



ISSN 3030-3710 (P)

ISSN 3030-3095 (E)

**BUXORO PSIXOLOGIYA VA XORIJIY TILLAR INSTITUTI ILMIY
AXBOROTNOMASI
ilmiy-amaliy jurnal**

**SCIENTIFIC REPORTS OF BUKHARA INSTITUTE OF PSYCHOLOGY
AND FOREIGN LANGUAGES
scientific and practical journal**

**НАУЧНЫЙ ВЕСТНИК БУХАРСКОГО ИНСТИТУТА ПСИХОЛОГИИ
И ИНОСТРАННЫХ ЯЗЫКОВ
научно-практический журнал**

№ 2, 2025

Muassis: Buxoro psixologiya va xorijiy tillar instituti
Tahririyat manzili: Buxoro viloyati, Kogon tumani, B.Naqshband MFY, 20-uy
<http://buxpxti.uz/>, buxpxti@gmail.com

Tel: +998918312511 Sobirova D.A.
+998905124244 Ostanov Sh.Sh.
<https://t.me/OstanovSH>



BOSH MUHARRIR:

Baratov Sharif Ramazanovich

psixologiya fanlari doktori, professor,

Xalqaro psixologiya fanlari akademiyasining haqiqiy a'zosi (akademigi)

Bosh muharrir o'rinbosari:

Shoumarov G'.B. – O'zbekiston Respublikasi fanlar Akademiyasi Akademigi

TAHRIRIYAT KENGASHI A'ZOLARI

Mas'ul kotib:

Sobirova D.A. – psixologiya fanlari doktori (DSc), professor

XORIJI OLIMLARI

Kozlov V.V. - psixologiya fanlari doktori, akademik (Rossiya)

Malix S.B. -psixologiya fanlari doktori, akademik (Rossiya)

Maksimenko S.D. - psixologiya fanlari doktori, akademik (Ukraina)

Rejep O'zyurek -psixologiya fanlari doktori, professor (Turkiya)

Darya Gaysina - Sasseks universiteti Psixologiya fakultetida genetika va epigenetika, PhD (Angliya)

O'ZBEKISTON OLIMLARI

PSIXOLOGIYA FANLARI

Umarov B.M. - psixologiya fanlari doktori, professor

Qodirov B.R. - psixologiya fanlari doktori, professor

Qodirov U.D. - psixologiya fanlari doktori (DSc), professor

Kadirov K.B. - psixologiya fanlari doktori (DSc), professor

Abdurasulov R.A. - psixologiya fanlari doktori (DSc), professor

Baratova D.Sh. -psixologiya fanlari doktori (DSc), professor

Utepbarganov M.A. - psixologiya fanlari doktori, professor

Nazarov A.M. - psixologiya fanlari doktori (DSc), professor

Atabayeva N.B. - psixologiya fanlari doktori (DSc), professor

Fayziyeva M.X. - psixologiya fanlari doktori (DSc), professor

Qarshiyeva D.S. - psixologiya fanlari doktori (DSc), professor

Abdullayeva D.U. - psixologiya fanlari doktori (DSc), professor

Arzikulov D.N. - psixologiya fanlari doktori (DSc), professor

Djurayev B. -psixologiya fanlari doktori (DSc), professor

Ayrapetova A.G. - psixologiya fanlari doktori (DSc), dotsent

Usmanova M.N. - psixologiya fanlari nomzodi, professor

Raximova I.I. - psixologiya fanlari bo'yicha falsafa doktori (PhD), dotsent

Ostanov Sh.Sh. - psixologiya fanlari bo'yicha falsafa doktori (PhD), dotsent

Rustamov Sh.Sh. - psixologiya fanlari bo'yicha falsafa doktori (PhD), dotsent

Ibaydullayeva U.R. - psixologiya fanlari bo'yicha falsafa doktori (PhD), dotsent

Sobirov A.A. - psixologiya fanlari bo'yicha falsafa doktori (PhD)

PEDAGOGIKA FANLARI

Ibragimov X.I. - O'zbekiston Respublikasi fanlar Akademiyasi Akademigi

Olimov Sh.Sh. - pedagogika fanlari doktori, professor

Abdullayeva B.S. - pedagogika fanlari doktori (DSc), professor

Hamroyev A.R. - pedagogika fanlari doktori (DSc), professor

Rajabov T.I. - pedagogika fanlari doktori (DSc), professor

Dilova N.G. - pedagogika fanlari doktori (DSc), professor

FILOLOGIYA FANLARI

Shodmonov Q.B. – filologiya fanlari doktori, professor

Gadoyeva M.I. - filologiya fanlari doktori (DSc), professor

Rajabov D.Z. - filologiya fanlari doktori, professor

Haydarov A.A. - filologiya fanlari doktori, professor

Rasulov Z.I. - filologiya fanlari doktori (DSc), professor v.b.

Toirova G.I. - filologiya fanlari doktori (DSc), professor

Murodov G.N. - filologiya fanlari doktori, professor

Eshbekov T.U. - filologiya fanlari doktori (DSc), professor

Raxmatullayev Sh.N. - filologiya fanlari bo'yicha falsafa doktori (PhD)

Xalilova R.R. - filologiya fanlari bo'yicha falsafa doktori (PhD)

Saidov X.Sh. - filologiya fanlari bo'yicha falsafa doktori (PhD)

MUHARRIRLAR:

Raxmatova M.M. - filologiya fanlari bo'yicha falsafa doktori (PhD)

Tursunov M.M. - filologiya fanlari bo'yicha falsafa doktori (PhD)

Qurbonov A.M. - BuxPXTI "Xorijiy tillar" kafedrası mudiri



**"Scientific reports of Bukhara institute of psychology and foreign languages"
scientific-theoretical journal**

EDITOR-IN-CHIEF:

Baratov Sharif Ramazanovich

doctor of psychology, professor, Full Member (academician) of the International Academy of Psychological Sciences

Deputy editor-in-chief:

Shoumarov G.B. - Academician of the Academy of Sciences of the Republic Uzbekistan

EDITORIAL BOARD MEMBERS

Responsible secretary:

Sobirova D.A. – Doctor of Psychology (DSc), professor

FOREIGN SCIENTISTS

Kozlov V.V. - Doctor of Psychology, academician (Russia)

Maliks S.B. - Doctor of Psychology, academician (Russia)

Maksimenko S.D. - Doctor of Psychology, academician (Ukraine)

Rejep Ozyurek - Doctor of Psychology, professor (Turkey)

Darya Gaysina - PhD, Genetics and Epigenetics, Faculty of Psychology, University of Sussex (England)

SCIENTISTS OF UZBEKISTAN

PSYCHOLOGICAL SCIENCES

Umarov B.M. - doctor of psychology, professor

Kadirov B.R. - doctor of psychology, professor

Kadirov U.D. - doctor of psychology, professor

Kadirov K.B. - doctor of psychology (DSc), professor

Abdurasulov R.A. - doctor of psychology (DSc), professor

Baratova D.SH. - doctor of psychology (DSc), professor

Utepborganov M.A. - doctor of psychology, professor

Nazarov A.M. - doctor of psychology (DSc), professor

Atabayeva N.B. - doctor of Psychology (DSc), professor

Fayziyeva M.Kh. - doctor of Psychology (DSc), professor

Karshiyeva D.S. - doctor of Psychology (DSc), professor

Abdullayeva D.U. - doctor of Psychology (DSc), professor

Arzikulov D.N. - doctor of Psychology (DSc), professor

Djurayev B. - doctor of Psychology (DSc), professor

Ayrapetova A.G. - doctor of Psychology (DSc), associate professor

Usmanova M.N. - candidate of psychology, professor

Raximova I.I. - doctor of philosophy in psychology (PhD), associate professor

Ostanov Sh.Sh. - doctor of philosophy in psychology (PhD), associate professor

Rustamov Sh.Sh. - doctor of philosophy in psychology (PhD), associate professor

Ibaydullayeva U.R. - doctor of philosophy in psychology (PhD), associate professor

Sobirov A.A. - doctor of philosophy in psychology (PhD), associate professor

PEDAGOGICAL SCIENCES

Ibragimov X.I. - Academician of the Academy of Sciences of the Republic Uzbekistan

Olimov Sh.Sh. - doctor of Pedagogical Sciences, Professor

Abdullayeva B.S. - doctor of Pedagogical Sciences (DSc), professor

Hamroyev A.R. - doctor of Pedagogical Sciences (DSc), professor

Rajabov T.I. - doctor of pedagogic sciences (DSc), professor

Dilova N.G. - doctor of pedagogic sciences (DSc), professor

PHILOLOGY SCIENCES

Shodmonov Q.B. - doctor of Philology, professor

Gadoyeva M.I. - doctor of Philology (DSc), professor

Rajabov D.Z. - doctor of Philology, professor

Haydarov A.A. - doctor of Philology, professor

Rasulov Z.I. - doctor of Philology (DSc), professor

Toirova G.I. - doctor of Philology (DSc), professor

Murodov G.N. - doctor of Philology (DSc), professor

Eshbekov T.U. - doctor of Philology (DSc), professor

Rakhmatullayev Sh.N. - doctor of philosophy in philology (PhD)

Khalilova R.R. - doctor of philosophy in philology (PhD)

Saidov X.Sh. - doctor of philosophy in philology (PhD)

EDITORS:

Rakhmatova M.M. - Doctor of Philosophy (PhD) in Philological Sciences

Tursunov M.M. – Doctor of Philosophy (PhD) in Philological Sciences

Kurbonov A.M. - Head of the Department of Foreign Languages of BukhPFL

Djumaeva Nozima Djuraboevna

BSU, Associate Professor of English Linguistics Department

n.d.djumaeva@buxdu.uz

orcid – 0000-0002-9919-7610

PRAGMATIC FEATURES OF THE VERB IN ARTISTIC DISCOURSE

Abstract. Pragmatic features of a verb refer to the aspects of a verb that contribute to the intended meaning of a sentence based on the context of the conversation, including factors like politeness, speaker attitude, social power dynamics, and the intended action or effect on the listener, going beyond just the literal meaning of the verb itself. In this article, careful consideration to the sophisticated means in which verbs affect the pragmatic features of artistic discourse is given. Apart from their basic grammatical function as activity indicators, verbs are indispensable components of the intricate formation of sense in creative works. They act as conduits for the author's ideas, therefore subtly influencing how the reader interprets the material and defining its general impact.

Key words: Verb, grammatical categories, tense, aspect, mood, modality, voice, figurative language, intertextuality, speech acts.

ПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ ГЛАГОЛА В ХУДОЖЕСТВЕННОМ ДИСКУРСЕ

Аннотация. Прагматические характеристики глагола относятся к аспектам глагола, которые способствуют предполагаемому значению предложения в зависимости от контекста разговора, включая такие факторы, как вежливость, отношение говорящего, динамика социальной власти, а также предполагаемое действие или влияние на слушателя выходя за рамки буквального значения самого глагола. В данной статье внимательно рассматриваются сложные средства воздействия глаголов на прагматические особенности художественного дискурса. Помимо своей основной грамматической функции показателей деятельности, глаголы являются незаменимыми компонентами сложного смыслообразования творческих произведений. Они действуют как проводники идей автора, тем самым тонко влияя на то, как читатель интерпретирует материал, и определяя его общее воздействие.

Ключевые слова: Глагол, грамматические категории, время, вид, наклонение, модальность, залог, образный язык, интертекстуальность, речевые акты.

BADIY DISKURSDA FE'LNING PRAGMATIK XUSUSIYATLARI

Annotatsiya. Fe'lning pragmatik xususiyatlari fe'lning so'zma-so'z ma'nosidan tashqarida kontekstning mazmuniga asoslangan jumla ma'nosida ishtirok etadigan fe'lning jihatlari, shu jumladan xushmuomalalik, so'zlovchi munosabati, ijtimoiy ta'sir dinamikasi va tinglovchiga mo'ljallangan harakat yoki ta'sir kabi omillar ta'sirida vujudga keladigan jihatlari bo'lib hisoblanadi. Ushbu maqolada fe'llarning badiiy diskursning pragmatik xususiyatlariga ta'sir ko'rsatadigan murakkab vositalari tahlil qilinadi. Faoliyat ko'rsatkichlari sifatida asosiy grammatik vazifasidan tashqari, fe'llar badiiy diskursda ma'nolarning murakkab shakllanishi uchun zaruriy qism hisoblanadi. Ular muallif g'oyalarini ochishga xizmat qiladi, shuning uchun o'quvchi materialni qanday talqin qilishiga va uning umumiy ta'sirini aniqlashga ta'sir ko'rsatadi.

Kalit so'zlar: Fe'l, grammatik kategoriyalar, zamon, shakl, mayl, modallik, nisbat, badiiy til, intertekstuallik, nutq aktlari.

Introduction: The Verb as a Focal Point of Pragmatics in Artistic Texts

Apart from their basic grammatical function as activity indicators, verbs are indispensable components of the intricate formation of sense in creative works. They act as conduits for the author's

ideas, therefore subtly influencing how the reader interprets the material and defining its general impact. This examination will explore the complex connection between verb use and pragmatic consequences over several theoretical frameworks—speech act theory (Tolparova, 2024), cognitive linguistics (Rusnak, 2021), and corpus linguistics (Shubko, NaN)—to reveal the subtle ways in which verbs contribute to the pragmatic depth of artistic expression (Chang, 2020). The study will go over many parts of verbal semantics and pragmatics, therefore illustrating the function of the verb in context.

Exercising the Verb and Epistemological Stance to Share Information and Faith. Epistemic verbs—essential for showing the speaker's or character's epistemic stance, or level of certainty, belief, or attitude toward the idea being communicated—incorporate examples such as *know*, *think*, *believe*, *seem*, *understand*, and *suppose*. By acting on the practical understanding of statements, these verbs affect how people see the accuracy and credibility of the information offered. They transmit not just mental state but much more. A corpus-based study of V. Shubko on D.H. Lawrence emphasizes the need of epistemic verbs for showing the subject's self-position in dialogical speech. The reader's reaction is influenced by the author's viewpoint, level of certainty, and perhaps biases, all of which in turn influence the deliberate use of epistemic verbs, as Shubko's study shows.

Mood and Modality: Oral Techniques for Developing Conversation. The pragmatic force of spoken language is greatly influenced by grammatical mood, which includes indicative, imperative, subjunctive, and conditional forms. The illocutionary act—the desired outcome the speaker hopes to accomplish with their speech—is directly impacted by the mood selection. For instance, the imperative mood clearly communicates the speaker's will by making a request or command that requires the audience to respond (Tolparova, 2024). The urgent mood can be employed in artistic discourse to build a power dynamic between characters, focus reader attention, or evoke a sense of urgency. Take, for instance, how imperatives are used to increase suspense and forward the action in dramatic moments. On the other hand, the subjunctive mood, which is frequently employed to convey desires,

Jarrah notes that modal verbs such as *can*, *may*, *must*, *should*, and *ought* to help to further define the idea of modality by representing different levels of possibility, requirement, permission, and obligation. Strategic use of modal verbs can introduce doubt, ambiguity, or a moral judgement, thereby altering slightly the practical meaning of a statement. The study of mood and modality in creative writing shows how authors skillfully use these grammatical features to achieve specific practical aims, therefore influencing reader perception, forming character relationships, and controlling the general flow of the narrative. The complex and dynamic system of meaning-making in literary works elicited by the interplay of mood, modality, and other practical components requires close attention from readers and analysts.

The basic grammatical categories of verbs, tense and aspect, are crucial for organizing narrative chronology and influencing how readers understand events. While aspect (perfective, imperfective, progressive) characterizes the internal temporal constitution of events—their duration, completeness, and relationship to other events in the narrative—tense (past, present, and future) places events within a chronological framework. To create a sense of continuity and immersion in the narrative universe, for example, the imperfective element might be used to highlight the continuing character of an action (Latkowska, 2024). On the other hand, the perfective element emphasizes the completion of an action and its applicability to the present, frequently indicating a crucial plot point. To manage the flow, authors deftly adjust aspect and tense. Thus, a complex system of temporal management is revealed by analyzing tense and aspect in creative discourse. Authors use grammatical elements to construct narrative time and influence the reader's experience. Since these mechanisms have a direct impact on the narrative's pragmatic impact, comprehension of them is essential for a thorough interpretation of literary works. Furthermore, the study of repetitive crafting in modern art (Waters, 2012) demonstrates how the aesthetic experience is strongly impacted by the temporal aspect of artistic creation, which frequently entails prolonged durations of repeating movements. The significance of temporal concerns in the pragmatic analysis of literary work is further demonstrated by the fact that the reader's comprehension of the artistic discourse is closely related to their awareness of the time involved in its creation.

The pragmatic emphasis of an utterance is greatly influenced by the grammatical voice of a verb, whether it be active or passive, emphasizing the action itself (passive voice) or the actor carrying it out (active voice) (Jarrah, 2024). This seemingly insignificant grammatical error has important practical ramifications that affect readers' perceptions of agency, accountability, and power relationships in the story. The actor is prominently highlighted as the sentence's subject in active voice constructions, highlighting their responsibility for initiating the action. A sense of immediacy and accountability may result from this directness, emphasizing the actor's role in the reader's interpretation. On the other hand, passive voice draws attention away from the actor and frequently leaves the agent out completely. This may lead to uncertainty, hiding accountability or implying. By establishing distance or hiding a character's involvement in events, the passive voice can be used to minimize their influence. On the other hand, a character's agency and their vital role in directing the plot can be highlighted by the frequent use of active voice. The examination of voice in artistic discourse demonstrates how minor grammatical decisions can have significant practical ramifications, changing the reader's perception of the characters, their interactions, and the story's overarching moral structure. Furthermore, the study of voice can be extended to the study of other grammatical structures, such as the use of causal verbs, reflexive pronouns, and reciprocal constructions, that affect how actions and relationships are framed.

Like other speech components, verbs are not exempt from the imaginative potential of figurative language. By converting verbs into vivid images, metonymies, metaphors, and other tropes can convey abstract ideas and evoke strong emotional reactions (Rusnak, 2021). The pragmatic environment of artistic discourse is enhanced by the figurative use of verbs, which also influences reader interpretation and adds stylistic effect to the text. For instance, metaphorical verbs can link seemingly unrelated ideas and enhance semantic field of the utterance by generating surprising and striking parallels. The verb *to bloom* which is usually connected to flowers, can be used metaphorically to describe a character's personality, implying a sudden flowering of confidence or a blossoming of promise. Conversely, metonymic verbs might be connected to the reader's cultural background, the author's style, and the context must all be carefully taken into account when analyzing figurative language that uses verbs. Figurative verbs are frequently interpreted subjectively, allowing readers to actively interact with the text and create their own interpretations. The difficulties and possibilities of communicating figurative meaning across languages and cultures are further highlighted by the study of how verbs are employed to produce landscape descriptions in translation (Alieva, 2024). The degree to which the original author's stylistic and pragmatic goals are maintained or change during the translation process can be determined by the translator's verb choices in landscape descriptions.

The Verb and Intertextuality: Allusions and Echoes. When referring other texts or cultural settings, verbs can be extremely effective agents for establishing intertextual links (Nazarenko, 2024). Subtle or overt references to other works can be made with the careful use of verbs, adding depth and enhancing the reader's interpretive experience. By gently referencing another work or cultural heritage, a verb choice may imply a specific literary style or historical era. By allowing readers to interact with the text on several levels, this intertextual component deepens and complicates the pragmatic terrain of artistic discourse. For instance, the examination of intertextuality in Roman Ivanychuk's *Mallows* (Nazarenko, 2024) shows how the author uses a variety of linguistic devices, such as verb choices, to make references to other books, historical occurrences, and cultural settings. The reader's comprehension of the story may be enhanced by the subtle evocation of a certain historical setting or character type through the use of particular verbs. The context, the author's objectives, and the reader's familiarity with other texts and cultural traditions must all be carefully taken into account when studying intertextuality through verbs. Intertextual allusions can be interpreted in a variety of ways because they are frequently subjective. A thorough comprehension of the artistic work requires an awareness of the function of verbs in establishing intertextual links, since these references influence the reader's interaction with the text and expand its interpretive possibilities. The possible influence of language and cultural variations on how these allusions are interpreted should also be taken

into account when analyzing intertextuality through verbs. The difficulties and possibilities of communicating these references across languages and cultural boundaries are further highlighted by the study of intertextuality as it manifests itself in translation.

Conclusion. Outstanding pragmatic polysemy of the the verb in artistic discourse is shown by this research. Verbs are dynamic tools that authors use to control reader experience, convey complex levels of information, and shape meaning. They are not just grammatical building pieces. Beyond their simple denotations, their pragmatic functions include the expression of epistemic stance, the manipulation of discourse through mood and modality, the use of tense and aspect to construct narrative time, the use of voice to frame actions and relationships, the use of figurative language to create vivid imagery, and the use of allusion to establish intertextual connections.

These complex pragmatic aspects of verb usage must be carefully taken into account in order to fully comprehend creative works. In order to improve our comprehension of this important facet of literary language, future research should concentrate on improving verb pragmatics models using corpus-based analyses and cross-linguistic comparisons. To better comprehend the intricate interactions between various elements that contribute to the overall pragmatic impact of artistic texts, more research may examine the relationship between verbal pragmatics and other linguistic elements like prosody, intonation, and punctuation. Our knowledge of verb pragmatics in literary works may also be greatly advanced by the creation of more complex computational techniques for the analysis of sizable corpora of literary texts. Exploring cross-linguistic changes in verb pragmatics, analyzing stylistic variations across authors and genres, and identifying recurrent verb usage patterns might all be made easier with the help of such tools. In the end, a better comprehension of verb pragmatics will enhance our admiration for the beauty and intricacy of literary language, allowing for a more comprehensive and nuanced assessment of artistic creations.

References.

1. Tolparova, D. (2024). The means of verbalizing will expression in a literary text as the dominants of the authors idiostyle (exemplified by i. bachmanns novel "malina"). <https://doi.org/10.7256/2454-0749.2024.12.72360>
2. Rusnak, Y. (2021). Cognitive nature of metaphor in the language of olga kobylyanska's works. None. <https://doi.org/10.24061/2411-6181.1.2021.235>
3. Shubko, V. (NaN). Corpus analysis of the subjects epistemic position in english dialogical discourse. Linguistic and Conceptual Views of the World. <https://doi.org/10.17721/2520-6397.2022.2.10>
4. Chang, L. & Dek, G. (2020). Adjacent and non-adjacent word contexts both predict age of acquisition of english words: a distributional corpus analysis of child-directed speech. Cognitive Sciences. <https://doi.org/10.1111/cogs.12899>
5. Jarrah, M. A. & Kadhim, K. A. (2024). Linguistic characteristics in the research background and problem statement in the doctoral thesis of arabic efl students in malaysia. Ijaz Arabi Journal of Arabic Learning. <https://doi.org/10.18860/ijazarabi.v7i3.29349>
6. Latkowska, J. (2024). Temporal progression in film retellings in polish: perspectives on the interaction of the imperfective aspect and narrative principles. Studies in Polish Linguistics. <https://doi.org/10.4467/23005920spl.24.002.19743>
7. Khomutskii, K. (2016). Temporal and aspectual forms of verbs in proposition of commissive speech acts: the case of promise, swear and bet. None. <https://doi.org/None>
8. Konstantin, K. (2016). Temporal and aspectual forms of verbs in proposition of commissive speech acts: the case of promise, swear and bet. None. <https://doi.org/10.17323/2411-7390-2016-2-4-39-45>
9. Waters, S. (2012). Repetitive crafting: the shared aesthetic of time in australian contemporary art. None. <https://doi.org/10.22459/CDE.04.2012.04>
10. Sudareva, V. S. (2024). Functions and specificity of metaphorical complexes in d. kehlmanns novel tyll. Vestnik of Samara University History pedagogics philology. <https://doi.org/10.18287/2542-0445-2024-30-3-187-194>

11. Alieva, R. (2024). Recreating the poetics of the landscape of the asya novel by i. s. turgenev in the kyrgyz language. Bulletin of Science and Practice. <https://doi.org/10.33619/2414-2948/107/60>
12. Nazarenko, O. M. & Skalatska, O. V. (2024). Language means of intertext expression in the historical novel mallows by roman ivanychuk. None. <https://doi.org/10.32342/3041-217x-2024-2-28-15>
13. Laks, L., Hamad, I., & Saiegh-Haddad, E. (2019). Verbal patterns in palestinian arabic. None. <https://doi.org/10.1075/ml.00005.lak>
14. Rasulov, Z. (2022). О дискурсивном анализе в современной лингвистике. Центр научных публикаций (buxdu. uz), 25(25).

	10.00.00 – FILOLOGIYA
63.	Akramov Izzatulla Ikromovich Linguacultural aspects of english aphorisms
64.	Artikov Azamatjon Xolmurodovich Linguistic economy in morphology
65.	Axmedova Muyassar Xadimatovna O'zbek tili jargonida inson so'zi ifodasini psixolingvistik tavsifi
66.	Djumaeva Nozima Djuraboevna Pragmatic features of the verb in artistic discourse
67.	Eshbekov To'liq Usmon o'g'li "Boburiynoma" ma'rifiy romanining psixologik aspektlari
68.	Radjabov Ruslan Rajabmurodovich, Jumaboyeva Marjona Farhod qizi Fransuz tilida zamonlar moslashuvi
69.	Saidova Mukhayyo Umedilloevna Different approaches to the study of cognition and cognition
70.	Saidov Khayrulla Shavkatovich Speech compression in media discourse: a multifaceted analysis
71.	Tojiyeva Kamola Ne'matjon qizi Ingliz tili tarkibida iqtisodiy- moliyaviy soha leksik birliklarning tarixiy taraqqiyot bosqichlari
72.	Xidoyatova Dilafruz Abdugaffarovna Grammatik-analitik metodikaning til o'rgatishdagi ahamiyati va uning ta'lim jarayonidagi samaradorligi
73.	Матниязова Азиза Бахтияровна Место и роль проектной компетенции в профессиональном становлении учителя русского языка
	ILMGA SADOQAT VA HAYOT MAZMUNI
	Shoumarov G'ayrat
	Владимир Васильевич Козлов