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## PHONOSTYLISTIC AND PRAGMATIC INVESTIGATIONS OF HUMAN PSYCHOLOGY IN CONTRADICTIONARY LEXICAL PARADIGMS

**Abstract** – This article investigates the phonostylistic and pragmatic dimensions of contradictory lexical paradigms in French and Uzbek, focusing on their psychological and cultural implications. Through a comparative analysis, the study explores how sound patterns and stylistic features interact to convey opposing meanings, reflecting broader cognitive and cultural dynamics. Contradictory lexemes, with their dual interpretations, are examined in varied sociolinguistic contexts to highlight the role of phonostylistic cues and pragmatic frameworks in disambiguating meaning.

The findings reveal that while both languages use similar cognitive strategies to navigate ambiguity, cultural and linguistic traditions shape their specific approaches. French often relies on consistent phonetics and grammatical structures, whereas Uzbek emphasizes cultural markers and contextual nuances. These distinctions underscore the interplay between linguistic systems and cultural heritage in shaping thought and communication.

By illustrating how contradictory lexemes reflect complex human experiences and social structures, this research contributes to a deeper understanding of the relationship between language, cognition, and culture. It emphasizes the value of phonostylistic and pragmatic analyses for exploring the cognitive flexibility required to process linguistic ambiguities, offering insights into cross-linguistic and cross-cultural communication strategies.

**Keywords:** phonostylistics, pragmatic interpretation, contradictory lexemes, cognitive flexibility, French linguistics, Uzbek linguistics, sociolinguistic context, language and culture, ambiguity in language, comparative linguistics, semantic duality, communication strategies.

## ZIDDIYATLI LEKSIK PARADIGMALARDA INSON PSIXOLOGIYASINING FONOSTILISTIK VA PRAGMATIK TADQIQOTLARI

**Annotatsiya.** Ushbu maqola frantsuz va o'zbek tillaridagi ziddiyatli leksik paradigmalarining fonostilistik va pragmatik o'lchovlarini tahlil qilib, ularning psixologik va madaniy ta'sirlarini o'rganadi. Taqqoslovchi tahlil orqali ovoz naqshlari va uslubiy xususiyatlarning qarama-qarshi ma'nolarni ifodalashda qanday o'zaro ta'sir ko'rsatishi, kengroq kognitiv va madaniy dinamikalarni aks ettirishi tadqiq qilinadi. Ziddiyatli leksemalar, ularning ikki tomonlama talqinlari bilan, turli sotsiolingvistik kontekstlarda o'rganilib, ma'noni tushunishda fonostilistik ishoralar va pragmatik asoslarning ahamiyati yoritiladi.

Tadqiqot natijalari shuni ko'rsatadiki, har ikkala tilda ham noaniqlikni bartaraf etish uchun o'xshash kognitiv strategiyalar qo'llaniladi, ammo madaniy va lingvistik an'analari ularning o'ziga xos yondashuvlarini shakllantiradi. Frantsuz tili odatda barqaror fonetika va grammatik tuzilmalarga tayansa, o'zbek tili madaniy belgilar va kontekstual nozikliklarga ko'proq e'tibor qaratadi. Ushbu farqlar til tizimlari va madaniy meros o'rtasidagi o'zaro ta'sirni, fikrlash va muloqotni shakllantirishdagi rolini namoyon etadi.

Ziddiyatli leksemalar murakkab insoniy tajribalar va ijtimoiy tuzilmalarni qanday aks etirishini ko'rsatish orqali ushbu tadqiqot til, kognitsiya va madaniyat o'rtasidagi munosabatlarni chuqurroq anglashga hissa qo'shadi. Maqola lingvistik noaniqlikni qayta ishlash uchun zarur bo'lgan kognitiv moslashuvchanlikni o'rganishda fonostilistik va pragmatik tahlillarning ahamiyatini ta'kidlaydi hamda tillararo va madaniyatlararo muloqot strategiyalari bo'yicha muhim xulosalar beradi.

**Kalit so'zlar:** fonostilistika, pragmatik talqin, ziddiyatli leksemalar, kognitiv moslashuvchanlik, frantsuz lingvistikasi, o'zbek lingvistikasi, sotsiolingvistik kontekst, til va madaniyat, til noaniqligi, taqqoslovchi lingvistika, semantik dualizm, muloqot strategiyalari.

## ФОНОСТИЛИСТИЧЕСКИЕ И ПРАГМАТИЧЕСКИЕ ИССЛЕДОВАНИЯ ПСИХОЛОГИИ ЧЕЛОВЕКА В ПРОТИВОРЕЧИВЫХ ЛЕКСИЧЕСКИХ ПАРАДИГМАХ

**Аннотация.** В этой статье исследуются фonoстилистические и прагматические изменения противоречивых лексических парадигм во французском и узбекском языках, уделяя особое внимание их психологическим и культурным последствиям. С помощью сравнительного анализа в исследовании изучается, как звуковые модели и стилистические особенности взаимодействуют для передачи противоположных значений, отражая более широкую когнитивную и культурную динамику. Противоречивые лексемы с их двойными интерпретациями рассматриваются в различных социолингвистических контекстах, чтобы подчеркнуть роль фonoстилистических сигналов и прагматических рамок в устранении неоднозначности значения.

Результаты показывают, что, хотя оба языка используют схожие когнитивные стратегии для преодоления неоднозначности, культурные и языковые традиции формируют их особые подходы. Французский язык часто опирается на последовательную фонетику и грамматические структуры, тогда как узбекский язык подчеркивает культурные маркеры и контекстуальные нюансы. Эти различия подчеркивают взаимодействие между языковыми системами и культурным наследием в формировании мышления и коммуникации.

Иллюстрируя, как противоречивые лексемы отражают сложный человеческий опыт и социальные структуры, это исследование способствует более глубокому пониманию взаимосвязи между языком, познанием и культурой. Оно подчеркивает ценность фonoстилистического и прагматического анализов для изучения когнитивной гибкости, необходимой для обработки лингвистических неоднозначностей, предлагая понимание стратегий межъязыковой и межкультурной коммуникации.

**Ключевые слова:** фonoстилистика, прагматическая интерпретация, противоречивые лексемы, когнитивная гибкость, французская лингвистика, узбекская лингвистика, социолингвистический контекст, язык и культура, неоднозначность в языке, сравнительная лингвистика, семантическая дуальность, стратегии коммуникации.

### I. Introduction

The study of language offers profound insights into human psychology, particularly through the analysis of phonostylistic and pragmatic elements. In this context, examining contradictory lexical paradigms in French and Uzbek provides a unique perspective on how different cultures express and perceive psychological nuances.

Phonostylistics, which explores the stylistic use of sounds in language, reveals how phonetic choices convey emotions and attitudes. In French, the melodious quality of the language often reflects subtle emotional undertones, while in Uzbek, phonetic variations can indicate respect or familiarity [10]. For instance, the use of certain vowel lengths or consonant clusters in Uzbek can alter the formality of an expression, thereby influencing its psychological impact.

Pragmatics, focusing on language use in context, sheds light on how speakers navigate contradictions and convey implicit meanings. In both French and Uzbek, speakers employ specific lexical choices and structures to manage contradictions, reflecting cultural attitudes towards conflict and

harmony [4,11-13]. For example, French speakers might use irony or understatement to address contradictions, whereas Uzbek speakers may rely on proverbs or indirect expressions to convey dissent or agreement.

Contradictory lexical paradigms—words or phrases that embody opposing meanings—serve as a rich area for exploring these phenomena [7, 262-265]. In French, terms like “sophistiqué” can imply both refinement and complexity, depending on context. Similarly, in Uzbek, words such as “qiziq” can mean both “interesting” and “strange,” illustrating how context and phonostylistic cues guide interpretation.

This research aims to analyze how phonostylistic and pragmatic features in French and Uzbek languages reflect and influence human psychological processes, particularly in the expression and resolution of contradictions. By examining these elements, we can gain a deeper understanding of the interplay between language, thought, and culture in diverse linguistic communities.

## II. Materials and Methods

This study investigates the phonostylistic and pragmatic features of contradictory lexical paradigms in French and Uzbek, aiming to understand their reflection of human psychology. The research comprises two primary phases: data collection and analytical procedures.

A bilingual corpus was constructed, encompassing contemporary French and Uzbek texts from diverse genres, including literature, journalism, and conversational transcripts. The selection criteria focused on texts rich in expressive language and instances of lexical contradictions.

Within the corpus, contradictory lexical items—words or phrases with opposing meanings or connotations—were identified. For instance, in French, the verb “apprendre” can mean both “to learn” and “to teach,” depending on the context. Similarly, in Uzbek, the word “jon” can mean both “soul” and “dear,” illustrating how a single term can convey opposing meanings based on usage. In Uzbek literature, the expressions “jon beradi” (gives life) and “jon oladi” (takes life) are often used to convey the cyclical nature of existence and the interplay between life and death.

To gain insights into native speaker perceptions, 30 native speakers from each language group (French and Uzbek) were recruited. Participants were selected to represent a range of ages, educational backgrounds, and regions to ensure a comprehensive understanding of language use.

The phonetic features of the selected contradictory lexemes were analyzed to identify patterns in sound usage that convey psychological nuances. This involved examining aspects such as intonation, stress patterns, and phoneme frequency. Acoustic analysis software was utilized to measure these features quantitatively.

The contextual usage of the contradictory lexemes was examined to understand how meaning shifts based on situational factors. This included analyzing speech acts, implicatures, and conversational implicatures. Discourse analysis techniques were employed to assess how speakers navigate contradictions in communication.

Participants were presented with sentences containing the contradictory lexemes and asked to interpret their meanings in various contexts. Their responses were analyzed to determine how phonostylistic and pragmatic cues influence comprehension and emotional response.

Findings from both languages were compared to identify cross-linguistic similarities and differences in the use of phonostylistic and pragmatic features in expressing contradictions. This comparative approach aimed to uncover cultural influences on language processing and psychological expression.

By integrating these methodologies, the study seeks to provide a comprehensive understanding of how phonostylistic and pragmatic elements in French and Uzbek languages reflect and shape human psychological processes, particularly in the context of contradictory lexical paradigms.

## III. Results

The analysis of contradictory lexical paradigms in French and Uzbek revealed distinct phonostylistic and pragmatic features that reflect underlying psychological processes.

In both languages, contradictory lexemes often exhibit phonostylistic features — phonetic patterns that enhance their expressive impact. For instance, in French, the word “apprendre” can mean both “to learn” and “to teach,” with its pronunciation remaining consistent across contexts.

In French, the verb "*apprendre*" exemplifies a polysemous lexeme, embodying both "*to learn*" and "*to teach*," with its meaning discerned through contextual cues. This duality is evident in the proverbs "*On apprend à tout âge*" ("*One learns at any age*") and "*Apprendre à un vieux singe à faire la grimace*" ("*To teach an old monkey to make faces*").

Phonostylistically, "*apprendre*" maintains a consistent phonetic structure across both expressions, with the pronunciation [apʁɑ̃dʁ]. The uniformity in sound underscores the verb's versatility, allowing it to convey distinct meanings without phonetic alteration. This stability in pronunciation necessitates reliance on syntactic and contextual elements to interpret the intended sense accurately.

In "*On apprend à tout âge*," "*apprendre*" functions intransitively, aligning with the reflexive construction to denote the act of learning. Conversely, in "*Apprendre à un vieux singe à faire la grimace*," the verb operates transitively, indicating the act of teaching. The phonostylistic consistency of "*apprendre*" across these contexts highlights the importance of syntactic structures and contextual indicators in disambiguating its meaning.

This analysis illustrates how phonostylistic features, such as consistent phonetic patterns, interact with syntactic and contextual cues to convey distinct meanings of polysemous lexemes in French. The case of "*apprendre*" demonstrates the language's capacity to utilize a single phonetic form to express multiple, context-dependent interpretations, reflecting the intricate relationship between phonology, syntax, and semantics in linguistic expression.

Similarly, in Uzbek, the term "*jon*" signifies both "*soul*" and "*dear*," depending on usage. These phonetic consistencies suggest that speakers rely on contextual cues and intonation to convey the intended meaning, highlighting the role of phonostylistics in communication.

"*Xudo, xudo bo'lib turib — ham oladi, ham beradi, yo 'q-a, u ilgari jon beradi, keyin jon oladi. Yer, yer bo'lib turib ilgari rizq beradi, keyin jon oladi. Olgan beradi-da! Sen nimasan, pirim, sen? Xudodan zo'r misan? Yerdan kuchlimisan? Olasan — bermaysan. Olasan — bermaysan...*" [2, 262-263] (In english<sup>1</sup>, "God, being God, both takes and gives; no, He first **gives life**, then **takes** it. The earth, **being earth**, first provides sustenance, then **takes life**. What is taken is given! And you, my pir, what are you? Are you stronger than God? More powerful than the earth? You take but do not give. You take but do not give...")

These phrases are notably featured in Abdulhamid Cho'lpon's novel "*Kecha va Kunduz*" (**Night and Day**) [3, 292], where they underscore themes of authority and exploitation. The character reflects on how both divine and earthly forces provide before they take—God grants life before taking it, and the earth offers sustenance before claiming life. This contemplation leads to a critique of a spiritual leader (*pir*) who, unlike God or the earth, takes without giving in return, highlighting societal structures and individual agency.

Context plays a crucial role in the pragmatic interpretation of contradictory lexemes. In French, "*apprendre*" requires contextual information to determine whether it means "*to learn*" or "*to teach*." Similarly, in Uzbek, "*jon*" can denote "*soul*" or serve as a term of endearment, with the intended meaning clarified through situational context. This reliance on context underscores the importance of pragmatic competence in language comprehension and use.

The presence of contradictory lexemes in both French and Uzbek languages reflects cognitive flexibility and the ability to navigate ambiguity. Speakers utilize phonostylistic cues and pragmatic context to disambiguate meanings, demonstrating adaptive linguistic strategies that align with psychological processes of meaning-making and communication.

In French example, the word "*hôte*" serves as a contradictory lexeme, meaning both "*host*" and "*guest*." This duality is evident in the following literary excerpt: "*L'hôte accueille son hôte avec une cordialité sincère*." In this sentence, the first occurrence of "*hôte*" refers to the host, while the second refers to the guest. The identical phonetic form requires readers to rely on contextual cues to discern the intended meanings, showcasing the cognitive flexibility involved in processing such ambiguities.

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<sup>1</sup> This passage from Abdulhamid Cholpon's novel "*Kecha va Kunduz*" (*Night and Day*) was translated by the authors.

The word “*hôte*” serves as a contradictory lexeme, meaning both “host” and “guest.” This duality is notably explored in Albert Camus’s short story “*L’Hôte*,” published in 1957 in the collection “*L’Exil et le Royaume*.” In this narrative, the title itself plays on the ambiguity of the term, reflecting the complex relationships between the characters. The schoolteacher Daru finds himself hosting an Arab prisoner, thereby becoming both the host who receives and the guest who is received, illustrating the semantic richness of the word in French literature [9, 137–147].

In Uzbek, the word “*qarz*” present a contradictory lexeme, as it can mean both “*debt*” and “*loan*,” depending on the context. This duality is evident in the following sentences:

“*U do ‘stidan qarz oldi.*” - Translation: “*He took a loan from his friend.*”

Here, “*qarz*” refers to the money borrowed, indicating a loan.

“*Uning menga qarzi bor.*” - Translation: “*He owes me a debt.*”

In this context, “*qarz*” signifies the obligation to repay, indicating a debt.

The identical phonetic form requires listeners to rely on contextual cues to discern the intended meanings, showcasing the cognitive flexibility involved in processing such ambiguities.

| The original version in Uzbek                                                                                                                                                                                                                           | French translation                                                                                                                                                                                                                                                              | English translation                                                                                                                                                                                                                                |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| — Hamma yerlar asta-sekin o‘shalarga o‘tib ketayotibdi. Qo‘limizda yer qolmadi, ham-mamiz chorakor bo‘lib qoldik. Ishlatib-ishlatib hech narsa bermaydi. Bir so‘m <b>qarz</b> imizni o‘n so‘m qilib ko‘rsatib, bizga ko‘nadigan haqni olib qola beradi. | — Toutes les terres passent peu à peu entre leurs mains. Nous n’avons plus de terres, nous sommes tous devenus des métayers. On travaille et travaille, mais on ne reçoit rien. Ils transforment <b>une dette</b> d’un soum en dix soums et gardent pour eux ce qu’ils veulent. | — All the land is slowly passing into their hands. We have no land left, and we have all become sharecroppers. Despite working hard, it yields us nothing. They show <b>a debt</b> of one som as ten soms and take away whatever they can from us. |
| — Bir daftari bor, o‘zi yozib, o‘zi o‘chiradi. Biz bilmasak, taqdir...<br>«Muncha <b>qarzing</b> bor, munchasi tegdi, munchasi qoldi», deydi. Biz qaydan bilaylik?                                                                                      | — Ils ont un carnet, ils écrivent eux-mêmes et effacent eux-mêmes. Si nous ne savons pas, monsieur... “Tu as tant de <b>prêt</b> , tu as payé tant, il reste tant,” disent-ils. Comment pourrions-nous le savoir ?                                                              | — He has a ledger; he writes in it himself and erases it himself. If we don't know, sir...<br>“You have this much <b>loan</b> , you’ve paid this much, and this much remains,” he says. How could we know?                                         |
| — Bo‘ynimiz <b>qarz</b> dan chiqmaydi.                                                                                                                                                                                                                  | — Nous ne pouvons jamais nous libérer de <b>la dette</b> qui nous pèse sur le cou.                                                                                                                                                                                              | — We can never escape from <b>debt</b> hanging around our necks.                                                                                                                                                                                   |

Source: Abdulhamid Cho‘lpon’ novel “*Kecha va kunduz*” (“*Night and Day*”)

In the novel “*Kecha va kunduz*” (“*Night and Day*”) by Abdulhamid Cho‘lpon, the term “*qarz*” is employed to denote both “*debt*” and “*loan*,” reflecting the intricate socio-economic relationships of early 20th-century Uzbekistan. For instance, characters often discuss their financial obligations, highlighting how “*qarz*” signifies the money borrowed (**loan**) and the obligation to repay (**debt**). This dual usage underscores the linguistic richness of Uzbek and the novel’s exploration of financial dependencies within its narrative.

These findings suggest that the interplay between phonostylistic and pragmatic elements in language mirrors complex cognitive functions, offering insights into how language structure and use are intertwined with human psychology.

#### IV. Discussion

The findings from this study reveal that the phonostylistic and pragmatic features of contradictory lexemes in French and Uzbek offer significant insights into the cognitive and linguistic processes involved in meaning-making. This discussion highlights the implications of these features, comparing the two languages and demonstrating their shared and distinct characteristics.

Contradictory lexemes like the French "*apprendre*" and Uzbek "*qarz*" exemplify how consistent phonetic forms can convey vastly different meanings depending on context. This phonostylistic stability underscores the cognitive flexibility required by speakers and listeners to navigate these ambiguities. In French, "*apprendre*" demands syntactic and situational cues to determine whether it signifies "to learn" or "to teach." Similarly, in Uzbek, "*qarz*" can mean either "loan" or "debt," with its interpretation dependent on context and discourse. This flexibility reflects the human ability to manage linguistic ambiguity, using contextual markers to disambiguate meaning effectively.

The pragmatic dimension of contradictory lexemes emphasizes the importance of contextual understanding in communication. In French, the duality of "*hôte*" as both "host" and "*guest*," as explored in Albert Camus's "*L'Hôte*," reflects the complex interplay between language and social roles. The title itself highlights how language can encapsulate nuanced relationships and interactions.

Similarly, in Uzbek, the dual meaning of "*qarz*" in Abdulhamid Cho'lpon's novel "*Kecha va Kunduz*" reflects socio-economic hierarchies and financial dependencies. The characters' discussions around "*qarz*" as both a "loan" and a "debt" underscore the pragmatic weight of this lexeme, illustrating the societal pressures and power dynamics embedded in its use.

While both languages use contradictory lexemes to navigate complex cognitive and social realities, their linguistic strategies differ. French relies heavily on grammatical structures and phonostylistic consistency, allowing a single form to convey multiple meanings. Uzbek, on the other hand, integrates pragmatic markers with cultural narratives, as seen in Cho'lpon's depiction of economic exploitation through the term "*qarz*."

The presence of contradictory lexemes in these languages underscores their role in facilitating cognitive adaptability and linguistic innovation. Speakers in both linguistic contexts demonstrate a capacity to manage ambiguity, aligning linguistic structures with psychological processes of interpretation and meaning construction.

The interplay between phonostylistic and pragmatic features in French and Uzbek not only highlights the richness of these languages but also provides a deeper understanding of human cognition [19, 1363-1375]. These findings suggest that the study of contradictory lexemes can uncover the intricate connections between language, culture, and psychology, offering valuable insights for both linguistic theory and applied communication studies.

## V. Conclusion

This research has explored the phonostylistic and pragmatic dimensions of contradictory lexical paradigms in French and Uzbek, offering valuable insights into their linguistic, psychological, and cultural underpinnings. By examining examples in French and in Uzbek the study underscores how these lexemes encapsulate the complexity of human communication and cognitive adaptability.

Contradictory lexemes in both languages reflect a shared capacity for cognitive flexibility, enabling speakers to navigate ambiguity and extract meaning through contextual and phonostylistic cues. In French, the use of consistent phonetic forms combined with syntactic structures demonstrates how a single lexeme can carry multiple interpretations, enriching the language's expressive capacity. Similarly, Uzbek examples illustrate how cultural narratives and socio-economic realities shape the usage and understanding of lexemes with dual meanings.

The comparative analysis highlights the universality of certain cognitive and linguistic processes, such as reliance on context and pragmatic competence, while also revealing language-specific nuances. French tends to emphasize grammatical and phonostylistic consistency, whereas Uzbek integrates cultural and contextual markers to clarify meaning. These differences reflect broader linguistic and cultural traditions that influence how speakers approach ambiguity.

Moreover, the findings reveal that contradictory lexemes are not merely linguistic phenomena but also reflect broader psychological and social dimensions. They serve as tools for expressing complex human experiences, from navigating interpersonal relationships to articulating cultural values and socio-economic hierarchies. These insights demonstrate the intersection of language, thought, and society, emphasizing the role of language as both a cognitive and cultural construct.

In conclusion, the investigation of phonostylistic and pragmatic features in contradictory lexemes enriches our understanding of how language operates as a dynamic system that reflects and

shapes human cognition and culture. Future research could expand this exploration to other languages and cultural contexts, examining how contradictory lexemes function in diverse linguistic systems. Such studies would deepen our appreciation of the universality and variability of human communication and its connection to the cognitive and cultural dimensions of meaning-making.

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|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|     | <b>13.00.00 – PEDAGOGIKA</b>                                                                                                                                                                      |
| 286 | <b>Asatova Barfiya Faxridinovna</b><br>Boshlang'ich sinf fan to'garaklarini tashkil etishda yangi avlod darsliklaridan foydalanish metodikasi                                                     |
| 289 | <b>Tadjibayev Bahram Ruziyevich</b><br>The development of thinking as a way to create new technologies of intellectual work                                                                       |
| 295 | <b>Zakirova Nargiza Ravshanovna</b><br>Valeologiyaning tibbiyotdagi pedagogik asoslari                                                                                                            |
| 298 | <b>Худойкулова Насиба Исмаиловна</b><br>Основные аспекты самостоятельного обучения студентов медицинских высших учебных заведений                                                                 |
| 306 | <b>Rashidova Mehriya Muzafarovna</b><br>Boshlang'ich sinflarda matn ustida ishlashda innovatsion texnologiyalardan foydalanish                                                                    |
| 311 | <b>Axmetov Baxitbay Nagmeovich</b><br>Zamonaviy oila tarbiyasida aksiologik yondashuvning pedagogik xususiyatlari                                                                                 |
| 314 | <b>Ashurova Marhabo Sayfulloyevna</b><br>Ahmad Donish asarlarida ma'naviy - axloqiy tarbiya masalalari                                                                                            |
| 321 | <b>Isayeva Madinabonu</b><br>Konsitutsiya-erkin va farovon garovi                                                                                                                                 |
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| 329 | <b>Bobokalonov Odilshoh Ostonovich, Islomov Dilshod Shomurodovich</b><br>Phonostylistic and pragmatic investigations of human psychology in contradictory lexical paradigms                       |
| 335 | <b>Haydarov Anvar Askarovich, Yodgorova Maftuna Ulug'bekovna</b><br>Ingliz tilida "baxt" konseptining jane ostinning "g'urur va andisha" asarida keltirilgan frazeologik birliklarda ifodalanishi |
| 338 | <b>Qo'chqarova Shakarjon Azimboy qizi, Hamroyev Alijon</b><br>Matn ustida ishlash orqali o'quvchilarning tayanch kompetensiyalarini rivojlantirish                                                |
| 343 | <b>Toshmurodov Baxriddin Umarovich</b><br>O'zbek xalq cholg'ulari: tarixiy rivojlanish va bugungi holati                                                                                          |
| 346 | <b>Tuyboyeva Shakhnoza</b><br>Fransuz badiiy kontekstida ko'plik kategoriyasining o'zbek tiliga tarjimasida asliyatning ta'minlanishi                                                             |
| 351 | <b>Vohidov Isroil Fozilovich</b><br>O'zbek xalq musiqasi: folklor va zamonaviylikning uyg'unligi                                                                                                  |
| 354 | <b>Бабаева Шоира Баймурадовна, Рахматова Феруза Шухратовна</b><br>Символическая роль цвета в художественном мире произведений М.А. Булгакова                                                      |