ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH

ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

QURAQOVA SHOXIDA DAGAR QIZI

O‘ZBEK LISONIY HAMJAMIYATIDA PIKTOGRAFIK YOZUVNING KOGNITIV-SEMANTIK XUSUSIYATLARI

10.00.01 – O‘zbek tili

FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI AVTOREFERATI

Toshkent – 2025

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masalalari” mavzusida o‘tkaziladigan an’anaviy Xalqaro ilmiy-amaliy konfrensiya materiallari. – Toshkent, 2022.– B. 116-121.

11. Quraqova Sh. Piktografik yozuvning shakllanish tarixi va ijtimoiy qiymati // VII. ULUSLARARASI TÜRKLERİN DÜNYASI SOSYAL BİLİMLER SEMPOZYUMU. – Ankara, 2023. 02-04 Haziran / June. – S. 708-715. Prag-ÇEKYA.

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13. Quraqova Sh. Piktogrammalarning qo‘llanilish doirasi / 19-oktabrda Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida “O‘zbek tili taraqqiyoti va xalqaro hamkorlik masalalari” bo‘yicha tashkil qilingan Xalqaro ilmiy amaliy konferensiya. – Toshkent, 2023. – B. 178-182.

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E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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2. Quraqova Sh. Semiotik maydondagi piktogramma va ramzlar // Oriental Renaissance: Innovative, educational, natural and social sciences. – Tashkent, 2023. May. (E) ISSN:2181-1784 – B. 531-536. Impact factor UIF-2023: 3(5).

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4. Quraqova Sh. Maishiy obyektlarni bildiruvchi piktografik yozuvning kognitiv-semantik tahlili // O'zbekiston: til va madaniyat.– Toshkent, 2024. –№4. – B. 71-79. ISSN 2181-922X.

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10. Quraqova Sh. Piktografik yozuvning paydo bo'lishi va ramzlardan mixxatga o'tish / Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti tomonidan o'tkazilgan "O'zbek tili taraqqiyoti va xalqaro hamkorlik

KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida inson omiliga yangicha yondashuv, kognitiv tilshunoslik, lingvokulturologiya, pragmatika, sotsiolingvistika, etnolingvistika kabi antropotsentrik sohalardagi ilmiy izlanishlar til bilan bog'liq hodisalar mohiyatini aniqlashda keng qamrovli tahlilni talab etmoqda. Kishilik jamiyati tarixiy bosqichlaridagi muloqot shakllarining keyingi davrlardagi taraqqiyot xususiyatlari, hozirgi holati eng qadimiy kodlarning ijtimoiy ehtiyojlarga muvofiq ravishda takomillashib borishini ko'rsatadi. Tadqiqotlarda yozuvning ijtimoiy ahamiyati, tarixiy turlari, hozirgi zamondagi ko'rinishlari tahlil qilinib, jamiyat taraqqiyotiga muvofiq ravishda qo'llanib kelayotgani, muhim kommunikativ vazifa bajarishi ko'rsatib berilgan. Qadimgi yozuv shakllarining zamon muhitidagi kommunikativ vazifasini tadqiq etish, lingvokognitiv omillarini ko'rsatish, umuminsoniy qadriyatlar ifodasidan milliy tafakkurga xoslanish jarayonlarini asoslash muhimdir.

Dunyo ilm-fanida amalga oshirilayotgan lingvistik tadqiqotlarda tildagi mavjud hodisalar mohiyatini ochib berishda qadimgi yozuv shakllarining, xususan, piktogrammalarning muhim o'rin tutishi asoslangan. Til sohibining ijtimoiy hayot tarzi, dunyoqarashi, ma'lum tushuncha atrofidagi voqelik, aksariyat holatda, muayyan belgining turli tillar kesimida bir xil talqin qilinishi nuqtayi nazaridan chog'ishtirma aspektda tahlil etilgan. Piktografik yozuvlarning umuminsoniy simvollardan xususiy belgilarga aylanishi, muayyan xalqning etnomadaniy xususiyatlarini aks ettirishga xoslanishi, ifoda konseptiga ko'ra bir qator semantik guruhlarga bo'linishi lingvokognitiv aspektdagi izlanishlarni talab qiladi.

Mamlakatimizning Uchinchi Renessans davriga qadam qo'yishi, o'zbek tilining davlat tili sifatidagi nufuzi, ijtimoiy vazifalari, funksional-stilistik imkoniyatlari shu vaqtga qadar e'tibordan chetda qolgan, umuminsoniy va milliy-ma'naviy qadriyatlarni mujassamlantirgan mavzularda tadqiqot olib borishni taqozo qilmoqda. O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyev ta'kidlaganidek, "Har birimiz davlat tiliga bo'lgan e'tiborni mustaqillikka bo'lgan e'tibor deb, davlat tiliga ehtirom va sadoqatni ona Vatanga ehtirom hamda sadoqat deb bilishimiz, shunday qarashni hayotimiz qoidasiga aylantirishimiz kerak"[1]. Universal belgilar bilan bir qatorda milliy-madaniy piktogrammalarni o'rganish asosida yosh avlod ongiga vatanparvarlik, ona tiliga, ma'naviy qadriyatlarga hurmat tuyg'ularini singdirish, bugungi globallashuv jarayonida ijtimoiy-iqtisodiy taraqqiyot talablariga javob bera oladigan, zamonaviy bilim va ko'nikmalarni egallagan, keng dunyoqarashga ega mutaxassis-kadrlarni tayyorlash, Yangi O'zbekiston asoslarini yaratuvchi har tomonlama bilimli, til ko'nikmalarini puxta egallagan yoshlarni tarbiyalash muhimdir. Piktogrammalarga doir jahon tilshunosligidagi yondashuvlarni tatbiq qilish, o'zbek tilshunosligidagi mental dunyoqarash, milliy qadriyatlar bilan bog'liq piktogrammalarni kognitiv-semantik jihatdan tahlil qilish, mohiyatini yoritish, lisoniy hamjamiyatdagi kommunikativ

[1]Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг "Ўзбекистон Республикасининг "Давлат тили хақидаги Қонун"и қабул қилинганининг ўттиз йиллигини кенг нишонлаш тўғрисида"ги ПҚ-4479-сон қарори // uza.uz.

vazifasini ko‘rsatish, shu asosda piktografik yozuv savodxonligini ta’minlash dolzarb ahamiyat kasb etadi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-4958-son “Oliy o‘quv yurtidan keyingi ta’limni yanada takomillashtirish to‘g‘risida”, 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi farmonlari, 2022-yil 21-iyundagi PQ-289-son “Pedagogik ta’lim sifatini oshirish va pedagog kadrlar tayyorlovchi oliy ta’lim muassasalari faoliyatini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi qarori, 2019-yil 21-oktabrdagi o‘zbek tiliga davlat tili maqomi berilganining o‘ttiz yilligiga bag‘ishlangan tantanali marosimdagi nutqi, 2021-yil 19-yanvardagi O‘zbekiston Respublikasi Oliy Majlisiga murojaatnomasi hamda mazkur faoliyatga tegishli me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” yo‘nalishi doirasida amalga oshirilgan.

Muammoning o‘rganilganlik darajasi. Jahon tilshunosligida, xususan, rus, ingliz, turk olimlari tomonidan keyingi yillarda piktogramma, simvol, til belgilari tizimi va ramzlar tahliliga oid izlanishlar olib borilgan. Fransuz tilshunosligida Philippe Berger, ingliz tilshunosligida Otto Neurath, C.Berger, Y.Partida, Juntos, H.V.Berger, Abdullah Rayan and Hübner, Blackcoffee Design, D.Darnie, rus tilshunosligida A.Saxarov, I.Zabelin, O.Brushlinskaya, A.Lidov, K.D.Voloshuk, T.V.Proxorova[2] kabi olimlar piktogramma va yozuv taraqqiyoti, tafakkurni ifodalashdagi o‘rni, jamiyatdagi muloqot vazifasi haqidagi tadqiqotlarini amalga oshirdilar. Shuningdek, turkologiyada ham yozuv va piktogramma tadqiqiga bag‘ishlangan ishlar amalga oshirilgan. Xususan, H.Bossert, I.Batmanov, K.Ashiraliyev, A.Amonjolov, U.Alkım, F.Kinal, T.Bryce, B.Demirish, B.Dinchol,

[2] Philippe Berger. Histoire pecriture dans l’antiquite and ed. – Paris, 1892; Otto Neurath, International Picture language. – London, 1936; Berger C. Wayfinding: Designing and Implementing Graphic Navigational Systems. – İsviçre: RotoVision Books, 2005; Partida Y., Juntos H., Berger B. Universal Symbols in Health Care Workbook Amerika: JRC Design, 2005; Abdullah Rayan and Hübner. Pictograms. Icons and Signs. Yyy. – Thames& Hudson, 2006; Blackcoffee Design, Icons, Symbols and Pictograms, Tyy. – Rockport Yayınları, 2006; Darnie D. Exhibition Design. – Londra: Laurence King Publishing Ltd, 2006; Сахаров А.И. Исследование о русском иконописании.– СПб., 1849; Лидов А.М. Икона. Мир святых образов в Византии и Древней Руси. – М.: НП АКЦ «Страдиз-Аудиокнига, Феория, 2014. – 406 с.; Забелин И.Е. Материалы для истории русской иконописи. – М., 1850; Брушлинская О. Живая икона искони и поныне // Наука и религия, 1999. – №1.– С.33; Волощук К.Д. Пиктографика в художественной и визуальной культуре. Дисс. ... канд. искусст. – Барнаул, 2010; Прохорова Т.В. Сибирская икона XVI-XIX вв.: становление и развитие иконографической традиции. Дисс. ...канд. искусст. наук. – М., 2012.

научные выводы по теоретико-практическим результатам зарубежного опыта, когнитивно-семантическому анализу, роли и значению пиктограмм в обществе, проблемам анализа и осознания пиктограмм, активно использующихся в узбекском языковом обществе, были использованы при подготовке сценариев передачи “Hamma uchun” телеканала “O‘zbekiston tarixi” (справка №06-31-839 от 10 июля 2024 года Национальной телерадиокомпании Узбекистана). В результате содержание передачи было обогащено за счет рекомендаций по пиктографической письменной грамотности.

Апробация результатов исследования. Результаты исследования обсуждены на 8 научно-практических конференциях, в том числе 6 международных и 2 республиканских.

Публикация результатов исследования. По теме диссертации опубликовано 15 научных работ, из них 7 статей в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан к публикации основных результатов докторских диссертаций, в том числе 3 статьи в республиканских и 4 статьи в зарубежных журналах.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, вывода, списка использованной литературы, приложений. Общий объём составляет 147 страниц.

раскрыты структурно-семантические особенности пиктограмм в качестве явления письменной речи;

лингвокогнитивно раскрыты возможности выражения семантики пиктографического письма, эквивалентные слову, словосочетанию и предложению;

разработаны когнитивно-семантические модели пиктографического письма; определены универсальные в международном масштабе и характерные для узбекского национального мышления пиктограммы, основанные на ментальных, культурных, когнитивных признаках, связанных с языком, мышлением и сознанием.

Внедрение результатов исследования. На основе когнитивно-семантического исследования пиктографического письма в узбекском языковом сообществе:

научно-теоретические материалы по выявлению исторических корней пиктографического письма и фонографического письма их значимости в образовании, представленные в исследовании; определению уровня использования пиктограмм в социальных сферах, сохранению популярных пиктограмм до наших дней, обеспечивающих эффективное общение; эргономичности и трудностям, связанным с пиктограммами, используемыми в узбекском языковом обществе, а также выводы по систематическому исследованию лингвокультурных особенностей пиктограмм были использованы в практическом проекте №AM–F3-201908172 "Тема создания образовательного корпуса узбекского языка", реализованном в 2020-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка №04/1-2522 от 19 сентября 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате база данных образовательного корпуса была обогащена теоретическими материалами, касающимися пиктографических особенностей, их значимости как средств визуальной коммуникации;

научные материалы о роли и проблемах пиктограмм на социально-политической арене, факторах, способствовавших сохранению пиктограмм на протяжении веков, о том, что пиктограммы функционировали в мышлении языкового сообщества и были частью общения; исследовании пиктографической письменности и уточнении гипотез о происхождении письменности, лексическом, когнитивно-семантическом анализе пиктографической письменности в узбекском языкознании были использованы в практическом проекте PZ-2 020042022 "Создание лингводидактической электронной платформы тюркских языков", реализованном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка №04/1-2521 от 19 сентября 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате пиктографические письменные материалы способствовали повышению уровня иллюстративности электронной платформы;

J.Jean, Selchuk Kurshad Koca, J.Bottero, M.Steve, Ebru Tash[3] kabi olimlar tadqiqotlarida yozuv masalasi, asosan, o'rxun-yenisey toshbitiklarining grafik, semantik xususiyatlari yoritilgan.

O'zbek tilshunosligida piktogrammalarga oid maxsus kuzatish olib borilmagan bo'lsa-da, ayrim izlanishlarda piktografik yozuvning xususiyatlari to'g'risida fikrlar mavjud. K.Yusupov, Q.Sodiqov, H.Dadaboyev, N.Mahmudov, Z.Do'simov, R.Botirov, R.Yo'ldoshev, A.Nurmonov, N.Chiniqulov, Z.Choriyev, Sh.Shaydullayev, T.Annayev kabi olimlar yozuv va uning turlari haqida o'z fikrlarini bildirishgan[4].

Piktografik yozuv, uning lingvokognitiv xususiyatlari, piktogrammalarga funksional-semantik jihatdan muqobil lisoniy birliklar va ularning lingvokognitiv xususiyatlari o'zbek tilshunosligida monografik tadqiqot mavzusi sifatida o'rganilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "Tilning ijtimoiy, tarixiy va zamonaviy taraqqiyoti" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi o'zbek tilshunosligida piktografik yozuvning kommunikativ, emotsional-ekspressiv, akkumulyativ vazifasiga xos kognitiv-semantik xususiyatlarni tahlil etish, funksional-semantik jihatdan muqobil lisoniy birliklarning konseptual ma'nolarini ochib berishdan iborat.

Tadqiqotning vazifalari:

piktogrammalar tahlili asosida olamning lisoniy manzarasiga nisbatan kognitiv munosabatni aniqlash;

[3]Bossert H.Th. Hititlerde Yazı Malzemesi ve Yazı Aletleri. Belleten, XVI (61), 1952; Батманов И.А. Язык енисейских памятников древнетюркской письменности. – Фрунзе: АН Киргизстан, 1959. – 218 с.; Аширалиев К. Древнетюркские элементы в современных тюркских языках. На материале орхоно-енисейских памятников. Автореф. дисс. … канд. филол. наук. – Фрунзе, 1969. – 21 с.; Аманжолов А.С. Материалы и исследования по истории древнетюркской письменности. Автореф. дисс. … д-ра филол. наук. – Алма-ата, 1975. – 49 с.; Alkım U.B. "Yazının Başlangıcı" Harf Devrimi'nin 50, Yıl Sempozyumu. – Ankara: Türk Tarih Kurumu Yayınları, 1981; Kinal, F. Eski Mezopotamya Tarihi. – Ankara, 1983; Kinal, F. Eski Anadolu Tarihi. – Ankara, 1987; Bryce T. Life And Society In The Hittite World. – Oxford, 2002; Demiriş B. Eskiçağ'da Yazı Araç Ve Gereçleri. – İstanbul, 2002; Dinçol B. Eskiçağ'da Doğu Akdeniz Havzası Ve Anadolu'da Diller Ve Yazılar. Boğazköy'den Karatepe'ye Hititbilim Ve Hitit Dünyasının Keşfi, 2002. – S. 20–37. Jean J. Yazı İnsanlığın Belleği. – İstanbul, 2002; Selçuk Kürşad Koca. Türk Kültüründe sembollerin Dili. Doktora Tezi, 2012; Bottero J. & Steve M.J. Evvel Zaman İçinde Mezopotamya. – İstanbul, 2013; Ebru Taş. Kentsel Alanlarda Yer Alan Piktogramlarin Bilgilendirme İşlevleri Ve Tasarim Açisindan Incelenmesi. Yüksek Lisans Tezi. – İstanbul, 2014.

[4] Юсупов К. Ўзбек адабий тилининг тараққиёти ва ёзув масаласи. – Тошкент: Ўзбекистон, 1979; Маҳмудов Н.М. Тил ва ёзув. – Тошкент: Ўзбекистон, 1987; Содиқов Қ. Эски уйғур ёзуви. – Тошкент: Адабиёт ва санъат нашриёти, 1989; шу муаллиф. XI–XV аср уйғур ёзувли туркий ёдгорликларнинг график-фонетик хусусиятлари. Филол. фан. д-ри… дисс. – Тошкент, 1992. – 167 б.; шу муаллиф. Эски ўзбек ёзма адабий тили. – Тошкент: Akademnashr, 2020. – 592 б.; Дадабаев Х.А. Общественно-политическая и социально-экономическая терминология в тюркоязычных письменных памятниках XI–XIV вв. – Тошкент: Фан, 1991. – 168 с.; он же. Историко-лингвистический анализ лексики старописьменных памятников. – Ташкент: Фан, 1994. – 156 с.; Дўсимов З., Ботиров Р., Йўлдошев Р. Ёзувлар тарихидан. – Urganch, 2000; Нурмонов А. Ўзбек тилшунослиги тарихи. – Тошкент, 2002; Чориев З.У., Шайдуллаев Ш.Б., Аннаев Т.Ж. Ўзбекистон ҳудудида ёзувнинг пайдо бўлиши ва тараққиёти. – Тошкент: Янги аср авлоди, 2007.

o‘zbek lisoniy hamjamiyatida faol qo‘llanadigan piktogrammalar, ularning funksional-semantik muqobillari statistikasi va struktur-semantik tahlilini amalga oshirish, qo‘llanish darajasini belgilash;

piktografik yozuvlar semantik imkoniyatlarini lisoniy-kognitiv jihatdan ochib berish;

piktografik yozuvning kognitiv-semantik modellarini ishlab chiqish; universal va milliy piktografiyalarni aniqlash, kommunikativ vazifalarini ko‘rsatish.

Tadqiqotning obyekti sifatida o‘zbek lisoniy hamjamiyatida faol qo‘llanayotgan maishiy mazmundagi, mahsulot yorliqlaridagi piktogrammalar va yo‘l belgilari tanlandi.

Tadqiqotning predmetini o‘zbek lisoniy hamjamiyatidagi piktogrammalarni idrok etish, funksional-semantik jihatdan muqobil lisoniy birliklar semantikasining kognitiv belgilarini tahlil qilishdan iborat.

Tadqiqot usullari. Dissertatsiyada eksperimental, leksikografik tahlil, analiz, sintez, statistik, modellashtirish, kognitiv-semantik, komponent tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

piktogrammalarning funksional-semantik muqobillari asosida olam lisoniy manzarasining kognitiv-semantik xususiyatlari aniqlanib, piktografik yozuv savodxonligi masalasi o‘zbek tilshunosligida ilk bor ilmiy tezis sifatida asoslangan;

o‘zbek lisoniy hamjamiyatida faol qo‘llanadigan piktogrammalar hamda ularning funksional-semantik muqobillari statistikasi aniqlangan, piktogrammalarning yozma nutq ko‘rinishi sifatidagi struktur-semantik xususiyatlari ochib berilgan;

piktografik yozuv semantikasining so‘zga, birikmaga, gapga teng ifoda imkoniyatlari lingvokognitiv jihatdan ochib berilgan;

piktografik yozuvning kognitiv-semantik modellari ishlab chiqilgan; xalqaro doiradagi universal va o‘zbek milliy tafakkuriga xos piktogrammalar aniqlanib, til, tafakkur, ong, lison bilan bog‘liq mental, madaniy, kognitiv belgilari asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o‘zbek lisoniy hamjamiyatidagi piktogrammalar jamlanib, tizimlashtirilgan;

milliy-madaniy belgilarni aks ettiruvchi piktogrammalarning kognitiv-semantik xususiyatlari tahlil qilingan;

o‘zbek lisoniy hamjamiyatidagi piktogrammalarning izohli, semantik lug‘ati yaratilib, ishga ilova qilingan;

piktografiyalar asosida psixolingvistik tajriba o‘tkazilib, piktografik yozuv savodxonligi o‘rganilgan;

piktografik yozuv savodxonligini oshirish yuzasidan tavsiyalar ishlab chiqilgan.

Tadqiqot natijalarining ishonchliligi izlanish jarayonida mavzuga aloqador kognitiv tilshunoslik, lingvomadaniyatshunoslik, lingvopragmatika, sotsiolingvistikaga oid ilmiy manbalarga asoslanilgani, piktografik yozuvlarni tahlil qilishda umuminsoniy qadriyatlar va milliy tafakkur, dunyoqarash va mentalitetdan kelib chiqilgani bilan belgilanadi.

Введение (аннотация диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. В лингвистических исследованиях, проводимых в мировой науке, обоснована значимая роль древних форм письма в раскрытии сущности функционирующих явлений в языке, в частности, пиктограмм. Социальный образ жизни носителя языка, мировоззрение, реальность, окружающая определенное понятие, анализируются в сравнительном аспекте, чаще всего с точки зрения однообразной интерпретации того или иного признака в разрезе разных языков. Перевоплощение пиктографических надписей из общечеловеческих символов в частные, свойственное отражению этнокультурных особенностей конкретного народа, деление на ряд семантических групп по концепту выражения требует исследований в лингвокогнитивном аспекте.

Целью исследования является анализ когнитивно-семантических особенностей, присущих коммуникативной, эмоционально-экспрессивной, аккумулятивной функциям пиктографического письма в узбекском языкознании, определение концептуальных значений функционально-семантически альтернативных языковых единиц.

Задачи исследования заключаются в следующем:

определить когнитивное отношение к языковой картине мира на основе анализа пиктограмм;

осуществить статистику и структурно-семантический анализ активно используемых в узбекском языковом сообществе пиктограмм, их функционально-семантические альтернативы и определить уровень использования;

раскрыть семантические возможности пиктографического письма с лингвокогнитивной точки зрения;

разработать когнитивно-семантические модели пиктографического письма; определить универсальные и национальные пиктограммы, выявить их коммуникативные функции.

Объектом исследования являются пиктограммы и дорожные знаки бытового содержания, ярлыки продуктов, активно употребляющиеся в узбекском языковом сообществе.

Предметом исследования является восприятие пиктограмм в узбекском языковом сообществе, функционально-семантический анализ когнитивных признаков семантики альтернативных языковых единиц.

Научная новизна исследования заключается в следующем:

определены когнитивно-семантические особенности языковой картины мира на основе функционально-семантических альтернатив пиктограмм, впервые в узбекском языкознании обоснован вопрос о пиктографической письменной грамотности в качестве научного тезиса;

определена статистика активно используемых в узбекском языковом сообществе пиктограмм и их функционально-семантических альтернатив,

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером B2022.4.PhD/Fil2828.

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) размещен на веб-странице Научного совета (www.tsue.uz) и Информационно-образовательном портале "ZiyoNet" (www.ziyonet.uz).

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Защита диссертации состоится 16 мая 2025 года в 16^{00} часов на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (Адрес: 100066, город Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44; faks: (99871) 281-42-44, (www.tsuull.uz); e-mail: monitoring@ www.tsuull.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (Адрес: 100066, город Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44; faks: (99871) 281-42-44, (www.tsuull.uz); e-mail: monitoring@ www.tsuull.uz).

Автореферат диссертации разослан 7 мая 2025 года.

(протокол реестра рассылки № _____ от _____ 2025 года)

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Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati piktografik yozuv nazariyasi, o'ziga xos belgilari, yozuv va kommunikativ vosita sifatidagi vazifalari, funksional-semantik muqobillari, ta'sir darajasi, tizimli ravishda namoyon bo'lishi haqida ma'lumotlar berishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati to'plangan materiallardan kelgusida o'zbek lisoniy hamjamiyatidagi piktogrammalarni lingvomadaniy, kognitiv-semantik jihatdan tadqiq etish usullarini belgilashda, kognitiv tilshunoslik, lingvopragmatika, lingvomadaniyatshunoslik bo'yicha darslik, o'quv qo'llanmalari yaratishda ko'rinadi. To'plangan materiallar va tadqiqot natijalari antropotsentrik tilshunoslik yo'nalishlarini o'rganishda, nazariy va amaliy mashg'ulotlarni tashkil etishda manba sifatida xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. O'zbek lisoniy hamjamiyatida piktografik yozuvni kognitiv-semantik jihatdan tadqiq etish asosida:

piktografik yozuv va fonografik yozuvning tarixiy ildizlari, ta'limdagi ahamiyatini aniqlashga oid ilmiy-nazariy materiallardan; piktogrammalarning ijtimoiy sohalarda qo'llanish darajasini aniqlash, ommalashgan piktogrammalarning bugungi kunga qadar yashab kelishi, samarali muloqotni ta'minlashi; o'zbek lisoniy jamiyatida qo'llanayotgan belgilar bilan bog'liq qulaylik va muammolar; piktogrammalarning lingvomadaniy xususiyatlarini tizimli ravishda tadqiq etish haqidagi ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2020–2023-yillarda bajarilgan AM-Ф3-201908172 raqamli "O'zbek tilining ta'limiy korpusini yaratish" mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 19-sentabrdagi 04/1-2522-son ma'lumotnomasi). Natijada, ta'limiy korpusning ma'lumotlar bazasi piktogramma xususiyatlari, vizual kommunikatsiya sifatidagi ahamiyatiga oid nazariy materiallar bilan boyitilgan;

piktogrammalarning asrlar davomida saqlanib qolish omillari, belgilarning lisoniy hamjamiyat tafakkurida yashab kelishi, muloqotning bir qismi bo'lib kelgani; piktografik yozuvning o'rganilishi hamda yozuvning paydo bo'lishi haqidagi farazlarga munosabat bildirish, o'zbek tilshunosligida piktografik yozuvning leksik, kognitiv-semantik tahliliga doir ilmiy materiallardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan ПЗ-2020042022 raqamli "Turkiy tillarning lingvodidaktik elektron platformasini yaratish" mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 19-sentabrdagi 04/1-2521-son ma'lumotnomasi). Natijada, piktografik yozuv materiallari elektron platformaning illyustrativlik darajasini oshirgan;

o'zbek lisoniy hamjamiyatida faol qo'llanadigan piktogrammalar hamda ularning funksional-semantik muqobillari statistikasini aniqlash, piktogrammalarning yozma nutq ko'rinishi sifatidagi struktur-semantik belgilarini ochib berish va milliy-madaniy belgilarni aks ettiruvchi piktogrammalarning kognitiv-semantik xususiyatlari, piktogrammalarning ijtimoiy-siyosiy maydondagi o'rni, piktografik savodxonlik muammolariga oid ilmiy xulosalardan Alisher

Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan ПЗ-2 020042022 raqamli "Turkiy tillarning lingvodidaktik elektron platformasini yaratish" mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 19-sentabrdagi 04/1-2521-son ma'lumotnomasi). Natijada, elektron platforma piktografik yozuv statistikasi va milliy-madaniy belgilarni aks ettiruvchi piktogrammalarning kognitiv-semantik xususiyatlari haqidagi nazariy materiallar bilan boyitilgan;

kognitiv-semantik tahlil, piktogrammalarning jamiyatdagi o'rni va ahamiyati, piktogrammalarni tahlil qilishda va o'zbek lisoniy jamiyatida faol qo'llanayotgan belgilarning tushunilishidagi muammolar, xorij tajribasining nazariy-amaliy natijalariga oid ilmiy xulosalardan "O'zbekiston tarixi" telekanalida efirga uzatilgan "Hamma uchun" ko'rsatuvi ssenariylarini tayyorlashda foydalanilgan (O'zMTRK, "O'zbekiston teleradiokanali" davlat muassasasining 2024-yil 10-iyuldagi 06-31-839-son ma'lumotnomasi). Natijada, ko'rsatuv mazmuni piktografik yozuv savodxonligiga oid tavsiyalar orqali takomillashtirilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 8 ta ilmiy-amaliy anjumanda, shu jumladan, 6 ta xalqaro, 2 ta respublika konferensiyasida ma'ruza shaklida bayon etilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 15 ta ilmiy ish nashr etilgan, jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 3 tasi respublika hamda 4 tasi xorijiy jurnallarda e'lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxati, ilovadan tashkil topgan bo'lib, jami 147 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti, predmeti, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga muvofiqligi ko'rsatilgan, ilmiy yangiligi va amaliy ahamiyati yoritilgan, tadqiqotning joriylanishi, nashr etilgan ishlar va dissertatsiya tuzilishi haqida ma'lumot berilgan.

Dissertatsiyaning I bobi **"Piktografik yozuvning shakllanish tarixi va ijtimoiy vazifasi"** deb nomlangan. Bobning mazmuni uch paragrafda yoritilgan.

1.1-§. *Piktografik yozuv tavsifi va taraqqiyoti.* Paragrafning birinchi bandida *Piktogrammalar shakllanishining kognitiv-semantik omillari* keltirilgan. Yozuvning shakllanish jarayoni inson fikrini buyumlar orqali ifodalashga harakat qilishdan boshlangan. Bunday munosabat Alisher Navoiyning "Saddi Iskandariy" dostonida ham aks etgan[5].

[5] Alisher Navoiy. Xamsa. Saddi Iskandariy. – Toshkent: G'afur G'ulom nomidagi nhriyot-matbaa ijodiy uyi, 2019. – B. 554.

НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.FIL.19.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

КУРАКОВА ШОХИДА ДАГАР КИЗИ

КОГНИТИВНО-СЕМАНТИЧЕСКИЕ ОСОБЕННОСТИ ПИКТОГРАФИЧЕСКОГО ПИСЬМА В УЗБЕКСКОМ ЯЗЫКОВОМ СООБЩЕСТВЕ

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2025

Pictographic symbols differ in semantic, cognitive properties, and design. These symbols provide important instructions on the safety, use, and storage of the product.

9. Pictographic writing is an active, visual communicative sign of the Uzbek language community. In addition to conveying various information, it becomes a symbolic sign of a certain national culture. Pictograms are distinguished by their universality, as well as their national flavor.

Understanding and perceiving pictograms puts the issue of "pictographic writing literacy" on the agenda. Correct interpretation of pictograms ensures the correct selection of space and objects, the correct use of products, and compliance with the necessary guidelines for human health and life.

"Buyumli yozuv" nomi bilan yuritiladigan bunday axborot vositasi-monemonik (eslatuvchi) belgilar ana shu izlanishlarning ilk ko'rinishlari edi"[6].

Piktografiya (lotincha *pictus* – "chizilgan", tasvirlangan va *grafiya* – "yozaman") – yozuvning rivojlanish bosqichlaridan, fonetik yozuvdan oldingi turi: muayyan axborot mazmunini biron-bir rasm yoki qat'iy ketma-ket kelgan rasmlarda aks ettirish usuli[7]. Piktografik yozuv – fikrlarni chizmalar orqali yetkazish shakli. Piktografik yozuv ko'rinishlari ikki xil: 1) ideogramma; 2) logogramma. Bir g'oyani yoki ma'noni ifodalagan piktogramma *ideogramma* deyiladi, tushunchani ifodalagan belgi *logogramma*dir[8]. Tadqiqotlarga tayanib, piktografik yozuvning quyidagi asosiy xususiyatlarini umumlashtirdik:

1. Piktografik yozuv – ma'lumotni grafik tasvirlash usullari va simvolik belgilar orqali vizual tarzda ifodalaydigan illyustrativ tizimdir.

2. Piktografik yozuv oddiy ifoda usuliga egaligi, kommunikativ jarayonda ortiqcha tafsilotlarning ifoda etilmasligi bilan xarakterlanadi. Bu yozuv turida lingvistik me'yorlarga asoslanilmaydi. Piktogrammalar qisqa va oddiy rasmli belgilar bo'lib, ma'noni anglashda eng sodda va oson usul sifatida umumiy tarzdagi idrok etishni osonlashtiradi.

3. Piktografik yozuvning eng muhim xususiyati uning universalligidir. Qaysi til vakili bo'lishidan qat'i nazar, odamlar piktogrammalar orqali bir-birini yaxshi tushunadi.

4. Piktogrammalar tasvir obyektining modellashtirilgani, tez va oson tushunilishi, ko'rish hamda idrok etish bilan aloqadorligi, aniqligi bilan ajralib turadi.

5. Fonetik yozuvda narsa-hodisa va g'oyalar tovush orqali ifodalansa, piktografik yozuvda ramziy tarzda aks etadi. Piktogrammalar o'zgarishsiz ma'lumotlarni ifodalashda tasavvur etishni osonlashtiradi.

Paragrafning *Piktogramma kommunikativ vazifasining qayta tiklanishi* deb nomlangan bandida yozuvning keyingi taraqqiyot bosqichlarida ham faollashuvi va uning omillari ko'rib chiqilgan. Hozirgi vaqtda eng muhim piktografik tizimlar Xitoy, Yaponiya va Koreyada qo'llanadi. Qolgan mamlakatlarda yozuvning fonetik ko'rinishidan foydalaniladi.

O'zbek lisoniy hamjamiyatida piktogrammalar ijtimoiy hayotning barcha sohalari, jumladan, ishlab chiqarishda, transport tizimida, meditsina xizmatida, ta'lim jarayonida faol qo'llanib kelmoqda. Xalqaro belgilar tizimi bilan bir qatorda milliy piktogrammalardan ham foydalanilmoqda.

1.2-§. *Piktografiyaga oid tadqiqotlar tavsifi.* Paragrafda piktografik yozuvning tarixiy va amaliy aspektlarini o'rganish, ulardan foydalanish darajasi, kommunikatsiyadagi o'rni haqida ma'lumotlar keltirilgan. Piktografik yozuvlarga oid tadqiqotlar maqsadiga ko'ra quyidagi guruhlarga ajratildi:

[6] Маҳмудов Н. Тил ва ёзув. – Тошкент: Ўзбекистон, 1987. – Б. 5.
[7] O'zME. I jild. – Toshkent, 2000.
[8] Andrew Robinson. The Story of Writing. Thames & Hudson Ltd. – London, 1995. Chapter 2 Sound, Symbol and Script 36.

– *piktografik yozuvlarni tushunish maqsadida olib borilgan izlanishlar* (Thomas Young, Jan-Fransua Shampolyon, Henry Creswicke Rawlinson, Yuri Knorozov)[9];

– *amaliy tajribalar va test asosidagi izlanishlar* (David S. Whitley, Kevin L. Callahan, Marilyn A. DeLong)[10];

– *muloqot vositalarini takomillashtirish maqsadida amalga oshirilgan tadqiqotlar* (Don Norman, James Paul Gee, E.Nisbett)[11];

– *piktogrammalar ta'sir ko'rsatish vositasi sifatida talqin qilingan izlanishlar* (Roland Barthes, Stuart Hall)[12].

O'zbek tilshunosligida yozuv va uning tarixiy taraqqiyoti, dunyo miqyosida yozuvning yuzaga kelishi, turkiy tillar yozuvi, xususan, o'zbek yozuvi tarixi, peshlavhalardagi nolisoniy vositalar haqida ma'lumotlar keltirilgan. Xususan, N.Chiniqulov tadqiqotining I bobi ikkinchi paragrafida peshlavhalarda nolingvistik vositalarning o'rni borasida fikr yuritilgan. "Peshlavhalarda kommunikativ vazifa bajaruvchi asosiy vosita til birliklari bo'lsa-da, ularda harfiy shakllar, rang, bezak, dizayn kabi nolingvistik vositalar ham muhim ahamiyat kasb etadi"[13]. Tushunchaning simvolik raqamlar (03-tez tibbiy yordam), emblemalar, davlat gerbi, ramzlar bilan ifodalanishi ta'kidlangan. Mudofaa vazirligiga qarashli artilleriya, tank, umumqo'shin, aviatsiya, desant kabi harbiy qismlarning alohida emblema shakllariga egaligi qayd etilgan[14]. Tilshunoslik nazariyasiga oid darslik, qo'llanmalarda yozuv tarixi, ilk namunalari, xususan, piktografik yozuv haqida atroflicha ma'lumotlar qayd etilgan[15]. Q.Sodiqov yozuv tizimi va taraqqiyoti, yozuv bilan shug'ullanadigan sohalar, yozuvning shakllanish bosqichlari haqida ma'lumot bergan[16]. Yozuvni tilshunoslik sohasi sifatida qayd etgan: "Yozuv birinchi galda, tilshunoslik obyektidir. U kishi nutqini belgilar yordamida aks ettiradi"[17].

Tadqiqotlarda piktografik yozuv ko'cha tili, shahar tili, yozuv tarixi, taraqqiyoti, tilning paralingvistik vositalari mavzusi doirasida tahlil qilingan.

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[9] Young Thomas. An Essay on the Application of Analytical Principles to the Translation of the Egyptian Hieroglyphs. Philosophical Transactions of the Royal Society of London, 1819. Vol. 109. – P. 385–397; Champollion Jean-François. Précis du système hiéroglyphique des anciens Égyptiens; ou, recherches sur les éléments premiers de cette écriture sacrée, sur leurs diverses combinaisons, et sur les rapports de ce système avec les autres méthodes graphiques égyptiennes. – Paris: Firmin Didot, 1824. – 264 pp; Rawlinson, Henry Creswicke. The Cuneiform Inscriptions of Western Asia: Transliterated and Translated, and Accompanied by Photographs of the Monuments. – London: E. Trübner & Co., 1861–1865; Кнорозов Ю.В. Древная письменность мая "maya" [Ancient Maya Script]. Советская этнография, 1952. – № 1. – P. 77–85.

[10] David S. Whitley. The Art of the Shaman: A Study of the Petroglyphs and Pictographs of the Great Basin, 1990; Kevin L. Callahan. Rock Art and Cultures: Historical Perspectives through Petroglyphs and Pictographs.Marilyn A. DeLong. Rock Art and Religious Practices.

[11] Don Norman. The Design of Everyday Things, 1988; James Paul Gee. Literacy in the New Media Age, 2000; The Geography of Thought: How Asians and Westerners Think Differently...and Why, 2003.

[12] Roland Barthes. Mythologies, 1957; Stuart Hall Encoding / Decoding, 1973.

[13] Чиникулов Н. Пешлавҳаларнинг лисоний хусусияти. Филол. фан. номз. ... дисс. автореф. – Тошкент, 2007. – Б. 11.

[14] Чиникулов Н. Кўрсатилган автореф. – Б. 11.

[15] Холманова З. Тилшуносликка кириш. – Тошкент, 2007; shu muallif. Tilshunoslik nazariyasi. – Toshkent: Nodirabegim, 2020; Abduazizov A. Tilshunoslik nazariyasiga kirish. – Toshkent, 2010; Yoldoshev I. va b. Mutaxassislikka kirish. – Toshkent, 2020.

[16] Содиқов Қ. Эски ўзбек ёзма адабий тили. – Тошкент: Akademnashr, 2020. – 592 б.

[17] Содиқов Қ. Кўрсатилган манба. – Тошкент: Akademnashr, 2020. – Б. 241.

from them, and the models and systems based on perception. This helps in better understanding and improving the concepts related to the signs and symbols in pictographic writing.

Pictograms are categorized as simple or complex based on their structure. Pictograms have functional-semantic counterparts, which correspond to words, phrases, or sentences.

4. In the Uzbek language community, pictograms perform the function of a visual communication tool. In place pictograms, the activity of the linguistic unit ↔ pictogram model in Russian and English was observed. In this model, lexical means and pictograms perform almost the same communicative function. Functional-semantic alternatives and pictograms, in addition to providing information, serve to ensure universal communication. Such an approach has created a communicative tautology. In this case, the Turkic lexeme ↔ pictogram model is appropriate, in which the pictogram serves to popularize the information reflected through the functional-semantic alternative and to universally express it in visual form.

5. In the Uzbek language community, road signs operate according to the internationally accepted universal system. The property of the pictogram as a sign is preserved in road signs. Road signs practically do not involve functional-semantic means. The process of visualizing an image, illuminating meaning, contextual (situation-based) understanding, variability, and understanding through metaphors and idioms are cognitive-semantic properties of road signs.

6. In the Uzbek language community, pictographic writing denoting institutions and organizations expresses the activities and types of services of institutions or organizations, and performs the function of conveying information in a convenient way for employees or other individuals, including representatives of different nationalities. Pictograms related to institutions and organizations are characterized by their presence in the internal and external environment.

7. Pictographic symbols on food packaging are in line with the fact that humanity is increasingly connected to the world and is adopting a mobile lifestyle with the help of modern advanced technologies. Food packaging design mainly performs the function of communication, convenience in transportation and protection. The communication function includes information about the composition of the product, information necessary for use and warning, maintaining corporate identity and strengthening the brand image. Packaging is one of the most direct and effective forms of advertising influence between the manufacturer and the consumer. Packaging performs a communicative and emotionally expressive function.

8. Pictographic symbols on cosmetic and hygiene product packaging help to quickly and clearly convey important information about the product. Pictographic symbols include denotative meaning, connotative meaning, and cognitive process. Cognitive process is represented by visual perception, memory, learning, and recall.

respondents correctly identified the meaning of 18 pictograms. This result indicates that there are issues with understanding pictographic writing.

The main solution to this problem is to expand the range of information related to pictograms. Creating guides to pictographic writing and compiling a dictionary of actively used pictograms will help to easily understand their content.

International pictograms are widely used in the Uzbek linguistic community. In pictograms, semantic relationships, similar to language units, can be observed. In complex pictograms, hypo-hyperonymic, partonomic, polysemy, shape similarity, and meaning similarity relationships are evident.

Identifying the cognitive-semantic counterparts of pictograms and attempting to explain them enhances perception and cognitive abilities. For this reason, pictograms can be used as logical tasks in the educational process.

During the research, it was found that the level of understanding of pictograms varies, pictograms in the form of models are easier to perceive, while interpreting pictograms with specific semantic content is more complex.

CONCLUSION

1. By analyzing the practical aspects of studying and using pictographic writing in research, information has been gathered about their convenience, effectiveness, and interaction indicators. This data helps to improve pictographic writing, optimize their use, and enhance effective tools for knowledge, communication, and safety in various fields. Today, the role of pictograms in the communication process, their cognitive potential in expressing thoughts, their visuality, universality, and their function as a means of information delivery, emotional impact, and gathering tasks require philological research.

2. Pictograms began to be used in communication again after a long period of time. Based on the demands of the time, drawings aimed at providing information emerged. In the early stages of their development, pictograms served as a form of writing, but today, they function as a universal communication tool. After the emergence of phonetic writing, pictograms shifted from being a form of writing to serving as a visual means of information. The characteristic of pictograms as a form of writing culminated with their transformation into an alphabet, which later laid the foundation for the formation of speech sounds. The connection between letters and pictograms, and the fact that letters evolved from them, justifies their role as written speech symbols. Pictograms primarily express meanings equivalent to declarative or imperative sentences. In recent years, with the improvement of the internet system, they also reflect meanings of questions and emotions. Pictograms, as a form of monographic written speech, also participate in the process of dialogical speech.

Now, pictograms perform communicative functions in accordance with linguistic units, as well as in conjunction with them.

3. The cognitive-semantic analysis of pictograms consists of indicator signs, semantic labeling, meaning categories, and cognitive modeling. It involves studying the human response to signs, objects, or models, the concepts derived

1.3-§. *Semiotika va piktografiya munosabati*. Tadqiqotlarda semiotika va piktografiya masalalari aksariyat o‘rinlarda yaqin tushunchalar sifatida o‘rganilgan. Tilshunoslik va semiotika til, matn va ko‘rsatkich belgilarni o‘rganish hamda tushunishning ikkita muhim yo‘nalishidir. Tilshunoslik tilni va uning qo‘llanishini tushunish, ta’riflash bilan shug‘ullansa, semiotika matn, tasvir, va ko‘rsatkich belgilarni o‘rganish hamda ma’nosini izohlash bilan ish ko‘radi. Shuningdek, semiotika matnni belgilar, ishoralar va tasvirlar orqali o‘qish, tushunish va ma’nolarini izohlashning ilmiy talqini yuzasidan bahs yuritadi.

Semiotika va piktogrammalar o‘rtasidagi aloqadorlik va o‘zaro farq quyidagilar bilan izohlanadi:

– semiotika belgilar orqali ta’riflash, o‘qish, ma’noni aniqlashga qaratilgan ilmiy yo‘nalishdir. Piktogrammalar esa belgilarni tashkil etishning bir usuli bo‘lib, ularning o‘qilishi, tushunilishi qulay va umumiydir;

– piktogrammalar semiotikada qo‘llanadigan ko‘rsatkich belgilaridan biri bo‘lib, vizual tarzda ma’noni to‘g‘ri yetkazishga yordam beradi.

Mavjud obyektni soddalashtirish va uni yaxlitlikda ifodalash orqali yaratilgan piktogrammalar o‘zining ta’sir doirasini ortib borayotgan kommunikativ ehtiyojlarga bog‘liq ravishda, obyektlar orqali “tushunchalarni tavsiflash” vositasida rivojlantiradi. Piktogramma sifatidagi vizual muloqot vositalari ma’lum bir tushuncha bilan muvofiq tarzda reallashadi.

N.Mahmudov piktografiya (rasmli yozuv)ni yozuv yaratish yo‘lidagi birinchi qadam sifatida qayd etib, har ikkalasining ko‘rish orqali idrok etilishini ta’kidlaydi. Turkiy tillar, slavyan tillari, got, nemis, grek, semit tillari (arab tili)da “yozmoq” tushunchasini ifodalovchi so‘zlarning “rasm solmoq” bilan aloqadorligini etimologik tahlillar orqali ko‘rsatib bergan[18].

Yozuv orqali fikr ifodalanadi. Fikr ifodalashning turli vositalaridan foydalanish natijasida til semiotik xususiyat kasb etdi. Shu bois til ramzlar tizimi, belgilar yaxlitligi sifatida qaraladi. N.Mahmudov piktografiyaning takomillashib, ideografik, iyeroglifik yozuvning shakllanishiga asos bo‘lgani, rasmlarning simvolga aylanishi va bu simvollarning og‘zaki til bilan doimiy ravishda bog‘lanishi yozuvning takomillashib borishini belgilab berganini qayd etgan. “Alfavitdagi har bir harf muayyan nom bilan atalgan. … Harflarning nomi ular ifodalagan tovushdan tashqari harflarning shakli bilan ham ma’lum darajada bog‘liq bo‘lgan. Masalan, “vov” harfining shakli tashqi ko‘rinishi jihatidan mixga o‘xshaydi, *vov* so‘zi esa semmit tilida “mix” degan ma’noni bildiradi”[19]. “Piktografika alfavit tizimining asosi hisoblanadi”[20].

O‘zbek mumtoz adabiyotida harf san’ati mavjud bo‘lib, arab harflarining shakllariga asoslanadi[21]. Masalan, *alif*ning tik qomatga, *yoy*ning qoshga, egik qomatga, *nun*ning qoshga, *sod*ning ko‘zga, *mim*ning yumilgan og‘izga o‘xshatilishida piktografik ifoda mazmuni aks etadi.

[18] Маҳмудов Н. Тил ва ёзув. – Тошкент: Ўзбекистон, 1987. – Б. 5.
[19] Маҳмудов Н. Кўрсатилган манба. – Б. 9.
[20] Волощук К.Д. Пиктографика в художественной культуре. Автореф. дисс. ...канд. искусст. – Барнаул, 2010. – С. 15.
[21] Ҳожиаҳмедов А. Мумтоз бадиият малоҳати. – Тошкент: Sharq, 1999. – Б. 103-104.

"...yozuv taraqqiyoti tarixidan anglash mumkinki, inson nutqni dastlab so'zlarga, keyin bo'g'inlarga, keyin esa tovushlarga ajratib tasavvur qilishday murakkab va uzoq yo'lni bosib o'tdi"[22]. Bu jarayonning dastlab narsa-buyum, jonzotlarga, keyin rasmlarga ajratib tasavvur qilishdan boshlanganini ham ilova qilish mumkin.

II bobda **"O'zbek lisoniy hamjamiyatida makon bildiruvchi piktografik yozuvning kognitiv-semantik tahlili"** amalga oshirilgan.

2.1-§. *Maishiy obyektlarni bildiruvchi piktografik yozuvning kognitiv-semantik tahlili.* Kognitiv semantika kognitiv tilshunoslikning bir qismidir. Kognitiv semantika kognitiv hodisa sifatida ma'noga e'tibor qaratadi. Bunda lingvistik tavsifning markazida inson bilishi turadi va lisoniy ma'no konseptual tuzilmaning ko'rinishi sifatida baholanadi.

Piktografik yozuvdagi grafik belgilar va simvollar tizimi obyektlarni tasvirlash uchun minimal resurslarni o'z ichiga oladi hamda obyekt haqida boshqa tushunchalarga ega bo'lmagan insonlar orasida foydalanish uchun juda mos. Piktogrammalardan muammoli masalalar yuzaga kelishi mumkin bo'lgan global yoki alohida doiralarga xabar yetkazish uchun ham foydalaniladi.

Kognitiv-semantik tahlil piktogrammalarning obyektlarni tasvirlashi, ma'nolarni ifodalashi va o'zaro munosabatlarni ta'riflashi bilan aloqador. Ushbu tahlil, asosan, kognitiv psixologiyadan, semantika va lingvistikadan foydalanadi. Kognitiv-semantik tahlil piktografik yozuvning ma'nolari va ulardagi tushunchalarni o'rganishga qaratilgan tadqiqot va tahlil usulidir. Bu tahlilning asosiy maqsadi biror bir piktogrammaning insonlar o'rtasidagi o'zaro muloqotni ta'minlashdagi vazifasi, belgilarni o'qish, tushuntirish va tasavvur qilish samaradorligini oshirish, ma'noni o'rganishga yordam berish, tushuncha yoki mazmunning yetkazilishini osonlashtirishdir.

Piktografik tasvir fiziologik yoki psixologik ta'sir ko'rsatishi uchun odamlar, birinchi navbatda, bu belgini ko'rishlari kerak. Ko'zda jismonan boshlangan vizual jarayon nervlar orqali hamda shu o'rindagi hujayralarni rag'batlantirish natijasida fiziologik ravishda miyaga uzatiladi; psixologik ta'sir oqibatida insonning javob reaksiyasi yuzaga keladi. Natijada insonning fikrlashi, ma'noni tushunishi va tasavvur etishiga yo'naltirilgan kognitiv jarayon sodir bo'ladi. Bu jarayon amalga oshishi uchun piktografik tasvirning funksional-semantik muqobillari hisoblangan leksemalarning semantikasini bilish kerak bo'ladi.



2.2-rasm. Maishiy obyektdagi piktogramma

[22] Маҳмудов Н. Тил ва ёзув. – Тошкент: Ўзбекистон, 1987. – Б. 12.

As a result of the cognitive-semantic analysis, this symbol indicates a place protected from solar energy and suggests that the product should be stored in a place where it is not exposed to sunlight.

3.3-§. *Cognitive-Semantic Analysis of Pictographic Symbols on Electronic and Technical Equipment Packaging.* The symbol carries a strong cognitive-semantic meaning. It helps to develop people's ecological awareness and encourages them to take specific actions to protect the environment. The simplicity and clarity of the visual tool ensure the effective delivery of its message.

The main purposes of packaging are: protection, storage, transportation, providing information, and marketing.

"Perception of pictographic messages is always easier than trying to explain a phenomenon using the alphabet. A pictographic message creates the necessary perception in the human brain at first glance"[29]. Therefore, pictograms are frequently used, especially in packaging design. The schematic, ease of perception, and simplicity are crucial from the standpoint of delivering the message. Packaging, based on size and shape, color and contrast, appropriate placement, simplicity, uniformity, understandable and quick communication, attention-grabbing, conveying important product information, and reflecting a strong brand image, plays a key role.

When analyzing pictographic symbols on product packaging, the following factors are considered:

1. Cognitive Aspects

Recognizability – how quickly the symbol can be recognized by users.

Familiarity – the international recognition and understanding of the symbol.

Sensitivity – how easy it is to remember the symbol, attract attention, and prompt a specific action.

2. Semantic Aspects

Content – how clearly and understandably the symbol conveys information.

Context – the relationship and context of the symbol with other symbols on the packaging.

Cognitive-semantic analysis of pictographic symbols on electronic and technological product packaging is crucial for their effective use and understanding. Through these symbols, consumers can quickly and clearly obtain information about products, as well as pay attention to ecological and safety issues.

During the research process, an experiment was conducted to study the understanding of pictograms. The purpose of the experiment was to investigate how the pictograms used in the Uzbek linguistic community are associated by its members.

30% of the respondents answered with "I don't know," 35% attempted to identify the pictograms but correctly identified 12 out of 22 pictograms. No respondent was able to accurately identify all of the pictograms. 25% of

[29] Tonak İrem İpek. The Impulsive Effects Created by The User of Color on Food and Baverage Packages: Theie Relations with The Symbolic Meaning of Baverages. Master Thesis. – USA, 1994. – P. 33.

representations, serving to convey the meaning straightforwardly. The remaining pictograms require a logical interpretation.

Pictographic symbols on the packaging of cosmetics and hygiene products are scientifically analyzed in terms of their semantic, cognitive features, and design. These symbols help consumers quickly and accurately understand product information and provide essential guidelines on the product's safety, use, and storage. Scientific analysis is crucial for enhancing the effectiveness of these symbols and improving user convenience.



We will analyze the following complex pictogram from a cognitive-semantic perspective. The image contains several important symbols:

Roof:

Semantic analysis: 1.The top part of a house, building that covers the top. 2. The top part that protects some devices from snow, rain, sun, etc. The 1st meaning in the dictionary is the basis for the pictogram. The roof of a house means protecting something or someone from rain, sun, and other natural influences.

Cognitive analysis: The roof of a house is generally recognized as a symbol of protection and safety. This symbol represents a safe and secure place for people.

Cube:

Semantic Analysis:

A six-sided geometric shape where all sides are equal squares; an object of such a shape.

In mathematics, the cube of a number refers to its third power, obtained by multiplying the number by itself three times.

The first definition serves as the basis for the pictogram. The cube shape represents an internal space or a storage area. In this context, it signifies a specific object or element within a space.

Cognitive Analysis:

The cube shape typically symbolizes strength and stability. This symbol conveys that the object is solid and unchanging in a given condition.

Sun:

Semantic Analysis:

The central body of the solar system – a huge gaseous sphere that emits light and heat due to thermonuclear reactions. Synonyms: sun, day, light, beam. The light and heat emitted by this body.

The second meaning in the dictionary is the basis for the pictogram. The sun can refer to the external environment of the product, meaning that the product should not be stored in a sunny place. Cognitive Interpretation: The sun represents light, heat, and life. In the human cognitive system, the sun is recognized as a source of energy.

When the roof and cube shapes are combined, they convey the idea that a specific object or person is located in a protected place.

2.2-rasmda keltirilgan piktogrammalarga funksional-semantik muqobil leksemalarning ma'nolariga to'xtalib o'tamiz: *bosh* – tananing bo'yindan yuqori, oldingi (odamda, hayvonlarda) qismi; kalla. Bosh kosasi (anat.). Bosh miya; *soch* – odamning bosh terisida o'sadigan qil tolalar qoplamasi va ularning har biri; *qaychi* – yupqa narsalarni, mato, qog'oz va shu kabilarni kesish uchun ishlatiladigan, o'rta yeridan bir-biriga vint bilan biriktirilgan ikki tig'dan iborat dastali asbob; *taroq* – soch, soqol tarash uchun ishlatiladigan, yog'och, metall, suyak va sh.k.dan yasalgan tishli buyum (O'TIL, IV, 371). Tasvirda ifodalangan piktogrammalar ma'no jihatdan bir-biriga bog'liqdir. Odamning bosh terisida o'sadigan qil tolalar qoplamasini, ya'ni sochini yoki soqol va mo'ylovini taroq bilan tekis taragan holda qaychi yordamida kesish harakati ifodalangan. Funksional-semantik muqobil leksemalarning ma'nolarini bilish piktogrammalarni o'qish va tushuntirishni osonlashtiradi hamda ma'no ifodalashni yanada samarali qilishga yordam beradi. Maishiy obyektdagi piktografik tasvirda dastlab insonning bosh qismi va sochi ko'zga tashlanadi. Birinchi e'tibor insonning sochiga qaratiladi. Shundan so'ng uning yonidagi qo'shimcha obyektlar ya'ni qaychi va taroq bu tasvirni tushunishda qo'shimcha vosita bo'lib xizmat qiladi. Bu tasvirlar ongda birlashtirilib, belgilarni o'qish va tushunish jarayonlari amalga oshadi. Natijada bu obyekt go'zallik saloni yoki erkaklar sartaroshxonasi ekanligi anglashiladi.

Piktogrammalar sodda va murakkab turlarga bo'linadi. Sodda piktogrammalarda tushuncha ifodalash uchun bir tasvirdan foydalanilsa, murakkab piktogrammalarda bir necha tasvir qo'llanadi. Yuqorida qayd etilgan piktogramma murakkab ko'rinishda bo'lib, *bosh, soch, qaychi, taroq* leksemalari aloqadorlik asosida bir semantik maydonga birlashgani kabi ularga muqobil belgilar konseptosferada kognitiv maydonni hosil qiladi.

Ovqatlanish uchun mo'ljallangan oshxonani nomlashda piktogrammadan foydalanilgan. Obyektga "oilaviy" deb nom qo'yilib, uning yonidagi yurak tasviri ichiga ota-ona va bola tasviri joylangan. Yurak – (anat.) odam va hayvonlar ko'krak qafasi ichida joylashgan, ularning qon aylanish sistemasidagi muskul qopchiqqa o'xshash markaziy a'zo (O'TIL, V, 402). Insonning his-tuyg'ulari, ruhiy kechinmalari, yuragida (qalbida) joylashadi. Ya'ni oila, ota-ona, farzandlarga bo'lgan his-tuyg'ular, mehr-muhabbat yurakda saqlanadi. "Yuragimga yaqin kishilar" iborasi ham shundan dalolat beradi. Piktogramma maishiy obyekt nomi bilan o'zoro semantik jihatdan bog'liqlikni ifoda etgan. Kommunikativ vazifa bilan bir qatorda emotsional-ekspressiv vazifa bajaradi.

Piktogrammalarda millatning ifodasi ko'pincha ramziy va umumlashtirilgan tarzda amalga oshiriladi. Madaniyatlararo muloqotda soddalashtirilgan belgilardan foydalaniladi, ba'zan milliylikni ifodalash ham kuzatiladi. Masalan, *do'ppi* ifodalangan piktografik tasvirni ko'rgan insonning tasavvurida (ayniqsa, xorijiy sayyohda) obyektning o'zbek millatiga mansubligi anglashiladi. Shuni alohida ta'kidlash lozimki, o'zbek do'ppisidagi shakllar piktogramma vazifasini bajaradi. Yoki koreys restoranlarida idishdagi guruch tasviridan foydalaniladi (2.5-rasm).





2.5-rasm. Maishiy obyektlardagi milliy piktogrammalar

Piktogrammalarning asosiy belgilaridan biri oq-qora tasvirda, chizma ko'rinishida bo'lishidir. Ammo keyingi paytda rangli, rasm piktogrammalar ommalashgan. Piktogrammalarda bayroqlar, millatning o'ziga xos belgilari, har bir xalqning o'ziga xos madaniy ramzlari mavjud. Masalan, Amerika Qo'shma Shtatlari uchun ozodlik haykali, Yaponiya uchun qizil quyosh diski yoki O'zbekiston uchun paxtani aks ettiruvchi piktogrammalar, kiyim va kiyim uslublari, ramziy obyektlar, ranglar milliy belgilar sanaladi.

Maishiy obyekt nomlarida piktogrammalar lisoniy vosita bilan yonma-yon holatda kommunikativ vazifa bajaradi.

2.2-§. *Yo'l belgilarining kognitiv-semantik tahlili*. Yo'l belgilaridagi grafiklar, texnik tafsilotlar 1968-yilda Venada o'tkazilgan "Yo'l belgilari va signallari haqidagi Konvensiya" hamda bu konvensiyani to'ldiruvchi Yevropa kelishuvi (1971, Jeneva) talablariga ko'ra ishlab chiqilgan[23]. Yo'l belgilari rasm, yozuv, rang va shakllarning an'anaviy kombinatsiyasi asosidagi qoidalarni bildiradigan ramziy til hisoblanadi. Yo'l belgilari tartibga solish uchun, ma'lumot berish uchun ishlatiladi, yo'l harakati tizimida yo'ldan foydalanuvchilarni ogohlantiradi va yo'naltiradi[24]. Yo'l belgilariga kiritilgan qoidalarning ta'sir nuqtayi nazaridan eng muhim jihatlardan biri e'tibor qaratish orqali tushunish mumkinligi va bilish orqali ixtiyoriy rioya qilishning kuchaytirilishidir. Yo'l belgilarini tushunish avtomatik kognitivlikka xoslanadi[25]. Rasmlar orqali muloqotning ta'siri ma'lum bir nuqtaga qadar nazorat qilinsa ham[26], kognitiv tizim piktogrammadan foydalanishda stimulga darhol va instinktiv reaksiya bildirishni ta'minlaydi. Aniqlik va tasvir asosidagi idrok reallikni anglash, his qilishni ("immersion effektlar"ni) hosil qiladi[27].

Yo'l belgilarining kognitiv-semantik xususiyatlari insonlar uchun yo'lni tushuntirish va o'rganishda tasvir muqobilligini ta'minlash uchun muhimdir. Kognitiv-semantik yondashuvda "qadam", "yo'l", "yordam", "nishon", "yo'lning

[23] Yo'l belgilari. O'zbekiston milliy ensiklopediyasi. 2-jild. – Toshkent: O'zbekiston milliy ensiklopediyasi, 2001. – 704 b.
[24] Dewar R. E. and P. L. Olson. "Traffic control devices" in Human Factors in Traffic Safety, R. E. Dewar and P. L. Olson, Eds. Tucson, AZ: Lawyers & Judges Publication, 2002. – P. 421–458.
[25] Kahneman D. Thinking, Fast and Slow. – New York: Farrar, Straus and Giroux, 2011. – P. 236.
[26] Boehme-Nebler V. Pictorial Law. Modern Law and the Power of Pictures. – Heidelberg Dordrecht-London-New York: Springer, 2010. – P. 153.
[27] Shu muallif. Modern Law and the Power of Pictures. – Heidelberg Dordrecht-London-New York: Springer, 2010. – P. 64.



Hand sign on an open book: The "hand reading an open book" symbol indicates that the manufacturer recommends that you read the instructions carefully before using the product. This symbol is usually found on products that have complex content and require multiple steps to complete.



Hourglass symbol: It indicates that the product should be consumed before the expiration date. This symbol is used on products with a shelf life of less than 30 months.

The first of the mentioned pictograms is equivalent in form to a combination: a hand reading an open book; it has a functional-semantic alternative, which is equivalent in content to a sentence: "Hand sign on an open book" The second pictogram is equivalent in form to a word: an hourglass; it has a content to a sentence: "Must be used within the specified period."

3.2-Table

The meaning of some pictograms used in cosmetics:

	Estimated quantity symbol. Pictogram form: word abbreviation (e is the first letter of the word estimated, meaning "estimated"); cognitive meaning: product volume; functional-semantic alternative: Approximate (word).
	"Flammability" symbol. Pictogram form: picture; cognitive meaning: "fire-resistant"; functional-semantic alternative: "Keep away from fire" (speech).
	M (month) symbol. Pictogram form: picture+number+letter; cognitive meaning: "after opening, the expiration date must be observed"; functional-semantic alternative: "Consume within 6 months" (speech).
	"Green dot" symbol. Pictogram form: pointing marks; cognitive meaning: "recyclable product"; functional-semantic alternative: Recyclable (speech).
	"Ozone-friendly" symbol. Pictogram form: image+text; cognitive meaning: "ozone-friendly product"; functional-semantic alternative: "Ozone-friendly" (word combination).
	"Rabbit" symbol: Pictogram form: picture+text; cognitive meaning: "harmful to animals"; functional-semantic alternative: Not tested on animals (word combination).

"Flammability" and "Rabbit" pictograms are in the form of single words, while "Green Dot", "Ozone-Friendly", and "Period After Opening" are named as compound expressions. The "Flammability" and "Rabbit" models are direct

The lexemes glass and fork represented in the pictogram are semantically related.

Cognitive analysis:

Clarity – the symbol is clearly and simply designed, and is easy to understand because it is intuitive and represents a connection with food;

Memorability – the image of a cup and fork is easy to remember because they are common and familiar objects in everyday life;

University – this pictogram is internationally accepted, so it is understandable to people of different cultures and languages;

Overall, this pictogram is cognitively and semantically effective, and its meaning is easy to understand and remember. The presence of this symbol provides confidence and safety for product users.



"Toxic material" is the same symbol as above, but with a line through it. This symbol informs consumers that the product packaging is harmful to human consumption. The symbol is usually displayed on plastic containers that are not intended for food.

3.2-§. *Cognitive-semantic analysis of pictographic signs on the packaging of cosmetics and hygiene products.* Pictographic signs on the packaging of cosmetics and hygiene products help to quickly and clearly convey important information about the product. These signs serve as instructions for consumers on the correct use, storage and disposal of the product. Also, in order to scientifically and theoretically analyze such pictographic signs, it is necessary to consider the purpose of their creation, their semantic and cognitive functions, as well as their impact on users. These signs are mainly based on the following theoretical foundations. Pictographic signs on the packaging of cosmetics and hygiene products are analyzed from a semiotic point of view as follows:

denotative meaning – the direct meaning of the sign, i.e. the intended information. For example, the hair sign indicates that the product is intended for hair;

connotative meaning – the extended meaning of the sign, i.e. expresses additional information or emotions. For example, the "ecologically clean" sign indicates that the product is environmentally friendly and, at the same time, evokes positive emotions in the consumer;

cognitive process – the following cognitive processes occur based on the pictographic symbols on the packaging of cosmetics and hygiene products:

a) visual perception – pictographic symbols convey quick information about the product through simple and easy-to-understand images;

b) memory – simple and clear symbols are easily retained in memory by users, which facilitates the process of product selection;

d) learning and remembering - users learn and remember symbols by repeatedly viewing them, which ensures the effectiveness of the symbols.

Pictograms have a form and content plan. In terms of form, they are named with units equivalent to words and phrases. In terms of content, they represent a concept, a sentence and have functional-semantic alternatives equivalent to words, phrases, and sentences.

oxirida", "yo'lning boshida" va hokazo kabi tushunchalarga teng belgilar yo'lning qanday ko'rinishini tasavvur qilishda hamda izohlashda eng ko'p qo'llanadigan mazmunlar uchun ishlatiladi. Quyidagi kognitiv-semantik xususiyatlar yo'l belgilari uchun o'ziga xosdir:

rasmni tasavvur etish – yo'l belgilarini tashkil etadigan tasvirning ko'rinishi va turlarini tasavvur qilishga yordam beradi;

ma'noni yoritish – yo'l belgilari ma'noni batafsil yoritishga xizmat qilishi lozim;

kontekstual (vaziyatdan kelib chiqib) tushunish – yo'l belgilarining ma'nosi vaziyatga qarab o'zgarishi mumkin (buni ko'p ma'noli lisoniy vositaga qiyoslash mumkin);

o'zgaruvchanlik – yo'l belgilari izohlash va tasavvur qilishda o'zgaruvchan hamda moslashuvchanlikka ega. Masalan, "nishon" belgisi "yo'lning yopiqligi" yoki "xalqaro avtobus bekati"ni bildirishi mumkin (qiyos: lisoniy vosita omonimligi);

metafora va idiomalar – yo'l belgilarida g'oya va idiomalar keng qo'llanadi.

2.3-§. *Muassasa va tashkilotni anglatuvchi piktografik yozuvning kognitiv-semantik tahlili.* Muassasa va tashkilotni anglatuvchi piktografik yozuv muassasalarning yoki tashkilotlarning faoliyatini, xizmatlarini yoki o'ziga xos xususiyatlari va qonunlarini ifoda etadi. Bu yozuvlar, odatda, xodimlar uchun tushunishni osonlashtirish hamda kasb-hunar korxonalari, mehmonxona, o'quv yurtlari va boshqa turdagi joylarda, katta muassasalarda yoki umumiy davlat institutlarida insonlarning hayotini saqlash va xavfsizligi bo'yicha yo'riqnoma berish maqsadida ishlatiladi. Bu piktogrammalar boshqa millat vakillariga ham aniq yo'l-yo'riq berishda ahamiyatlidir.

III bob **"Mahsulot qadog'idagi piktografik yozuvning kognitiv-semantik tahlili"**ga bag'ishlangan.

3.1-§. *Oziq-ovqat mahsulotlari qadog'idagi piktografik belgilarning kognitiv-semantik tahlili.* Bugungi kunda insoniyat dunyo bilan ko'proq aloqada bo'lib, zamonning ilg'or texnologiyalari yordamida mobil hayot tarzini o'zlashtirib bormoqda. Ijtimoiy taraqqiyot odamlarni qulay muloqot usuliga, insoniyat tarixida qadim davrlardayoq shakllangan vizual aloqaga, barcha uchun universal muloqotga jalb qiladi. Kundan kunga ko'payib borayotgan son-sanoqsiz vizual belgilarning asosiy yo'nalishni topish, ogohlantirish yoki ma'lumot berish uchun mo'ljallangani hozirgi davr kommunikatsiyasining asosiy talabiga aylandi. Xususan, oziq-ovqat mahsulotlari qadog'idagi piktografik belgilar, asosan, ma'lumot berish vazifasini bajaradi. Oziq-ovqat mahsulotlarining qadoqlash dizayni ikkita vazifa bajaradi:

aloqa vazifasi – mahsulotning ichida qanday moddalar mavjudligidan boshlab, ba'zan foydalanish va ogohlantirish uchun zarur bo'lgan ma'lumotlarga qadar, shuningdek, korporativ o'ziga xoslikni saqlash va brend imidjini mustahkamlashgacha bo'lgan axborotni o'z ichiga oladi. Mahsulotni minglab paket dizaynlari orasidan tanlashi kerak bo'lgan bugungi iste'molchi, ayniqsa, gigant bozorlarda, bu axborotga har qachongidan ham ko'proq muhtoj. Qadoqlash ishlab chiqaruvchi va iste'molchi o'rtasidagi reklamaning to'g'ridan to'g'ri hamda

samarali shakllaridan biridir. Chunki televideniye, matbuot e'lonlari va plakatlar kabi boshqa ommaviy axborot vositalariga nisbatan iste'molchi bilan yuzma-yuz bo'lgan xarid qilish jarayonida mahsulot qadog'idagi axborot muhim o'rin tutadi. Jadal rivojlanayotgan asrimizda qadoqlash shunchaki quti yoki o'ram emas, balki kommunikatsiya vazifasini bajaradi. Qadoqlash grafikalari kompaniyalar doirasida sezilarli yutuqlarga erishdi. "Qadoqlash – mahsulotning o'ziga xosligi. Bu shunday o'ziga xoslikki, u ko'p yillar davom etadi". U mahsulotni olib yurishi, iste'molchiga tushuntirishi va uni sotib olishga undashi kerak[28] .

tashishda qulaylik va himoya qilish vazifasi – qadoqlash, tashish hamda himoya qilish vazifasini bajaradi. Bu vazifa mahsulotni iste'mol qilishdan tortib foydalanishgacha, yetib borishgacha bo'lgan jarayonni o'z ichiga oladi. Bu muloqotni ta'minlashda piktogrammalar yetakchi mavqega egadir.



Masalan, ushbu piktografik belgi qog'oz, plastik yoki boshqa materiallardan tayyorlangan mahsulotlarning oziq-ovqat bilan munosabatga kirishish uchun xavfsiz ekanligini ko'rsatadigan xalqaro simvol bo'lib, odatda, "Oziq-ovqat uchun xavfsiz" yoki "Oziq-ovqat bilan munosabatga kirishish uchun mos" degan mazmunni anglatadi. Bu belgi ko'pincha oziq-ovqat mahsulotlarini qadoqlashda, qadoqlash materiallarida, oshxona anjomlari va idish-tovoqlarda uchraydi. Piktogramma stakan va sanchqi tasviridan iborat bo'lib, u oziq-ovqat hamda ichimlik bilan to'g'ridan to'g'ri, aralash holda qo'llashda xavfsiz ekanligini bildiradi.

Semantik tahlil:

stakan – ichimliklar uchun ishlatiladigan, dastasiz silindrik shisha idish; sanchqi – quyuq taom bo'laklarini sanchib olishga mo'ljallangan asbob. Piktogrammaga funksional-senmantik jihatdan muqobil bo'lgan *stakan* va *sanchqi* leksemalari semantik ma'no jihatdan bir-biriga bog'liq hisoblanadi.

Kognitiv tahlil:

aniqlik – simvol aniq va sodda dizaynlangan bo'lib, oson tushuniladi, chunki u intuitivdir hamda oziq-ovqat bilan bog'liqlikni anglatadi;

xotirada saqlanishi – stakan va sanchqi tasviri xotirada saqlanishi oson, chunki ular kundalik hayotda keng tarqalgan hamda tanish buyumlardir;

umumiylik – ushbu piktogramma xalqaro miqyosda qabul qilingan, shuning uchun har xil madaniyat va til sohiblari uchun tushunarlidir.

Umuman olganda, bu piktogramma kognitiv va semantik jihatdan samarali bo'lib, uning ma'nosini tushunish hamda eslab qolish oson. Ushbu belgining mavjudligi mahsulot foydalanuvchilari uchun ishonch va xavfsizlikni ta'minlaydi.



"Zaharli material" yuqoridagi belgi, ammo ustidan chiziq tortilgan tasvir. Ushbu belgi iste'molchilarga mahsulot qadog'i inson iste'mol qiladigan mahsulotlar uchun zararli ekanligi haqida ma'lumot beradi. Odatda, belgi oziq-ovqat uchun mo'ljallanmagan plastik idishlarda ko'rsatiladi.

3.2-§. *Kosmetika va gigiyena vositalari qadog'idagi piktografik belgilarning kognitiv-semantik tahlili*. Kosmetika va gigiyena vositalari qadog'idagi piktografik belgilar mahsulot haqida muhim ma'lumotlarni tez hamda aniq yetkazishga

[28] Graphic Art, 1987. – P. 6.

understanding for employees and to provide instructions on the preservation and safety of human life in professional enterprises, hotels, educational institutions and other types of places, large institutions or public institutions. These pictograms are also important in providing clear instructions to representatives of other nationalities.

Chapter III is devoted to **"Cognitive-semantic analysis of pictographic inscriptions on product packaging".**

3.1-§. *Cognitive-semantic analysis of pictographic signs on food packaging.* Today, humanity is more connected to the world and is adopting a mobile lifestyle with the help of advanced technologies of the time. Social progress attracts people to a convenient way of communication, visual communication, which has been formed since ancient times in the history of mankind, universal communication for all. The fact that countless visual signs, which are increasing day by day, are designed to find the main direction, warn or provide information, have become the main requirement of modern communication. In particular, pictographic signs on food packaging mainly perform an informational function. The design of food packaging mainly performs two functions:

communication function - includes information ranging from what ingredients are in the product, sometimes to information necessary for use and warnings, as well as maintaining corporate identity and strengthening brand image. Today's consumer, who has to choose a product from thousands of package designs, needs this information more than ever, especially in giant markets. Packaging is one of the most direct and effective forms of advertising between the manufacturer and the consumer. Because in the face-to-face purchasing process with the consumer, compared to other media such as television, press ads and posters, the information on the product packaging plays an important role. In our rapidly developing age, packaging is not just a box or wrapper, but also performs a communication function. Packaging graphics have achieved significant success within companies. "Packaging is the uniqueness of the product. It is such a uniqueness that it will last for many years." It should carry the product, explain it to the consumer and encourage him to buy it[28].

transportation convenience and protection function - packaging performs the function of transportation and protection. This function includes the process from product consumption to use and delivery. Pictograms play a leading role in providing this communication.



Glass - a cylindrical glass container without a handle used for drinks; fork - a tool designed to prick pieces of thick food; This symbol is often found on food packaging, packaging materials, kitchen utensils and tableware. The pictogram consists of an image of a glass and a fork, and it indicates that it is safe for direct contact with food and drink.

Semantic analysis:

glass a cylindrical glass container without a handle used for drinking beverages; fork 1. A tool with a handle for stabbing food; fork.

[28] Graphic Art, 1987. - P.6.

Pictograms in the names of household objects perform a communicative function in conjunction with the linguistic means.

2.2-§. *Cognitive-semantic analysis of road signs.* The graphics and technical details of road signs are developed in accordance with the requirements of the "Convention on Road Signs and Signals" of 1968 in Vienna and the European Agreement supplementing this convention (1971, Geneva)[23]. Road signs are a symbolic language that expresses rules based on a traditional combination of pictures, writing, colors, and shapes. Road signs are used to regulate, inform, warn, and guide road users in a traffic system[24]. One of the most important aspects of the impact of road signs is that they can be understood through attention and that voluntary compliance can be enhanced through knowledge. Understanding road signs is characterized by automatic cognition[25]. Although the impact of communication through images can be controlled to a certain extent[26], the cognitive system uses pictograms to ensure an immediate and instinctive response to the stimulus. The clarity and image-based perception create a sense of reality (the "immersion effect")[27].

The cognitive-semantic properties of road signs are important for providing image alternatives for people to explain and learn about the road. In the cognitive-semantic approach, symbols equivalent to concepts such as "step", "road", "help", "target", "end of the road", "beginning of the road", etc. are used for the most commonly used meanings in imagining and explaining what the road looks like. The following cognitive-semantic properties are characteristic of road signs:

visualizing the image - the appearance and types of images that make up road signs help to visualize;

clarifying the meaning - road signs should serve to clarify the meaning in detail;

contextual (situation-based) understanding - the meaning of road signs can change depending on the context (situation) (this can be compared to a multi-meaning linguistic tool);

variability - road signs are variable and flexible in interpretation and representation. For example, the sign "sign" can mean "road closure" or "international bus stop" (compare: linguistic tool homonymy);

metaphors and idioms - road signs use metaphors and idioms extensively.

2.3-§. *Cognitive-semantic analysis of pictographic writing denoting institutions and organizations*. Pictographic writing denoting institutions and organizations expresses the activities, services or specific features and laws of institutions or organizations. These writings are usually used to facilitate

[23] "Yo'l belgilari", O'zbekiston milliy ensiklopediyasi. 2-jild. – Toshkent: "O'zbekiston milliy ensiklopediyasi" Davlat ilmiy nashriyoti, 2001 – 704 b.

[24] R.E.Dewar and P.L.Olson. "Traffic control devices" in Human Factors in Traffic Safety, R.E.Dewar and P.L.Olson, Eds. Tucson, AZ: Lawyers & Judges Publication, 2002. – P. 421-458.

[25] Kahneman D. Thinking, Fast and Slow. New York: Farrar, Straus and Giroux, 2011.

[26] Boehme-Nebler, V.Pictorial Law. Modern Law and the Power of Pictures. Heidelberg Dordrecht – London – New York: Springer, 2010. – P. 153.

[27] Shu muallif. Modern Law and the Power of Pictures. Heidelberg Dordrecht. – London – New York: Springer, 2010. – P. 64.

yordam beradi. Ushbu belgilar iste'molchilar uchun mahsulotni to'g'ri ishlatish, saqlash va utilizatsiya qilish bo'yicha yo'riqnoma bo'lib xizmat qiladi. Shuningdek, bunday piktografik belgilarni ilmiy va nazariy jihatdan tahlil qilish uchun yaratilish maqsadi, semantik va kognitiv vazifalari hamda foydalanuvchilarga ta'sirini ko'rib chiqish kerak bo'ladi. Bu belgilar, asosan, quyidagi nazariy asoslarga tayanadi. Kosmetika va gigiyena vositalari qadog'idagi piktografik belgilar semiotik nuqtayi nazaridan quydagicha tahlil qilindi:

denotativ ma'no – belgining to'g'ridan to'g'ri ma'nosi, ya'ni ko'zda tutilgan ma'lumot. Masalan, *soch* belgisi mahsulotning *soch* uchun mo'ljallanganini bildiradi;

konnotativ ma'no – belgining kengaytirilgan ma'nosi, ya'ni qo'shimcha ma'lumot yoki his-tuyg'ularni ifodalaydi. Masalan, "ekologik toza" belgisi mahsulotning ekologik xavfsiz ekanligini ko'rsatadi va shu bilan birga, iste'molchida ijobiy his-tuyg'u uyg'otadi.

kognitiv jarayon – kosmetika va gigiyena vositalari qadog'idagi piktografik belgilar asosida quyidagi kognitiv jarayonlar sodir bo'ladi:

a) vizual idrok – piktografik belgilar oddiy va oson tushuniladigan tasvirlar orqali mahsulot haqida tezkor ma'lumot yetkazadi;

b) xotira – oddiy va aniq belgilar foydalanuvchilar tomonidan xotirada oson saqlanadi, bu esa mahsulotni tanlash jarayonini osonlashtiradi;

d) o'rganish va eslab qolish – foydalanuvchilar belgilarni takror-takror ko'rish orqali o'rganishadi hamda eslab qolishadi, bu esa belgilarning samaradorligini ta'minlaydi.

Piktogrammalar shakl va mazmun planiga ega. Shakl jihatdan so'zga, birikmaga teng birliklar bilan nomlanadi. Mazmun jihatdan tushuncha, hukm ifodalaydi va so'zga, so'z birikmasiga, gapga teng funksional-semantik muqobillariga ega bo'ladi. Masalan,



Ochiq kitobdagi qo'l belgisi – ishlab chiqaruvchi mahsulotni ishlatishdan oldin qo'llanmani diqqat bilan o'qib chiqishni tavsiya etayotganligini anglatadi. Odatda, bunday belgini murakkab tarkibli va bir necha bosqichda amalga oshirilishi lozim bo'lgan mahsulotlarda ko'rish mumkin.



Qumsoat belgisi – mahsulot yaroqlilik muddatidan oldin iste'mol qilinishi kerakligini bildiradi. Ushbu belgi foydalanish muddati 30 oydan kam bo'lgan mahsulotlarda qo'llanadi. Qumsoat vaqt o'lchash vositasi bo'lgani sababli mahsulot iste'molida belgilangan vaqtning muhimligi haqida konsept hosil qiladi.

Qayd etilgan piktogrammalardan birinchisi shaklan birikmaga teng: *ochiq kitobdagi qo'l*; mazmun jihatdan gapga teng funksional-semantik muqobiliga ega: "Yoriqnomani o'qing!". Ikkinchi piktogramma shaklan so'zga teng: *qumsoat*; mazmunan gapga teng: "Ko'rsatilgan muddatda foydalanish kerak".

3.2-jadval

Kosmetikada qo‘llanadigan ayrim piktogrammalar mazmuni

	*Taxminiy miqdor* belgisi. *Piktogramma shakli:* so‘z qisqartmasi (e – “taxminiy” degan ma’nodagi *estimated* so‘zining birinchi harfi); *kognitiv ma’nosi:* mahsulot hajmi; *funksional-semantik muqobili: Taxminan* (so‘z).
	*“Yonuvchanlik”* belgisi. *Piktogramma shakli:* rasm; *kognitiv ma’nosi:* “olovga chidamsiz”; *funksional-semantik muqobili:* “Olovdan uzoq saqlansin” (gap).
	M (month) belgisi. *Piktogramma shakli:* rasm+raqam+harf; *kognitiv ma’nosi:* “ochilgandan keyin muddatga amal qilish kerak”; *funksional-semantik muqobili:* “6 oy muddatgacha iste’mol qilinsin” (gap).
	*“Yashil nuqta”* belgisi. *Piktogramma shakli:* ishora belgilari; *kognitiv ma’nosi:* “qayta ishlanadigan mahsulot”; *funksional-semantik muqobili:* Qayta ishlash mumkin (gap).
	*“Ozon bilan do‘st”* belgisi. *Piktogramma shakli:* rasm+yozuv; *kognitiv ma’nosi:* “ozonga zarar yetkazmaydigan mahsulot”; *funksional-semantik muqobili:* “Ozonga zarar yetkazmaydigan” (so‘z birikmasi).
	*“Quyon”* belgisi: *Piktogramma shakli:* rasm+yozuv; *kognitiv ma’nosi:* “hayvonlar uchun zararli”; *funksional-semantik muqobili:* Hayvonlarda sinovdan o‘tmagan (so‘z birikmasi).

“Yonuvchanlik”, “Quyon” piktogrammalari so‘z ko‘rinishida, “Yashil nuqta”, “Ozon bilan do‘st”, “Mahsulotni ochgandan keyin foydalanish muddati” piktogrammalari birikma ko‘rinishidagi nomlarga tengdir. “Yonuvchanlik”, “Quyon” model ko‘rinishida bo‘lib, mazmunni to‘g‘ridan to‘g‘ri ifodalashga xizmat qiladi. Qolgan piktogrammalarda mantiqiy yondashish talab qilinadi.

Kosmetika va gigiyena vositalari qadog‘idagi piktografik belgilar semantik, kognitiv xususiyatlari va dizayniga ko‘ra ilmiy jihatdan tahlil qilindi. Bu belgilar iste’molchilarga mahsulot haqida tez va aniq ma’lumot yetkazishga yordam beradi hamda mahsulotning xavfsizligi, qo‘llanishi va saqlanishi bo‘yicha muhim ko‘rsatmalar beradi. Ilmiy tahlil ushbu belgilarni yanada samarador qilish va foydalanuvchilar uchun qulaylik yaratish uchun muhimdir.



Quyidagi murakkab piktogrammani kognitiv-semantik jihatdan tahlil qilamiz. Rasmda bir nechta muhim belgilar mavjud:

Uy tomi:

Semantik tahlil – 1. Uyning, binoning ustini bekitib turuvchi tepa qismi. 2. Ba’zi qurilmalarni qor-yomg‘ir, quyosh va sh.k.dan himoya qiluvchi tepa qismi. 1-

mustache, with scissors, while combing it out evenly with a comb. Knowing the meanings of functional-semantic alternative lexemes makes it easier to read and explain pictograms and helps to make the expression of meaning more effective. In the pictographic image of a household object, the head and hair of a person are first noticeable. The first attention is paid to the person's hair. After that, additional objects next to it, namely scissors and a comb, serve as additional tools in understanding this image. These images are combined in the mind, and the processes of reading and understanding symbols take place. As a result, it is understood that this object is a beauty salon or a men's barbershop.

A pictogram was used to name the kitchen intended for eating. The object was named “family”, and the image of a parent and child were placed inside the image of a heart next to it. The heart is anat. The central organ of humans and animals, located inside the chest, is similar to a muscular sac in their circulatory system (OTIL, V, 402).

A person’s feelings, spiritual experiences are located in the heart (soul). That is, feelings for family, parents, children, love are stored in the heart. The expression “People close to my heart” also testifies to this. The pictogram expressed a semantic connection with the name of a household object. Along with the communicative function, it performs an emotional-expressive function.

The expression of nationality in pictograms is often carried out in a symbolic and generalized way. In intercultural communication, simplified signs are used, and sometimes the expression of nationality is also observed. For example, a person (especially a foreign tourist) who sees a pictographic image depicting a skull will perceive the object as belonging to the Uzbek nation. It should be noted that the shapes on the Uzbek skullcap act as pictograms. Or in Korean restaurants, the image of rice in a bowl is used. (Figure 2.5.)





Figure 2.5. National pictograms on household items

One of the main characteristics of pictograms is that they are black and white, in the form of a drawing. However, in recent times, colored, pictorial pictograms have become popular. Pictograms contain flags, distinctive signs of the nation, and unique cultural symbols of each nation. For example, the Statue of Liberty for the United States, the red sun disk for Japan, or pictograms depicting cotton for Uzbekistan, clothing and clothing styles, symbolic objects, and colors are considered national symbols.

Chapter II **"Cognitive-semantic analysis of pictographic writing denoting space in the Uzbek linguistic community"** is carried out.

2.1-§. *Cognitive-semantic analysis of pictographic writing representing household objects.* Cognitive semantics is a part of cognitive linguistics. Cognitive semantics focuses on meaning as a cognitive phenomenon. In this case, human cognition is at the center of linguistic description, and linguistic meaning is evaluated as a manifestation of a conceptual structure.

The system of graphic signs and symbols in pictographic writing involves minimal resources for depicting objects and is well suited for use among people who have no other understanding of the object. Pictograms are also used to convey messages to global or specific circles where problematic issues may arise.

Cognitive-semantic analysis is concerned with the way pictograms represent objects, express meanings, and describe relationships. This analysis primarily draws on cognitive psychology, semantics, and linguistics. Cognitive-semantic analysis is a research and analysis method that focuses on the meanings of pictographic writing and the concepts it contains. The main purpose of this analysis is to determine the function of a pictogram in providing interpersonal communication, to increase the efficiency of reading, explaining, and visualizing symbols, to help learn meaning, and to facilitate the transmission of concepts or content.

For a pictographic image to have a physiological or psychological effect, people must first see this symbol. The visual process that begins physically in the eye is physiologically transmitted to the brain through nerves and as a result of stimulation of the cells there; as a result of the psychological effect, a human response occurs. As a result, a cognitive process occurs that is aimed at helping a person think, understand the meaning, and imagine. For this process to take place, it is necessary to know the semantics of lexemes, which are functional-semantic alternatives to the pictographic image.



Figure 2.2. pictogram on a household item

Let us dwell on the meanings of the functional-semantic alternative lexemes to the pictograms presented in Figure 2.1: head - the part of the body above the neck, anterior (in humans, animals); head. Skull (anat.). Brain; hair - the covering of hair fibers that grow on the human scalp and each of them; scissors - a tool with a handle consisting of two blades connected by a screw in the middle, used for cutting thin objects, fabric, paper, etc.; comb - a toothed object made of wood, metal, bone, etc., used for combing hair, beard (OTIL, IV, 371).

The pictograms depicted in the image are semantically related. They represent the act of cutting the hairy covering of a person's scalp, i.e. hair, or beard and

ma'no piktogramma uchun asos bo'lmoqda. Uy tomi biror narsani yoki kimnidir yomg'ir, quyosh va boshqa tabiat ta'sirlaridan himoya qilishni bildiradi.

Kognitiv tahlil – uy tomi, odatda, himoya va xavfsizlik belgisi sifatida tan olinadi. Bu belgi mahsulot uchun xavfsiz va himoyalangan joyni anglatadi.

Kub:

Semantik tahlil – 1. Hamma tomoni teng kvadratdan iborat olti tomonli geometrik shakl; shunday shakldagi narsa. 2. mat. Biror sonning yoki algebraik ifodaning uchinchi darajasi, o'z-o'ziga uch marta ko'paytmasi. 1-ma'no piktogramma uchun asos bo'lmoqda. Kub shakli ichki bo'shliq yoki saqlash joyini ifodalaydi. Bu matnda uyning ichidagi muayyan narsani anglatadi.

Kognitiv tahlil: kub shakli odatda mustahkamlik va barqarorlikni ifodalaydi. Bu belgi obyektning muayyan holatda mustahkam hamda o'zgarmasligini bildiradi.

Quyosh:

Semantik tahlil – 1. Quyosh sistemasiga oid markaziy jism – o'zidagi termoyadroviy reaksiyalar hisobiga yorug'lik va issiqlik tarqatuvchi (chiqaruvchi) ulkan gazsimon shar shaklidagi yoritqich. Sinonimlari: *oftob, kun, shams, nur, shu'la.* 2. Shu jismdan taraluvchi nur, issiqlik.

Lug'atdagi 2-ma'no piktogramma uchun asos bo'lmoqda. Quyosh mahsulotning tashqi muhitiga ishora qilishi mumkin, ya'ni mahsulotni quyoshli joyda saqlamaslikni bildiradi.

Kognitiv tahlil – quyosh yorug'lik, issiqlik va hayotni ifodalaydi. Inson kognitiv tizimida, quyosh energiya manbayi sifatida qabul qilinadi.

Uy tomi va kub shakli birgalikda quyidagi ma'noni beradi: muayyan obyektning yoki shaxsning himoyalangan joyda joylashganligini bildiradi.

Kognitiv-semantik tahlil natijasida, bu belgi quyosh energiyasidan himoyalangan joyga ishora qiladi va mahsulotni quyosh nuri tegmaydigan joyda saqlashni bildiradi.

3.3-§. *Elektronika va texnika jihozlari qadog'idagi piktografik belgilarning kognitiv-semantik tahlili.* Belgi kuchli kognitiv-semantik ma'noga ega. Bu odamlarning ekologik ongini rivojlantirishga yordam beradi va ularni atrof-muhitni muhofaza qilish bo'yicha aniq choralar ko'rishga undaydi. Vizual vositaning soddaligi va tushunarliligi uning xabarini samarali yetkazishni ta'minlaydi.

Qadoqlashning asosiy maqsadlari: himoya qilish, saqlash, tashish, axborot berish, marketingdan iborat.

"Piktografik xabarni idrok etish har doim alifbo yordamida tushuntirishga urinilgan hodisadan ko'ra osonroqdir. Piktografik xabar bir qarashda inson miyasida kerakli idrokni hosil qiladi"[29]. Shuning uchun piktogrammalar, ayniqsa, qadoqlash dizaynida tez-tez ishlatiladi. Sxematik, idrok uchun qulaylik va soddalik xabarni yetkazish nuqtayi nazaridan muhimdir. Qadoqlash o'lcham va shakl, rang va kontrast, mos tarzda joylashuv, soddalik, bir xillik asosida tushunarli va tezkor

[29] Tonak İrem İpek. The Impulsive Effects Created by The User of Color on Food and Baverage Packages: Theie Relations with The Symbolic Meaning of Baverages. Master Thesis. – USA, 1994. – P. 33.

aloqa, e'tiborni jalb qilish, mahsulot haqidagi muhim ma'lumotlar, kuchli brend imidjini aks ettiradi.

Mahsulot qadog'idagi piktografik belgilarni tahlil qilishda quyidagi omillar hisobga olindi:

1. Kognitiv jihatlar

Taniqlilik – belgining foydalanuvchilar tomonidan tezda tanib olinishi;

O'rganilganlik – belgining xalqaro darajada tan olinishi va tushunilishi;

Ta'sirchanlik – belgilarning qanchalik oson esda qolishi, diqqatni tortishi va ma'lum bir harakatga undashi.

2. Semantik jihatlar

Mazmun – belgilarning aniq va tushunarli axborot uzatishi;

Matn – belgining qadoqdagi boshqa belgilar bilan o'zaro munosabati va matn doirasi.

Elektronika va texnika mahsulotlar qadoqlaridagi piktografik belgilarning kognitiv-semantik tahlili ularning samarali ishlatilishi hamda tushunilishi uchun muhimdir. Ushbu belgilar orqali iste'molchilar mahsulotlar haqida aniq va tez axborot olishlari, shuningdek, ekologik va xavfsizlik masalalariga e'tibor qaratishlari mumkin.

Tadqiqotni amalga oshirish jarayonida piktogrammalarni tushunish yuzasidan tajriba o'tkazildi. *Tajribadan ko'zlangan maqsad:* o'zbek lisoniy hamjamiyatida qo'llanayotgan piktogrammalarning jamiyat a'zolari tomonidan qanday assotsiatsiyalanishini tadqiq etish.

Respondentlarning 30%i "bilmayman" degan javobni bergan, 35% ishtirokchi aniqlashga harakat qilgan, ammo 22 ta piktogrammadan 12 tasini to'g'ri topgan. Piktogrammalarning hammasini aniq aytgan respondent uchramadi. 25% respondent 18 ta piktogrammaning ma'nosini to'g'ri topgan. Bu natija piktografik yozuvni tushunish bo'yicha muammolar borligini ko'rsatadi.

Muammoni bartaraf etishning asosiy yo'li piktogrammalarga doir ma'lumotlar doirasini kengaytirishdir. Piktografik yozuv yuzasidan yo'riqnomlar yaratish, faol qo'llanadigan piktogrammalar lug'atini tuzish ularning mazmunini oson o'zlashtirishga xizmat qiladi.

O'zbek lisoniy hamjamiyatida xalqaro piktogrammalar ko'p ishlatiladi. Piktogrammalarda ham xuddi til birliklari kabi semantik munosabatlar kuzatiladi. Murakkab piktogrammalarda gipo-giperonimik, partonimik, ko'p ma'nolilik, shakldoshlik, ma'nodoshlik munosabatlari kuzatiladi.

Piktogrammalarning kognitiv-semantik muqobillarini aniqlash, ularni izohlashga harakat qilish, idrok etish, fikrlash qobiliyatini rivojlantiradi. Shu bois piktogrammalardan ta'lim jarayonida mantiqiy topshiriqlar sifatida foydalanish mumkin.

Tadqiqot davomida piktogrammalarning tushunilish darajasi o'zaro farqlanishi, model ko'rinishidagi piktogrammalar oson qabul qilinishi, maxsus semantik mazmun yuklangan piktogrammalarni anglash murakkab ekanligi ma'lum bo'ldi.

understanding and description of language and its use, semiotics deals with the study and interpretation of text, images, and signs. Semiotics also conducts research on the scientific interpretation of reading, understanding, and interpreting the meanings of text through signs, gestures, and images.

The relationship and difference between semiotics and pictograms are explained by the following:

semiotics is a scientific direction aimed at describing, reading, and determining meaning through signs. Pictograms are a way of organizing signs, which are easy to read, understand, and general;

pictograms are one of the indicator signs used in semiotics, helping to visually convey meaning.

Created by simplifying an existing object and representing it one by one, pictograms develop their sphere of influence in response to increasing communicative needs and by means of "describing concepts" through objects. Visual communication tools such as pictograms are realized in accordance with a certain concept.

N. Mahmudov notes pictography (picture writing) as the first step towards creating writing, emphasizing that both are perceived through vision. He has shown through etymological analysis that the words expressing the concept of "to write" in Turkic, Slavic, Gothic, German, Greek, and Semitic languages (Arabic) are related to "to draw"[18].

Thought is expressed through writing. As a result of the use of various means of expressing thought, language has acquired a semiotic character. Therefore, language is considered as a system of symbols, a set of signs. N. Mahmudov noted that the improvement of pictography led to the formation of ideographic, hieroglyphic writing, the transformation of pictures into symbols and the constant connection of these symbols with the oral language determined the improvement of writing. "Each letter in the alphabet was called by a specific name. ... The names of the letters, in addition to the sounds they represented, were also to a certain extent related to the shape of the letters. For example, the shape of the letter "vov" resembles a nail in appearance, and the word vov means "nail" in the Semitic language"[19] "Pictography is the basis of the alphabet system"[20].

In Uzbek classical literature, there is a type of calligraphy based on the shapes of Arabic letters[21]. For example, the pictographic content of the expression is reflected in the likening of *alif* to an upright figure, *yoy* to an eyebrow, egik to an oblique figure, *nun* to an eyebrow, *sod* to an eye, and *mim* to a closed mouth.

"...from the history of the development of writing, one can understand that man has gone through a complex and long path, first dividing speech into words, then into syllables, and then into sounds"[22]. It can also be added that this process began with the division of speech into objects, creatures, and then into images.

[18] Маҳмудов Н. Тил ва ёзув. – Тошкент: Ўзбекистон, 1987. – Б. 5

[19] Маҳмудов Н. Кўрсатилган манба. – Б. 9.

[20] Волощук К.Д. Пиктографика в художественной культуре. Автореф. дисс. ...канд. искусст. –Барнаул, 2010. – 27 с. – С. 15.

[21] Ҳожиаҳмедов А. Мумтоз бадиият малоҳати. –Тошкент: Sharq, 1999. – Б.103-104.

[22] Маҳмудов Н. Тил ва ёзув. –Тошкент: Ўзбекистон, 1987. – Б. 12.

practical experiments and test-based research.
(David S. Whitley, Kevin L. Callahan, Marilyn A. DeLong[10]).
research conducted to improve communication tools.
(Don Norman, James Paul Gee, E. Nisbett[11]).
research on the interpretation of pictograms as a means of influence. (Roland Barthes, Stuart Hall[12]).

In Uzbek linguistics, information is provided about writing and its historical development, the emergence of writing on a global scale, the writing of Turkic languages, in particular, the history of Uzbek writing, and non-linguistic means in peshlavs. In particular, in the second paragraph of Chapter I of N. Chinikulov's research, the role of non-linguistic means in peshlavs is discussed. "Although the main means of communication in peshlavs are language units, non-linguistic means such as letter forms, color, decoration, design also play an important role in them"[13] He noted that the concept can be expressed by symbolic numbers (03-ambulance), emblems, state emblems, symbols. It is noted that military units under the Ministry of Defense, such as artillery, tank, general army, aviation, and landing, have separate emblem forms[14]. Textbooks and manuals on linguistic theory contain detailed information about the history of writing, its early examples, and in particular, pictographic writing[15]. Q. Sodiqov provided information about the writing system and its development, the fields involved in writing, and the stages of its formation[16]. He noted writing as a field of linguistics: "Writing is, first of all, an object of linguistics. It reflects a person's speech using signs[17]".

The research analyzed pictographic writing within the framework of street language, urban language, the history and development of writing, and paralinguistic means of language.

1.3-§. *The relationship between semiotics and pictography*. In research, the issues of semiotics and pictography have often been studied as closely related concepts. Linguistics and semiotics are two important fields of study and understanding of language, text, and signs. While linguistics deals with the

Champollion Jean-François. Précis du système hiéroglyphique des anciens Égyptiens; ou, recherches sur les éléments premiers de cette écriture sacrée, sur leurs diverses combinaisons, et sur les rapports de ce système avec les autres méthodes graphiques égyptiennes. – Paris : Firmin Didot, 1824. – 264 pp; Rawlinson, Henry Creswicke. The Cuneiform Inscriptions of Western Asia: Transliterated and Translated, and Accompanied by Photographs of the Monuments. – London: E. Trübner & Co., 1861–1865; Кнорозов Ю.В. Древная письменность мая "maya" [Ancient Maya Script]. Советская этнография, 1952. –№ 1. – P. 77–85.

[10] David S. Whitley. The Art of the Shaman: A Study of the Petroglyphs and Pictographs of the Great Basin. 1990; Kevin L. Callahan . Rock Art and Cultures: Historical Perspectives through Petroglyphs and Pictographs. Marilyn A. DeLong. Rock Art and Religious Practices.

[11] Don Norman. The Design of Everyday Things. 1988; James Paul Gee. Literacy in the New Media Age. 2000; The Geography of Thought: How Asians and Westerners Think Differently...and Why, 2003.

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[14] Чиникулов Н. Пешлавҳаларнинг лисоний хусусияти. Филол. фан. номз. ...дисс. автореф. – Тошкент, 2007. – Б. 11

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[16] Содиқов Қ. Эски ўзбек ёзма адабий тили. – Тошкент: Akademnashr, 2020. – 592 б.

[17] Содиқов Қ. Кўрсатилган манба. – Тошкент: Akademnashr, 2020. – Б. 241.

XULOSA

1. Tadqiqotlarda piktografik yozuvlarni o‘rganish va ulardan foydalanishning amaliy aspektlarini tahlil qilish orqali ularning qulayliklari, samaradorligi va o‘zaro ta’sir ko‘rsatkichlari haqida ma’lumotlar jamlangan. Bu ma’lumotlar piktografik yozuvlarni yaxshilash, ulardan foydalanishni optimallashtirish va turli sohalar uchun bilim, kommunikatsiya va xavfsizlikning samarador vositalarini takomillashtirishga yordam beradi. Bugungi kunda piktogrammalarning muloqot jarayonidagi o‘rni, fikrni ifodalashdagi kognitiv imkoniyati, ko‘rgazmalilik, universallik belgisi, tilning axborot berish, hissiy ta’sir, to‘plash vazifalarini amalga oshirish vositasi sifatidagi xususiyatlari filologik yo‘nalishdagi tadqiqotlarni taqozo qiladi.

2. Piktogrammalar uzoq muddatdan so‘ng yana muloqotda qo‘llana boshladi. Zamon talablari asosida ma’lumot berish maqsadidagi chizmalar yuzaga keldi. Piktogrammalar dastlabki shakllanish davrida yozuv shakli vazifasini bajargan bo‘lsa, hozirgi davrda universal kommunikatsiya vositasi sifatida xizmat qilmoqda. Yozuvning fonetik ko‘rinishi yuzaga kelgach, piktogrammalar yozuv vazifasidan vizual axborot vositasi vazifasiga xoslandi. Piktogrammaning yozuv turi sifatidagi xususiyati tasvirdan alifboga aylanishi bilan yakunlandi, keyinchalik yuzaga kelgan harflar nutq tovushlarining shakllanishiga zamin yaratdi. Harflarning piktogrammalarga aloqadorligi, undan o‘sib chiqqanligi yozma nutq ko‘rinishi sifatidagi belgisini asoslaydi. Piktogrammalar, asosan, darak, buyruq gaplarga teng mazmunni ifodalaydi. Keyingi yillarda internet tizimining takomillashuvi natijasida so‘roq, his-hayajon mazmunini ham aks ettirmoqda. Piktogrammalar monografik yozma nutq ko‘rinishi hisoblanishi bilan bir qatorda, diologik nutq jarayonida ham ishtirok etmoqda.

Endilikda piktogrammalar til birliklariga muvofiq ravishda, shuningdek, ular bilan yondosh holatda kommunikativ vazifa bajarmoqda.

3. Piktogrammalarning kognitiv-semantik tahlili ko‘rsatkich belgilar, semantik belgilash, ma’no kategoriyalari, kognitiv modellashtirishdan iborat bo‘lib, insonning belgilarga, obyektlarga yoki modellarga bo‘lgan reaksiyasini, ulardan kelib chiqadigan tushunchalarga hamda idrok etishga asoslangan model va tizimlarini o‘rganishni o‘z ichiga oladi. Bu piktografik yozuvdagi belgilar va simvollar bilan bog‘liq tushunchalarni yaxshi anglashga, takomillashtirishga imkon beradi.

Piktogrammalar tuzilishiga ko‘ra sodda va murakkab bo‘ladi. Piktogrammalar funksional-semantik muqobillariga ega. Piktogrammalarning funksional-semantik muqobillari so‘z, birikma, gap ko‘rinishida namoyon bo‘ladi.

4. O‘zbek lisoniy hamjamiyatida piktogrammalar vizual kommunikatsiya vositasi vazifasini bajarmoqda. Makon bildiruvchi piktogrammalarda, asosan, *rus, ingliz tilidagi lisoniy birlik ↔ piktogramma* modelining faolligi kuzatildi. Bu modelda leksik vositalar va piktogrammalar deyarli bir xil kommunikativ vazifa bajaradi. Funksional-semantik muqobillar va piktogrammalar axborot berishdan tashqari universal kommunikatsiyani ta’minlashga xizmat qilmoqda. Bunday yondashuv kommunikatsion tavtologiyani yuzaga keltirgan. Bu o‘rinda *turkiy*

leksema ↔ piktogramma modeli maqsadga muvofiq bo'lib, bunda piktogramma funksional-semantik muqobil orqali aks etgan axborotni ommalashtirishga, vizual shaklda universal tarzda ifodalashga xizmat qiladi.

5. O'zbek lisoniy hamjamiyatida yo'l belgilari xalqaro miqyosda qabul qilingan universal tizimga ko'ra amal qiladi. Piktogrammaning yozuv sifatidagi xususiyati yo'l belgilarida saqlanib qolgan. Yo'l belgilarida deyarli funksional-semantik vosita ishtirok etmaydi. Rasmni tasavvur etish, ma'noni yoritish, kontekstual (vaziyatdan kelib chiqib) tushunish, o'zgaruvchanlik, metafora va idiomalar orqali tushunilish jarayoni yo'l belgilarining kognitiv-semantik xususiyatlaridir.

6. O'zbek lisoniy hamjamiyatida muassasa va tashkilotni anglatuvchi piktografik yozuv muassasalarning yoki tashkilotlarning faoliyatini, xizmat turlarini ifoda etib, xodimlar yoki boshqa shaxslar, turli millat vakillari uchun ham axborotni qulay tarzda yetkazish vazifasini bajaradi. Muassasa va tashkilotga oid piktogrammalar ichki hamda tashqi doirada bo'lishi bilan xarakterlanadi.

7. Oziq-ovqat mahsulotlari qadog'idagi piktografik belgilar bugungi kunda insoniyatning dunyo bilan ko'proq aloqada bo'lib, zamonning ilg'or texnologiyalari yordamida mobil hayot tarzini o'zlashtirib borishi bilan muvofiqdir. Oziq-ovqat mahsulotlarini qadoqlash dizayni, asosan, aloqa-munosabat, tashishda qulaylik va himoya qilish vazifasini bajaradi. Aloqa-munosabat vazifasi mahsulotning tarkibi, foydalanish va ogohlantirish uchun zarur bo'lgan ma'lumotlar, korporativ o'ziga xoslikni saqlash va brend imidjini mustahkamlash haqidagi axborotni o'z ichiga oladi. Qadoqlash ishlab chiqaruvchi hamda iste'molchi o'rtasidagi reklama ta'sirining to'g'ridan to'g'ri va samarali shakllaridan biridir. Qadoqlash kommunikativ hamda emotsional-ekspressiv funksiya bajaradi.

8. Kosmetika va gigiyena vositalari qadog'idagi piktografik belgilar mahsulot haqida muhim ma'lumotlarni tez va aniq yetkazishga yordam beradi. Piktografik belgilar *denotativ ma'no, konnotativ ma'no, kognitiv jarayon*ni o'z ichiga oladi. Kognitiv jarayon vizual idrok, xotira, o'rganish va eslab qolish bilan ifodalanadi.

Piktografik belgilar semantik, kognitiv xususiyatlari va dizayniga ko'ra farqlanadi. Bu belgilar mahsulotning xavfsizligi, qo'llanishi va saqlanishi bo'yicha muhim ko'rsatmalar beradi.

9. Piktografik yozuv o'zbek lisoniy hamjamiyatining faol, vizual kommunikativ belgisidir. Turli axborot yetkazishdan tashqari ma'lum bir milliy-madaniyatning ramziy belgisiga aylanadi. Piktogrammalar universalligi, shuningdek, milliy kaloritga egaligi bilan ajralib turadi.

Piktogrammalarni tushunish, idrok etish "piktografik yozuv savodxonligi" masalasini kun tartibiga qo'yadi. Piktogrammalarni to'g'ri talqin qilish makon, obyektlarni to'g'ri tanlashni, mahsulotlardan to'g'ri foydalanishni, inson salomatligi va hayoti uchun zarur yo'l-yo'riqlarga amal qilishni ta'minlaydi.

Such a means of information - mnemonic (reminder) signs, known as "object writing", were the first manifestations of this search"[6].

Pictography (from Latin pictus "drawn", depicted and graphia "write") is a type of writing that preceded the stages of development of writing, phonetic writing: a method of reflecting a certain information content in a picture or a strictly sequential sequence of pictures[7]. Pictographic writing is a form of conveying thoughts through drawings. There are two types of pictographic writing: 1) pictogram; 2) logogram. A pictogram expressing an idea or meaning is called an ideogram, a symbol that symbolizes a concept is a logogram[8]. Based on research, we have summarized the following main features of pictographic writing:

1. Pictographic writing is an illustrative system that visually represents information through graphic representation methods and symbolic signs.

2. Pictographic writing is characterized by a simple method of expression, the absence of excessive details in the communicative process. This type of writing is not based on linguistic norms. Pictograms are short and simple pictorial signs, which facilitate general perception as the simplest and easiest way to understand the meaning.

3. The most important feature of pictographic writing is its universality. Regardless of which language they represent, people understand each other well through pictograms.

4. Pictograms are distinguished by the modeling of the image object, its quick and easy understanding, its connection with vision and perception, and its accuracy.

5. While in phonetic writing, things, events and ideas are expressed through sound, in pictographic writing they are reflected symbolically. Pictograms facilitate imagination in expressing unchanged information.

The paragraph entitled The Rebirth of the Communicative Function of Pictograms examines the activation of writing in later stages of development and its factors. Currently, the most important pictographic systems are used in China, Japan and Korea. In the remaining countries, phonetic forms of writing are used.

In the Uzbek language community, pictograms are actively used in all spheres of social life, including production, the transport system, medical services, and the educational process. Along with the international symbol system, national pictograms are also used.

1.2-§. *Description of Research on Pictography.* Provides information on the study of the historical and practical aspects of pictographic writing, the extent of its use, and its role in communication. Research on pictographic writing was divided into the following groups according to its purpose:

research conducted to understand pictographic writings.

(Jean-François Champollion, Henry Creswicke Rawlinson, Yuri Knorozov, Thomas Young[9]);

[6] Махмудов Н. Тил ва ёзув. – Тошкент: Ўзбекистон, 1987. – Б. 5.
[7] O'zME. Birinchi jild. – Toshkent, 2000.
[8] Andrew Robinsonning *"The Story of Writing.* Thames & Hudson Ltd, London, 1995. Chapter 2 Sound, Symbol and Script 36.
[9] Young Thomas. An Essay on the Application of Analytical Principles to the Translation of the Egyptian Hieroglyphs. Philosophical Transactions of the Royal Society of London, 1819. Vol. 109. – P. 385–397;

carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021–2023 (reference of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated September 19, 2024 No. 04/1-2521). As a result, the electronic platform was enriched with theoretical materials on the statistics of pictographic writing and the cognitive-semantic properties of pictograms reflecting national-cultural symbols;

Cognitive-semantic analysis, the role and significance of pictograms in society, problems in analyzing pictograms and understanding signs actively used in the Uzbek linguistic society, scientific conclusions on the theoretical and practical results of foreign experience were used in preparing scripts for the program "Hamma uchun" broadcast on the "History of Uzbekistan" TV channel (Reference No. 06-31-839 of the State Institution "Uzbekiston teleradio Channel" dated July 10, 2024). As a result, the content of the program was improved through recommendations on pictographic writing literacy.

Approbation of the research results. The research results were presented in the form of reports at 8 scientific and practical conferences, including 6 international and 2 republican conferences.

Publication of research results. 15 scientific works were published on the topic of the dissertation, of which 7 articles were published in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publication of the main results of doctoral dissertations, including 3 in republican and 4 in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, a list of used literature, an appendix, and a total of 147 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the dissertation topic, indicates the goals and objectives, object, subject of the research, its compliance with the priority areas of development of science and technology of the republic, highlights its scientific novelty and practical significance, provides information on the implementation of the research, published works, and the structure of the dissertation.

Chapter I of the dissertation is entitled **"The history of the formation and social function of pictographic writing".** The content of the chapter is covered in three paragraphs.

1.1-§. *Description and development of pictographic writing.* The first paragraph presents the cognitive-semantic factors of the formation of pictograms. The process of writing began with an attempt to express human thoughts through objects. This attitude is also reflected in Alisher Navoi's epic poem "Saddi Iskandariy"[5].

[5] Alisher Navoiy. Xamsa. Saddi Iskandariy. – Toshkent: G'afur G'ulom nomidagi nhriyot-matbaa ijodiy uyi, 2019. – B. 554.

SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES DSc. 03/30.12.2019.FIL.19.01. AT ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

KURAKOVA SHOKHIDA DAGAR KIZI

COGNITIVE-SEMANTICAL PROPERTIES OF PICTOGRAPHIC WRITING IN THE UZBEK LINGUISTIC COMMUNITY

10.00.01 – Uzbek language

DISSERTATION ABSTRACT OF THE DOCTOR OF PHILOSOPHY (PhD) IN PHILOLOGICAL SCIENCES

Tashkent – 2025

The topic of the Doctor of Philosophy (PhD) dissertation is registered with the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2022.4.PhD/Fil2828.

The doctoral thesis was carried out at Alisher Navo'i Tashkent State University of Uzbek language and Literature.

The abstract of the thesis in three languages (Uzbek, English, Russian (summary)) is logged on the web-sites of the Scientific Council (www.tsuull.uz) and the information-educational portal www.ziyonet.uz.

Scientific advisor:	**Xolmanova Zulxumor Turdiyevna** Doctor of Philological sciences, Professor
Official opponents:	**Abdushukurov Baxtiyor Bo'ranovich** Doctor of Philological sciences, Professor
	Sodiqov Qosimjon Pozilovich Doctor of Philological sciences, Professor
Leading organization:	**Tashkent State Pedagogical University named after Nizami**

The defense of the dissertation will take place on the16th of May 2025 at 16^{00} hours at a meeting of the Scientific Council DSc. 03/30.12.2019.FIL.19.01. on the award of scientific degrees at Alisher Navo'i Tashkent State University of Uzbek Language and Literature. (Address: 100100, Tashkent city, Yakkasaray district, Yusuf Xos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, (www.navoi-uni.uz).

The dissertation is available in the Information and Resource Center of the Alisher Navo'i Tashkent State University of the Uzbek Language and Literature (registered under the number 346). (Address: 100100, Tashkent city, Yakkasaray district, Yusuf Xos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-12-44, (www.navoi-uni.uz).

The dissertation author's abstract is distributed on the 7th of May, 2025.

(Digital registry note № _____ in 2025 "_____").

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Scientific and practical significance of the research results. The scientific significance of the research results is determined by the fact that they provide information about the theory of pictographic writing, its distinctive features, its functions as a writing and communicative tool, its functional-semantic alternatives, the level of influence, and its systematic manifestation. The practical significance of the research results is evident from the collected materials in determining methods for future research of pictograms in the Uzbek language community from a linguocultural, cognitive-semantic perspective, in creating textbooks and study guides in cognitive linguistics, linguopragmatics, linguocultural studies. The collected materials and research results serve as a source in studying areas of anthropocentric linguistics, organizing theoretical and practical classes.

Implementation of research results. Based on the cognitive-semantic study of pictographic writing in the Uzbek linguistic community:

The scientific and theoretical materials presented in the study are aimed at determining the historical roots of pictographic writing and phonographic writing, their significance in education; determining the level of use of pictograms in social spheres, the survival of popular pictograms to this day, ensuring effective communication; convenience and problems associated with signs used in the Uzbek linguistic community; The conclusions of the systematic study of the linguistic and cultural properties of pictograms were used in the practical project AM-Ф3- 01908172 "The theme of creating an educational corpus of the Uzbek language", carried out at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi in 2020-2023 (reference book of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated September 19, 2024 No. 04/1-2522). As a result, the database of the educational corpus was enriched with theoretical materials on the properties of pictograms and their importance as visual communication;

The factors of the preservation of pictograms over the centuries, the fact that signs have been part of communication in the thinking of the linguistic community; clarifying hypotheses about the study of pictographic writing and the emergence of writing, lexical, cognitive-semantic analysis of pictographic writing in Uzbek linguistics, the role and problems of pictograms in the socio-political sphere were used in the practical project No. П3-2020042022 "Creating a linguodidactical electronic platform of Turkic languages" carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021-2023 (reference book of the Alisher Navoi Tashkent State University of Uzbek Language and Literature No. 04/1-2521 dated September 19, 2024). As a result, the materials of pictographic writing increased the illustrative level of the electronic platform;

The scientific conclusions on the determination of the statistics of pictograms actively used in the Uzbek language community and their functional-semantic alternatives, the disclosure of the structural-semantic features of pictograms as a form of written speech, the cognitive-semantic properties of pictograms reflecting national-cultural signs, the role of pictograms in the socio-political sphere, and the problems of pictographic literacy were used in the practical project No. П3-2 020042022 "Creating a linguodidactical electronic platform for Turkic languages"

To determine the cognitive attitude towards the linguistic landscape of the world based on the analysis of pictograms;

To carry out a statistical and structural-semantic analysis of pictograms actively used in the Uzbek linguistic community, their functional-semantic alternatives, and to determine the level of consumption;

To reveal the semantic possibilities of pictographic writing from a linguistic-cognitive perspective;

To develop cognitive-semantic models of pictographic writing; to identify universal and national pictograms, and to indicate their communicative functions.

The objects of the study were selected from household items, product labels, and road signs that are actively used in the Uzbek language community.

The subject of the study is the perception of pictograms in the Uzbek linguistic community, the analysis of cognitive signs of the semantics of functionally and semantically alternative linguistic units.

Methodological basis of study and research methods. The dissertation used experimental, lexicographic analysis, analysis, synthesis, statistical, modeling, cognitive-semantic and component analysis methods.

The scientific novelty of the research consists of:

the cognitive-semantic features of the linguistic landscape of the world were identified on the basis of the functional-semantic alternatives of pictograms, and the issue of pictographic writing literacy was substantiated as a scientific thesis for the first time in Uzbek linguistics;

the statistics of pictograms actively used in the Uzbek linguistic community and their functional-semantic alternatives were identified, and the structural-semantic features of pictograms as a form of written speech were revealed;

the expressive possibilities of the semantics of pictographic writing equal to a word, combination, sentence were revealed from a linguocognitive perspective;

cognitive-semantic models of pictographic writing were developed; universal pictograms in the international context and specific to the Uzbek national thought were identified, and mental, cultural, cognitive signs related to language, thinking, consciousness, and language were based.

The practical results of the research are as follows:

pictograms in the Uzbek language community were collected and systematized;

the cognitive-semantic properties of pictograms reflecting national-cultural symbols were analyzed;

an explanatory, semantic dictionary of pictograms in the Uzbek language community was created and applied;

a psycholinguistic experiment was conducted based on pictographs and pictographic writing literacy was analyzed;

recommendations were developed to improve pictographic writing literacy.

The reliability of the research results is determined by the fact that the research process is based on scientific sources related to cognitive linguistics, linguocultural studies, linguopragmatics, and sociolinguistics, and that the analysis of pictographic inscriptions is based on universal human values and national thinking, worldview, and mentality.

INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. A new approach to the human factor in world linguistics, scientific research in such anthropocentric areas as cognitive linguistics, linguoculturology, pragmatics, sociolinguistics, ethnolinguistics requires a comprehensive analysis in determining the essence of language-related phenomena. The features of the development of communication forms in the historical stages of human society in later periods, their current state show that the most ancient codes are improving in accordance with social needs. The studies analyze the social significance of writing, its historical types, and its modern manifestations, and show that it is used in accordance with the development of society, and performs an important communicative function. It is important to study the communicative function of ancient writing forms in the modern environment, to show their linguocognitive factors, and to substantiate the processes of assimilation from the expression of universal human values to national thinking.

Linguistic research in world science is based on the important role of ancient forms of writing, in particular pictograms, in revealing the essence of existing phenomena in the language. The social lifestyle of the language owner, his worldview, the reality surrounding a certain concept, in most cases, are analyzed in a comparative aspect from the point of view of the same interpretation of a certain sign in different languages. The transformation of pictographic writings from universal symbols into special signs, their adaptation to reflect the ethnocultural characteristics of a particular people, and their division into a number of semantic groups according to the concept of expression require research in the linguocognitive aspect.

The entry of our country into the Third Renaissance, the prestige of the Uzbek language as the state language, its social functions, and its functional and stylistic possibilities require research on topics that have been ignored until now, embodying universal and national-spiritual values. As the President of the Republic of Uzbekistan Sh.M.Mirziyoyev noted, "Each of us should consider attention to the state language as attention to independence, and respect and loyalty to the state language as respect and loyalty to the Motherland, and make such an attitude the rule of our lives"[1]. Along with universal symbols, it is important to instill in the minds of the younger generation a sense of patriotism, respect for the native language, and spiritual values, based on the study of national-cultural pictograms, to train specialists with a broad worldview who can meet the requirements of socio-economic development in today's globalization process, possess modern knowledge and skills, and educate young people who are well-educated and have mastered language skills, creating the foundations of New Uzbekistan. It is important to apply approaches in world linguistics to pictograms, to analyze the cognitive-semantic aspects of pictograms related to the mental

[1] Resolution of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev "On the broad celebration of the thirtieth anniversary of the adoption of the Law of the Republic of Uzbekistan "On the State Language" No. PP - 4479. uza. uz.

worldview and national values in Uzbek linguistics, to clarify their essence, to show their communicative function in the linguistic community, and to ensure literacy of pictographic writing on this basis.

Decrees of the President of the Republic of Uzbekistan No. PF-4958 dated February 16, 2017 "On further improvement of postgraduate education", No. PF-5847 dated October 8, 2019 "On approval of the Concept for the development of the higher education system of the Republic of Uzbekistan until 2030", No. PF-5850 dated October 21, 2019 "On measures to radically increase the prestige and status of the Uzbek language as the state language", No. PF-6084 dated October 20, 2020 "On measures to further develop the Uzbek language and improve language policy in our country", No. PQ-289 dated June 21, 2022 "On measures to improve the quality of education and further develop the activities of higher educational institutions training pedagogical personnel", his speech at the solemn ceremony dedicated to the thirtieth anniversary of the granting of the status of the state language to the Uzbek language on October 21, 2019, his appeal to the Oliy Majlis of the Republic of Uzbekistan on January 19, 2021, and the tasks set out in the regulatory and legal documents related to this activity. This dissertation work serves to a certain extent.

Relevant research priority areas of science and developing technology of the Republic. The dissertation was carried out within the framework of the direction of the development of science and technology of the republic I. "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state".

The extent of study of the problem. In Western linguistics, in particular, Russian, English, and Turkish scholars, in recent years, research has been conducted on the analysis of pictograms, symbols, language sign systems, and symbols. In French linguistics, Philippe Berger, in English linguistics, Otto Neurath, C.Berger, Y.Partida, Juntos, H., V.Berger, Abdullah Rayan and Hübner, Blackcoffee Design, D.Darnie, in Russian linguistics, A.Sakharov, I.Zabelin, O.Brushlinskaya, A.M.Lidov, K.D.Voloshuk, T.V.Prokhorova[2], and other scholars have conducted research on the development of pictograms and writing, their role in expressing thought, and the function of communication in society. Also, works dedicated to the study of writing and pictograms have been carried out in Turkology. In particular, the studies of scientists such as H.Bossert, I.Batmanov, K.Ashiraliyev, A.Amonjolov, U.Alkım, F.Kinal, T.Bryce, B.Demirish, B.Dinchol, J.Jean, Selchuk Kürshad Koca, J.Bottero, M.Steve, Ebru Tash[3] have shed light on the issue of writing, mainly on the graphic and semantic features of Orkhon-Yenisei stone inscriptions.

Although no special observations have been made in Uzbek linguistics regarding pictograms, there are works reflecting opinions on the features of pictographic writing. In Uzbek linguistics, such scholars as K.Yusupov, Q.Sodikov, H.Dadaboyev, N.Mahmudov, Dosimov Z., Botirov R., Yoldoshev R., A.Nurmonov, N.Chiniqulov, Choriyev Z.Y, Shaydullaev Sh.B., Annayev T.J. have expressed their opinions on writing and its types[4].

Pictographic writing, its linguocognitive properties, linguistic units that are functionally and semantically alternative to pictograms, and their linguocognitive properties have not been studied as a subject of monographic research in Uzbek linguistics.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was completed within the framework of the research plan of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi within the framework of the topic "Social, Historical and Modern Development of Language".

The purpose of the research is to analyze the cognitive-semantic features inherent in the communicative, emotional-expressive, and accumulative functions of pictographic writing in Uzbek linguistics, and to reveal the conceptual meanings of functionally-semantically alternative linguistic units.

The tasks of the research. Based on the main goal, the following scientific tasks were set before the research:

[2] Philippe Berger, Histoire pecriture dans l'antiquite (and ed.; Paris, 1892); Otto Neurath, International Picture language. London, 1936; Berger C. Wayfinding: Designing and Implementing Graphic Navigational Systems. İsviçre: RotoVision Books, 2005; Partida Y., Juntos, H., Berger B. Universal Symbols in Health Care Workbook Amerika: JRC Design, 2005; Abdullah Rayan and Hübner Pictograms, Icons and Signs. Yyy. Thames& Hudson, 2006; Blackcoffee Design, Icons, Symbols and Pictograms, Tyy. Rockport Yayınları, 2006; Darnie D. Exhibition Design. Londra: Laurence King Publishing Ltd, 2006; Сахаров А.И. Исследование о русском иконописании. – СПб., 1849; Лидов А.М. Икона. Мир святых образов в Византии и Древней Руси. – М.: НП АКЦ «Стрэдиз-Аудиокнига», «Феория»:, 2014. – 406 с.; Забелин И.Е. Материалы для истории русской иконописи. –М., 1850; Брушлинская О. Живая икона искони и поныне // Наука и религия, 1999. – №1. – С. 33; Волощук К. Д. Пиктографика в художественной и визуальной культуре. Диссертации на соискание ученой степени кандидата искусствоведения. – Барнаул, 2010; Прохорова Т. В. Сибирская икона XVI-XIX вв.: становление и развитие иконографической традиции. Дисс. ...канд. искусст. наук, 2012.

[3] Bossert H.Th. Hititlerde Yazı Malzemesi ve Yazı Aletleri. Belleten, XVI (61), 1952; Батманов И.А. Язык енисейских памятников древнетюркской письменности. – Фрунзе: АН Киргизстан, 1959. – 218 с.; Аширалиев К. Древнетюркские элементы в современных тюркских языках. На материале орхоно-енисейских памятников. Автореф. дисс. … канд. филол. наук. – Фрунзе, 1969. – 21 с.; Аманжолов А.С. Материалы и исследования по истории древнетюркской письменности. Автореф. дисс. … д-ра филол. наук. – Алма-ата, 1975. – 49 с.; Alkım U.B. "Yazının Başlangıcı" Harf Devrimi'nin 50, Yıl Sempozyumu. – Ankara: Türk Tarih Kurumu Yayınları, 1981; Kinal, F. Eski Mezopotamya Tarihi. – Ankara, 1983; Kinal, F. Eski Anadolu Tarihi. – Ankara, 1987; Bryce T. Life And Society In The Hittite World. – Oxford, 2002; Demiriş B. Eskiçağ'da Yazı Araç Ve Gereçleri. – İstanbul, 2002; Dinçol B. Eskiçağ 'Da Doğu Akdeniz Havzası Ve Anadolu'da Diller Ve Yazılar. Boğazköy'den Karatepe'ye Hititbilim Ve Hitit Dünyasının Keşfi, 2002. – S. 20–37. Jean J. Yazı İnsanlığın Belleği. – İstanbul, 2002; Selçuk Kürşad Koca. Türk Kültüründe sembollerin Dili. Doktora Tezi, 2012; Bottero J. & Steve M.J. Evvel Zaman İçinde Mezopotamya. – İstanbul, 2013; Ebru Tash. Kentsel Alanlarda Yer Alan Piktogramlarin Bilgilendirme İşlevleri Ve Tasarim Açisindan Incelenmesi. Yüksek Lisans Tezi. – İstanbul, 2014.

[4] Юсупов К. Ўзбек адабий тилининг тараққиёти ва ёзув масаласи. – Тошкент: Ўзбекистон, 1979; Маҳмудов Н.М. Тил ва ёзув. – Тошкент: Ўзбекистон, 1987; Содиков Қ. Эски уйгур ёзуви. – Тошкент: Ғ.Гулом номидаги адабиёт ва санъат нашриёти, 1989; шу муаллиф. XI–XV аср уйгур ёзувли туркий ёдгорликларнинг график-фонетик хусусиятлари. Филол. фан. д-ри…дисс. – Т., 1992. –167 б. шу муаллиф. Эски ўзбек ёзма адабий тили. – Тошкент: Akademnashr, 2020. – 592 б.; Дадабаев Х.А. Общественно-политическая и социально-экономзодическая терминология в тюркоязычных письменных памятниках XI–XIV вв. – Тошкент: Фан, 1991. – 168 с. Дадабаев Х. Историко-лингвистический анализ лексики старописьменных памятников. – Ташкент: Фан, 1994. – 156 с.; Дўсимов З., Ботиров Р., Йўлдошев Р. Yozuvlar tarixidan. – Urganch, 2000; Нурмонов А. Ўзбек тилшунослиги тарихи. – Тошкент, 2002; Чориев З.Ў., Шайдуллаев Ш.Б., Аннаев Т.Ж. Ўзбекистон ҳудудида ёзувнинг пайдо бўлиши ва тараққиёти. – Тошкент: Янги аср авлоди, 2007.