar Eshonqul's prose offers a productive cross-cultural comparison. His fiction repeatedly represents damaged subjectivity through ruined spaces, bodily deterioration, paintings, garments, silence, and memories embedded in the material world. Recent scholarship places Eshonqul within post-Soviet Central Asian prose and emphasizes moral uncertainty, historical trauma, symbolic density, and the intersection of realism with fantastic and modernist strategies (Ochilov, 2026a, 2026b). In "Maymun yetaklagan odam," an old painter's ideological disillusionment appears in his speech and in the decaying house, deteriorating body, and changing relationship between the human figure and the monkey in his paintings. In "Shamolni tutib bo'lmaydi," Bayna momo's grief and anger are distributed across the old house, the unworn garments of her dead husband and son, the village's black-curtained windows, and her restrained speech (Eshonqul, 2013a, 2013b).

This comparison does not reduce the writers' work to fixed Western and Eastern psychologies. Such an approach would mistake literary convention for cultural essence. Instead, the analysis asks how writers from different historical and linguistic traditions combine explicit and inferential resources to represent psychological crisis. It also considers how genre and historical memory shape the ethical effects of those resources. Poe's Gothic confessions usually concentrate attention on an individual consciousness under pressure, whereas Eshonqul's narratives often connect private suffering with collective history, social complicity, and the residue of ideological violence.

The analysis addresses three research questions: (1) How are direct, indirect, and mixed modes distributed across a purposive sample of psychologically salient passages? (2) Which stylistic devices most consistently carry psychological meaning in each author's selected texts? (3) How do the writers differ in the ethical and cultural functions assigned to confession, silence, sensory imagery, and symbolic setting? These questions support a theoretically grounded and transparent comparative framework while preserving the interpretive sensitivity required by literary texts.

Materials and Methods

Research Design and Corpus

This study used a qualitative comparative design that combined narratological close reading with descriptive passage coding. Coding was not intended to convert literary interpretation into objective measurement or to support statistical generalization across either author's complete

oeuvre. Instead, it created an explicit record of the textual evidence underlying the comparison and reduced reliance on impressionistic claims that one writer is simply more "direct" or "symbolic" than the other.

The corpus comprised three tales by Poe—"The Tell-Tale Heart," "The Black Cat," and "The Pit and the Pendulum"—and two stories by Eshonqul—"Maymun yetaklagan odam" and "Shamolni tutib bo'lmaydi" (Eshonqul, 2013a, 2013b; Poe, 1842, 1843a, 1843b). The Poe texts represent different configurations of obsession, guilt, bodily fear, and first-person narration. The Eshonqul texts foreground ideological collapse, historical grievance, loneliness, and the symbolic afterlife of violence. Psychological experience is central to all five texts, although they differ in narrative voice, historical setting, and degree of explicit introspection.

The analysis used 40 purposively selected passages: 20 from Poe and 20 from Eshonqul. A passage was included when it performed a clear psychological function through at least one of the following features: explicit emotion or self-assessment, interior reflection, consequential dialogue or silence, bodily action, sensory patterning, symbolic objects, spatial projection, temporal distortion, or contradiction between statement and performance. The selection covered the beginning, middle, and ending of each work and included both climactic and quieter moments. Uzbek passages were interpreted in the original language; brief English renderings are the researcher's translations.

Coding Framework and Analytical Procedure

Each passage was assigned one primary code. Direct depiction was used when the narrator or a character explicitly named a mental state, motive, judgment, or identity. Indirect depiction was used when psychology was inferred mainly from action, bodily detail, setting, sound, objects, images, or silence. Mixed depiction was used when explicit statement and inferential evidence were equally necessary to the passage's effect. Table 1 summarizes the categories and indicators. The researcher then conducted a second interpretive pass, checking each code against its surrounding scene. Borderline passages were retained as mixed rather than forced into a binary category.

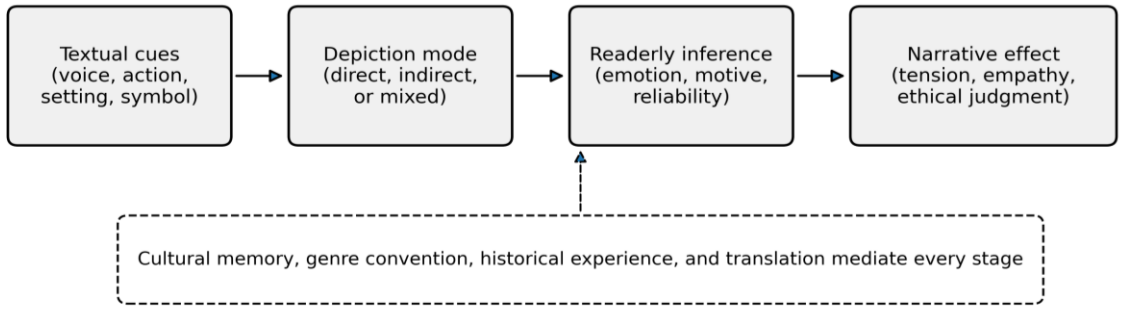
Table 1. Operational Framework for Coding Psychological Depiction

Code	Operational definition	Typical textual indicators	Primary interpretive function
Direct	A mental state, motive, judgment, or identity is named explicitly.	Self-report, narrator statement, confession, or evaluative dialogue.	Rapid disclosure, argument, and moral or emotional framing.
Indirect	Psychology is inferred mainly from nonexplicit evidence.	Action, gesture, bodily detail, sound, setting, objects, images, or silence.	Readerly reconstruction, ambiguity, and symbolic or sensory immersion.
Mixed	Explicit and inferential cues are equally necessary to the passage's effect.	A statement is contradicted or amplified by style, event, setting, or behavior.	Dynamic tension between what is stated and what the text makes perceptible.

The analysis proceeded at two levels. First, descriptive counts and percentages were calculated for the 40 coded passages. Because the sample was small and purposive, these percentages serve only to organize the comparison; they are not estimates of either author's complete stylistic practice. Second, the passages were examined for interactions among narrative

voice, mind style, sensory imagery, symbolic setting, and ethical positioning. Pillière's (2013) account of mind style supports attention to recurring linguistic patterns that shape a reader's model of consciousness. Keen's (2006) theory of narrative empathy informs the distinction between access to a character's emotions and ethical approval of that character. Figure 1 presents the conceptual sequence used in the analysis.

Figure 1. Conceptual Model for Analyzing Direct and Indirect Psychological Depiction



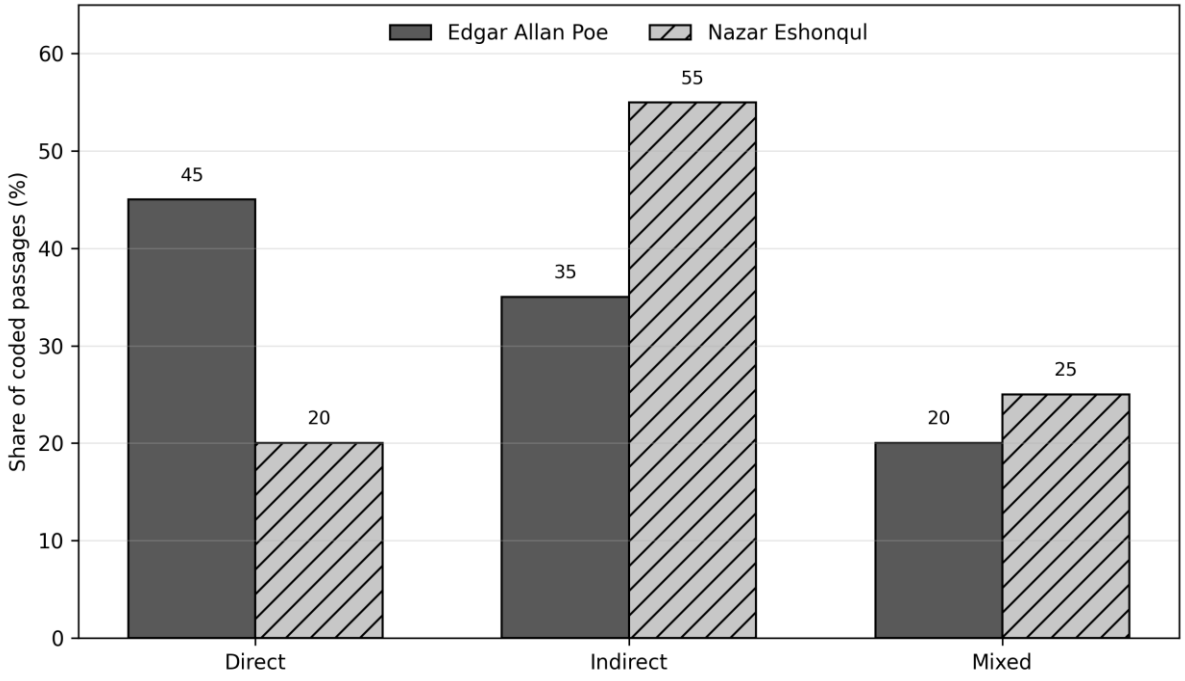
Note. The model treats depiction mode as one stage in a contextual process rather than as an isolated binary feature.

Results

Distribution of Depiction Modes

The coding revealed a clear but nonabsolute contrast. Among Poe's 20 passages, 9 (45%) were predominantly direct, 7 (35%) indirect, and 4 (20%) mixed. Among Eshonqul's 20 passages, 4 (20%) were direct, 11 (55%) indirect, and 5 (25%) mixed. Figure 2 presents this distribution. Within the selected sample, Poe foregrounds explicit psychological speech more often, whereas Eshonqul more often externalizes mentality through setting, objects, bodily signs, and communal behavior. The mixed category remains important because both writers create especially complex effects when explicit statements are confirmed, complicated, or contradicted by indirect cues.

Figure 2. Distribution of Direct, Indirect, and Mixed Depiction in the Coded Passage Sample



Note. Percentages describe a purposive sample of 20 passages per author and are not corpus-wide estimates.

Poe: Confessional Directness and Sensory Destabilization

Poe's direct mode is most visible in confessional openings and argumentative self-description. "The Tell-Tale Heart" opens with the narrator insisting that he is nervous but sane (Poe, 1843b). This is direct psychological naming, yet the punctuation, repetition, and defensive address immediately weaken its credibility. The statement does not settle the narrator's condition; it creates a problem of interpretation. Shen's (2013) model of unreliability explains why the passage functions as mixed depiction at the level of reader response even though its surface form is direct. Readers weigh the narrator's claim against his irrational motive, exaggerated sensory capacity, and urgent effort to persuade an imagined listener.

The same pattern structures "The Black Cat." The narrator attributes his transformation to alcohol and an innate impulse toward perversity, thereby supplying readers with a vocabulary for his deterioration (Poe, 1843a). Yet his moral language repeatedly functions as evasion. Cruel actions, changes in tone, and the displacement of responsibility onto alcohol, fate, and the animal indirectly reveal a consciousness unwilling to accept agency. Direct confession is therefore not equivalent to reliable self-knowledge. Poe turns self-report into dramatic evidence: what the narrator says about himself matters, but how and when he says it matters more.

Poe's indirect depiction relies especially on sound, rhythm, and bodily sensation. In "The Tell-Tale Heart," the heartbeat is more than an object within the story world. Its increasing intensity converts guilt or panic into an auditory structure experienced by both narrator and reader. Toikkanen (2017) argues that such auditory imagery produces a paradoxical visualization of sound; readers do not simply hear about the heartbeat but imaginatively experience its pressure. Short clauses, repeated temporal markers, and accelerating exclamations produce a mind style organized by hyperattention. The psychological state is enacted before it is interpreted.

"The Pit and the Pendulum" shifts the emphasis from guilt to survival. The narrator repeatedly reports uncertainty about space, duration, and bodily position (Poe, 1842). Direct statements of terror occur, but the dominant psychological effect emerges indirectly through darkness, measured movement, tactile exploration, the descending blade, and the narrowing walls. The external machinery becomes a model of consciousness under coercion. The prison is not merely symbolic; it structures perception by restricting what can be known at each moment. Poe's psychological method thus ranges from confessional overstatement to sensory restriction, but both forms depend on careful management of readerly inference.

Eshonqul: Material Memory, Silence, and Ethical Compression

Eshonqul's direct passages are less frequent and strategically concentrated. In "Maymun yetaklagan odam," the old painter's reflections on faith explicitly articulate ideological disillusionment: values he once revered as good have become indistinguishable from evil (Eshonqul, 2013a). This is a direct moral and psychological diagnosis, but its force depends on indirect preparation through the neglected house, decaying smells, trembling hands, hostile gaze, and paintings that reverse the relationship between the man and the monkey. The dialogue names the collapse only after the environment has embodied it. Direct speech functions as a late interpretive key rather than the primary carrier of consciousness.

The painter's changing artworks are the story's central indirect device. They materialize a historical and ethical trajectory that the character cannot fully explain. The narrator interprets them gradually, revising his initial impressions as he learns about the old man's past. This delayed

understanding makes psychology relational: the old man's mind is not transparently available, and the younger narrator's interpretive limitations become part of the story. Ochilov (2026a) likewise emphasizes moral ambiguity in Eshonqul's treatment of ideological inheritance. The old man is at once a victim, participant, witness, and judge of a historical order. His bitterness cannot be reduced to private pathology because it remains inseparable from compromised collective memory.

In "Shamolni tutib bo'lmaydi," indirect depiction is still more prominent. Bayna momo's grief is represented through the old house, the pillar she embraces, garments displayed in public, dust-filled rooms, and repeated acts of solitary labor (Eshonqul, 2013b). The house ages with her and becomes an external archive of bereavement. This correspondence between material space and emotion is integral to the narrative rather than decorative. The house stores history, while the village's modernization threatens to erase that history through demolition. Psychological depiction thus becomes inseparable from the politics of memory.

Silence has an equally complex function. Bayna momo's refusal to speak does not indicate emotional emptiness; it operates as controlled resistance and ethical condemnation. When she eventually tells the villagers to mourn their own dead, the statement is brief because decades of indirect evidence have accumulated behind it. Her later dismissal of the village as a place without men similarly converts private loss into a judgment on communal cowardice (Eshonqul, 2013b). Unlike Poe's narrators, who often speak compulsively to establish mastery over their stories, Bayna momo restricts speech and thereby denies the community access to her inner world.

Comparative Synthesis

Table 2 synthesizes the comparative results. Poe's dominant sequence is confession followed by destabilization: a narrator directly names a condition or motive, after which style and event expose the limits of that account. Eshonqul's dominant sequence is accumulation followed by compression: objects, spaces, gestures, and historical details create an inferential field, after which a brief statement crystallizes its ethical meaning. Mixed passages are therefore not an intermediate or weaker category; they are points at which psychological representation becomes narratively dynamic.

Table 2. Comparative Psychological and Stylistic Patterns

Analytical dimension	**Edgar Allan Poe**	**Nazar Eshonqul**
Typical narrative sequence	An explicit claim or confession followed by contradiction, escalation, or sensory destabilization.	An accumulation of environmental and historical cues followed by brief ethical or emotional articulation.
Dominant carriers of mind	First-person voice, punctuation, repetition, sound, bodily sensation, and obsessive objects.	Houses, landscapes, paintings, garments, bodily deterioration, communal silence, and remembered violence.
Function of direct speech	Self-defense, confession, rationalization, or an attempt to control interpretation.	Selective moral crystallization, refusal, or judgment after prolonged reticence.

Analytical dimension	Edgar Allan Poe	Nazar Eshonqul
Readerly position	Intimate access combined with distrust and readerly unease.	Reconstructive distance combined with historical and ethical empathy.
Primary ethical horizon	Individual guilt, perversity, fear, and unstable agency.	Collective complicity, ideological disillusionment, memory, endurance, and erasure.

Discussion

The findings complicate the pedagogical tendency to equate direct depiction with simple telling and indirect depiction with aesthetically superior showing. In psychologically complex fiction, directness may itself be deceptive, theatrical, or ethically unstable. Poe's narrators reveal much about their states of mind, yet their verbal excess creates distance as well as intimacy. Eshonqul's characters disclose less, but the surrounding world becomes saturated with their histories. The central question is therefore not which mode is better, but what interpretive work each performs within a particular narrative system.

The first theoretical implication concerns unreliability. Direct psychological language is often treated as privileged access to consciousness, but Poe shows that self-report may be the least stable form of evidence. The narrators of "The Tell-Tale Heart" and "The Black Cat" can describe emotion without exercising adequate moral judgment. Their accounts are rich in sensation and explanation but poor in trustworthy evaluation. Shen (2013) argues that readers identify unreliability by comparing narrative statements with broader textual and contextual frames. The present analysis supports that account and further indicates that rhythm, contradiction, sensory impossibility, and action provide the indirect evidence that makes such comparison possible.

Narrative empathy provides a second implication. First-person access does not automatically produce sympathy, and indirect distance does not prevent emotional engagement. Keen (2006) cautions against assuming a stable causal relationship between a narrative technique and an empathetic response. Poe's intense interiority may generate fascination, fear, or unease rather than ethical identification. Eshonqul's reticent narration may foster empathy through objects and spaces that allow readers to reconstruct suffering without receiving a complete verbal confession. In "Shamolni tutib bo'lmaydi," readers encounter Bayna momo's anger through duration and repetition; its effect depends on historical imagination as much as emotional proximity.

The findings also support accounts of represented minds as culturally and socially embedded. Eshonqul's psychological worlds are not sealed interiors; they are distributed across villages, houses, paintings, clothing, memories, and the conduct of witnesses. This pattern accords with narratological arguments that fictional mentality extends beyond private introspection (Keen, 2015; Maziarczyk & Teske, 2026). Poe also externalizes mind through environments, but his Gothic spaces more often intensify a singular consciousness: the chamber, cellar, dungeon, eye, cat, and heartbeat become extensions or antagonists of a narrator's obsession. Eshonqul's objects more directly connect individual suffering to collective responsibility and historical erasure.

These differences are better explained through genre and history than through a rigid contrast between American individualism and Uzbek collectivism. Poe writes within Gothic and Romantic traditions that cultivate enclosed spaces, extreme perception, and self-dramatizing

narrators. Eshonqul writes after the rupture of Soviet ideology and frequently turns private damage into an inquiry into compromised memory and moral survival. Ochilov's (2026b) account of Eshonqul's transcultural magical realism identifies formal hybridity rather than cultural isolation: Eshonqul draws on local history and symbolic traditions while participating in international modernist, existential, and fantastic modes.

Mind style provides another useful point of comparison. Pillière (2013) argues that the concept should not be restricted to obviously deviant or pathological language. In the selected corpus, Poe's narrators display marked mind styles through repetition, syntactic acceleration, sensory absolutism, and argumentative address. Eshonqul's characters are often represented through a more dispersed mind style in which the narrator's figurative language, recurring materials, and historical analogies shape the reader's model of consciousness. The concept can therefore describe both overtly disturbed first-person narration and socially mediated third-person or observer narration.

The coded sample constrains interpretation without treating counts as substitutes for close reading. The descriptive percentages make the contrast visible, but the categories remain dependent on function and context: the same device may be direct in one scene and indirect in another. Dialogue may name an emotion explicitly or reveal it through evasion. A symbol may imply guilt indirectly, or a narrator may explain its meaning directly. Future research could expand the corpus, involve multiple coders, compare published translations, or apply corpus-stylistic tools to repetition, sensory vocabulary, and speech distribution. Such work would be particularly useful for Eshonqul because the present analysis could draw on only a small body of recent English-language scholarship.

The study has several limitations. The selective corpus does not represent the full generic range of either author. The passage counts refer to psychologically salient units rather than equal-length segments and should not be interpreted as corpus frequencies. The coding was conducted by one researcher, so no interrater reliability estimate is available. The Eshonqul analysis is based on Uzbek originals and researcher-produced English renderings; published translations may produce different stylistic effects. Finally, the study examines textual strategies rather than actual reader responses. Claims about tension, empathy, and ethical judgment are theoretically informed interpretations, not experimentally measured outcomes.

Conclusion

Direct and indirect depiction function in Poe and Eshonqul as interdependent strategies for constructing psychological depth. Poe often begins with explicit self-report, confession, or sensory assertion and then undermines or intensifies it through contradiction, rhythm, sound, action, and unreliable narration. Eshonqul more often allows material environments, bodies, paintings, garments, ruins, silence, and historical memory to carry psychological meaning before direct speech condenses that meaning into moral judgment. The distinction is therefore not between a direct writer and an indirect writer, but between different narrative sequences and distributions of interpretive labor.

The comparative model developed here places textual cues, depiction mode, readerly inference, and narrative effect within cultural and generic contexts. It avoids treating literary psychology as a transparent report of inner states or as evidence of fixed national character. Psychological representation instead emerges from relationships among voice, form, history, and readerly reconstruction. Poe's confessional narrators and Eshonqul's historically burdened silences converge in one respect: both require readers to look beyond what is openly stated. Their

fiction shows how representations of mind gain complexity when direct disclosure and indirect evidence remain in tension.

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www.scientists.uz, info@scientists.uz, +998901259654