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To'plamda respublikamiz olimlari, katta ilmiy xodim-izlanuvchilari va mustaqil izlanuvchilarining xorijiy tillarda o'quv va badiiy adabiyotlar, elektron darsliklar, ixtisoslashtirilgan rasmlar bilan bezatilgan gazetalar va jurnallarni yaratish hamda chop etish samaradorligini oshirish, yoshlarda chet tilni egallash darajalarining Yevropa tizimi (CEFR)ni o'rganishning o'rni, yoshlarga chet tilni o'rgatishning psixologik aspektlari, chet tilni o'rganishda til xususiyatlarining ahamiyati va muammolari, til va madaniyatlararo kommunikatsiya metodlari, tilshunoslik va adabiyotshunoslik masalalari, uslubshunos olimlarning ilg'or tajribalarining roli kabi masalalar talqiniga bag'ishlangan maqolalari o'z ifodasini topgan. To'plamda til muammolari bilan qiziquvchi ilmiy xodimlar, katta ilmiy-xodim izlanuvchilar, mustaqil tadqiqotchi-izlanuvchilar, magistrantlar va o'quvchilar foydalanishlari mumkin.

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In your hand a brochure from the letter The goal is also honorable. reader, you pragmalinguistic analysis of the basis with an introduction, the present at that time there was a problematic problem about the idea of expressing, pragmatics other semiotic events in a series instead of definition and his/her linguistic in activity priority justification such as tasks this is productivity. So, the future pragmalinguist this branch theoretical ideas, analysis methods, methodical principles about to knowledge has may not be need. Only that's why he says system and linguistic communication science linguistics other science within instead of feel takes and his/her content reality scientific imagination grow opportunity supplier philosophical - methodological ideas organization to do can perceive. This for and, his in his queue , language scientific knowledge sciences analysis object , subject another color receiving and this in the morning his / her another science sectors in a circle feel that yours position Same changes necessary . However , any theory how much This costs scientific ideological founded on doesn't matter what , on practice prove need , analysis object the essence full description For theory to facts , to reality to events address does .

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A LINGUOCULTURAL AND STYLISTIC INVESTIGATION OF ANTHROPONYMS

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Annotation: *Anthroponyms are not merely nominative markers but serve as essential instruments in conveying cultural identity and stylistic expression. This study argues that the deliberate selection and strategic use of personal names in literary works significantly influence character development, reader comprehension, and interpretative frameworks. Through an in-*

depth analysis of anthroponymic choices in Mario Puzo's The Godfather, this article explores the multifaceted role of names in shaping character identities, reinforcing thematic cohesion, and enhancing narrative authenticity, ultimately contributing to the literary and artistic depth of the text.

Key words: *anthroponyms, onomastics, linguoculture, stylistics, cultural identity, character development, thematic analysis, narrative authenticity, literary analysis, textual analysis.*

ANTROPONIYALARNING LINGVOMADANIY VA STILISTIK TADQIQI

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Annotatsiya: *Antroponimlar nominativ funksiyadan tashqari, madaniy-pragmatik va stilistik mazmunga ega lingvistik birliklardir. Ushbu tadqiqot adabiy matnlarda shaxsiy ismlarning ongli tanlovi va ularning strategik qo'llanilishi nafaqat qahramonlarning xarakterini shakllantirish, balki matnning idrok etilishi va talqin qilish jarayoniga ham sezilarli ta'sirini ko'rsatadi. Mario Puzoning "Cho'qintirgan ota" romani tahlili orqali antroponimlarning o'rni, hamda badiiy asarda ma'no qatlamlariga qo'shadigan hissasini yoritadi.*

Kalit so'zlar: *antroponimlar, onomastika, lingvomadaniyat, stilistika, madaniy identifikatsiya, qahramon xarakteri, mavzuli tahlil, narrativ ishonchlilik, adabiy tahlil, matn tahlili.*

ЛИНГВОКУЛЬТУРНОЕ И СТИЛИСТИЧЕСКОЕ ИССЛЕДОВАНИЕ АНТРОПОНИМОВ

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Аннотация: *Антропонимы представляют собой не просто номинативные обозначения, а важный инструмент передачи культурной идентичности и стилистической выразительности. Данное исследование доказывает, что осознанный выбор и стратегическое использование личных имён в литературных произведениях не только формирует характеры персонажей, но и оказывает значительное влияние на восприятие и интерпретацию текста читателями. Анализ антропонимов в романе Марио Пьюзо «Крёстный отец» позволяет глубже понять их роль в раскрытии образов героев, создании тематической целостности и укреплении нарративной достоверности, а также их вклад в художественную выразительность литературного произведения.*

Ключевые слова: *антропонимы, ономастика, лингвокультура, стилестика, культурная идентичность, характер персонажей, тематический анализ, нарративная достоверность, литературный анализ, текстовый анализ*

Anthroponyms – the study of human names, surnames, and nicknames – are an important part of onomastics. They not only serve to identify individuals but also reflect the values, history, and society of a particular culture. Examining the linguocultural and stylistic features of anthroponyms reveals the intricate relationships between language and culture and helps us understand the linguistic construction of identity. Anthroponyms are closely linked to the history, geography, religion, customs, and aesthetic views of a given culture. Anthroponyms are inextricably linked to the cultural fabric of societies worldwide. The selection and transmission of names are often influenced by a complex interplay of factors, including religious beliefs, historical events, geographical landmarks, and customary practices. In many cultures, names are directly associated with revered religious figures or sacred texts, as exemplified by the prevalence of names such as *Muhammad, Ali and Fatima* in Islamic societies, or *John, Mary and Peter* in Christian traditions. Furthermore, names frequently serve as enduring reminders of pivotal historical events and celebrated individuals, thereby functioning as a means of preserving national pride and collective memory. In other instances, names draw inspiration from geographical features, evoking a sense of place and connection to the natural world. Naming ceremonies and customs exhibit considerable

variation across cultures, ranging from the practice of passing names down through generations to the incorporation of astrological or numerological considerations in the selection process. Moreover, names can provide subtle indicators of an individual's social origins or class affiliations. Beyond their referential function, anthroponyms often carry rich symbolic weight, embodying specific qualities, hopes, or aspirations valued within a given cultural context, as illustrated by the association of the name *Felicity* with happiness. The culturological and stylistic features of anthroponyms can be seen through the example of "The Godfather" by Mario Puzo. In *The Godfather* anthroponyms are strategically employed to establish the Italian heritage and strong cultural identity of the central families. The predominantly Italian surnames, such as *Corleone*, *Tattaglia*, *Barzini*, *Cuneo*, and *Stracci*, immediately signal their ethnic background and resonate with the history of Italian immigration to America, often carrying connotations of both struggle and ambition. This connection is further reinforced by the frequent use of recognizably Italian first names like *Michael*, *Vito*, *Santino (Sonny)*, *Carlo*, and *Salvatore*. Even the fictional surname *Corleone* carries significant linguocultural weight, suggesting a connection to a specific place in *Sicily*, thereby implying rootedness, tradition, and a long lineage with deep-seated family ties. The use of nicknames, such as *Sonny* for *Santino*, serves to emphasize specific character traits, like his hot-headed and impulsive nature. Furthermore, nicknames can also highlight cultural differences, as seen in the designation of *Sollozzo* as *The Turk*, marking him as an outsider within the established Italian-American power structure. Finally, the title *Don*, used before a name, is crucial as it signifies respect, power, and authority within the Mafia hierarchy, culturally denoting the capo of a family, a position steeped in tradition and often associated with violence; the recurring use of *Don Corleone* in the film serves to underscore *Vito's* position as a respected—and feared—figure.

Anthroponyms can be used for stylistic purposes in literature, mass media, and everyday speech. They can be used to reveal a character's personality, create a particular mood, or express social commentary. Within literary works, the strategic deployment of anthroponyms serves various stylistic purposes. Authors frequently select a character's name to mirror their personality, profession, or social standing; for instance, bestowing an unpleasant or unconventional name upon an antagonist can accentuate their negative attributes. Beyond characterization, names contribute significantly to mood creation, with the use of unusual or unsettling names often employed to cultivate an atmosphere of suspense in genres such as mystery or horror. Furthermore, anthroponyms offer a subtle avenue for social commentary, enabling writers to critique societal ills, challenge stereotypes, or satirize prevailing attitudes through the deliberate alteration or manipulation of established naming conventions. Finally, the careful choice of names can function as a form of euphemism or dysphemism, softening potentially offensive or harsh realities through the use of gentler terms—such as referring to a deceased individual as "the late"—or, conversely, amplifying negative connotations by employing more jarring and direct language, such as "corpse".

In "The Godfather" anthroponyms are integral to the narrative's character development, power dynamics, and overall authenticity. *Michael's* evolution is subtly portrayed through shifts in address, transitioning from the simple *Michael* at the outset to the more formal *Mr. Corleone* and eventually the authoritative *Don Michael*, signifying his rise in power and descent into moral corruption. The meticulously crafted language of address further illuminates power relationships, with subordinates employing formal titles such as *Don Corleone* or *Mr. Hagen* when addressing those higher in the hierarchy, while individuals of greater authority or familiarity utilize first names or nicknames. Furthermore, names can serve as a form of foreshadowing or irony, as exemplified by the character *Fredo* (short for *Frederico*), whose name, with its softer and less assertive sound compared to those of his brothers, foreshadows his perceived weakness and eventual downfall. The realistic Italian-American names contribute significantly to the film's gritty and authentic depiction of the Mafia subculture, lending credibility to the narrative and immersing the audience in the complex world of the *Corleone* family.

Anthroponyms represent intricate linguistic entities that serve as a focal point for the interplay between language and culture. Their linguocultural properties function to illuminate the historical

trajectory, values, and customary practices of a given society. Furthermore, their stylistic attributes are strategically deployed within literary and discursive contexts to achieve a variety of rhetorical objectives, thereby augmenting the overall impact and resonance of the work.

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CONCEPTUAL METAPHORS OF TIME AND THEIR ANALYSIS IN ENGLISH AND UZBEK LITERARY TEXTS

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Annotation: *This article investigates the conceptual metaphors of time as depicted in English and Uzbek literary texts, focusing on their linguistic and cultural aspects. Drawing on Lakoff and Johnson's (1980) conceptual metaphor theories, this study investigates how time is metaphorically formed and expressed in both languages. By evaluating literary works by authors such as Richard Bach, Somerset Maugham, Ulug'bek Hamdam, and Isojon Sultan, the study illustrates both universal and culturally specific metaphorical frameworks that influence time perception in English and Uzbek. The findings draw attention to the integral role of metaphors in changing readers' perceptions of time, which reflect deeper cultural and philosophical variations.*

Key words: *Conceptual Metaphors, Time, Cultural Difference, Linguistic Analysis, Metaphorical Frameworks, Time Perception, Cognitive Linguistics, Cross-Cultural Comparison.*

The concept of time is universal, yet it distinct greatly among cultures and languages. Time is abstract, and humans use metaphors to understand and communicate it. According to Lakoff and Johnson's Conceptual Metaphor Theory (CMT), metaphors are more than just linguistic devices; they are cognitive tools that influence how individuals think and view their reality. This study looks at how time is metaphorically formed in English and Uzbek, utilizing literary texts to represent cultural and individual worldviews.

Theoretical Framework

Lakoff and Johnson's (1980) foundational work, *Metaphors We Live By*, introduces the idea that abstract concepts like time are often understood through metaphorical mappings from more concrete domains. Time is frequently conceptualized in terms of movement, space, and value, giving rise to metaphors such as:

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