PRIVATE DISCOURSE IN UZBEK AND ENGLISH DETECTIVE FICTION: A COGNITIVE-PRAGMATIC AND SOCIOCULTURAL PERSPECTIVE

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ABSTRACT

This article investigates the linguistic, cognitive, pragmatic, and sociocultural realization of private discourse in Uzbek and English detective fiction. The study is grounded in the anthropocentric paradigm of modern linguistics and integrates approaches from discourse analysis, cognitive linguistics, pragmatics, sociolinguistics, and stylistics. Particular attention is devoted to the role of private discourse in constructing character identity, narrative tension, communicative intention, and national worldview. The research material includes selected works by Uzbek writers Ulmas Umarbekov and Tohir Malik alongside English detective fiction by Arthur Conan Doyle and Agatha Christie. The study demonstrates that detective discourse functions as a multilayered communicative system in which speech is closely connected with inference, implication, social hierarchy, gender representation, and cultural cognition. Uzbek detective discourse is characterized by emotional expressiveness, collectivist values, moral orientation, and institutional trust, whereas English detective discourse foregrounds rationality, analytical reasoning, individualism, and pragmatic precision. The article also incorporates the author's previous studies on private discourse, sociopragmatics, and cognitive discourse analysis, thereby positioning the research within the broader framework of contemporary anthropocentric linguistics.

Keywords: private discourse, detective fiction, anthropocentric linguistics, cognitive pragmatics, sociopragmatics, linguostylistics, discourse analysis.

O‘ZBEK VA INGLIZ DETEKTIV ASARLARIDA XUSUSIY DISKURSNING KOGNITIV-PRAGMATIK VA SOTSIOMADANIY TAHLILI

Annotatsiya: Mazkur maqolada zamonaviy antropotsentrik tilshunoslik doirasida o‘zbek va ingliz detektiv adabiyotidagi xususiy diskursning kognitiv-pragmatik hamda sotsiomadaniy

xususiyatlari tahlil qilinadi. Tadqiqot diskurs tahlili, kognitiv lingvistika, pragmatika, sotsiolingvistika va lingvostilistika yondashuvlarini integratsiyalagan holda xususiy diskursning personaj identifikatsiyasi, kommunikativ niyat, narrativ tanglik va milliy dunyoqarashni shakllantirishdagi o‘rnini yoritishga qaratilgan. Tadqiqot materiali sifatida Ulmas Umarbekov va Tohir Malikning detektiv asarlari, shuningdek, Artur Konan Doyl hamda Agata Kristining ingliz detektiv asarlari tanlab olingan. Tahlillar shuni ko‘rsatadiki, detektiv diskurs ko‘p qatlamli kommunikativ tizim bo‘lib, unda nutq inferensiya, implikatsiya, ijtimoiy ierarxiya, gender reprezentatsiyasi, emotsional baholash va madaniy kognitsiya bilan uzviy bog‘liq holda namoyon bo‘ladi. Tadqiqot natijalari o‘zbek detektiv diskursi emotsional ekspressivlik, kollektivistik qadriyatlar, axloqiy baholash va institutsional ishonch bilan xarakterlanishini, ingliz detektiv diskursida esa ratsionallik, analitik tafakkur, individualizm va pragmatik aniqlik ustuvorligini ko‘rsatadi. Maqolada personaj nutqidagi lingvostilistik vositalar, pragmatik implikatsiya, madaniy belgilangan leksik birliklar hamda sotsiopragmatik moslashuv masalalariga alohida e’tibor qaratilgan. Tadqiqot xususiy diskurs bo‘yicha olib borilgan avvalgi izlanishlarni rivojlantirib, antropotsentrik tilshunoslik, kognitiv pragmatika va badiiy diskurs tadqiqotlariga muayyan hissa qo‘shadi.

Kalit so‘zlar: xususiy diskurs, detektiv adabiyot, antropotsentrik tilshunoslik, kognitiv pragmatika, sotsiopragmatika, lingvostilistika, badiiy diskurs, madaniy idrok.

Introduction

The transition from structural linguistics to anthropocentric approaches has fundamentally transformed contemporary language studies. Modern linguistics no longer studies language as an isolated system of grammatical structures; instead, language is interpreted in relation to the human being, cognition, culture, communication, and social interaction. Within this paradigm, discourse occupies a central place because it reflects language functioning in a concrete communicative environment.

Émile Benveniste defined discourse as language appropriated by the speaker in the process of communication (Benveniste, 1971). From this perspective, discourse is inseparable from subjectivity, communicative intention, and social context. Similarly, Teun A. van Dijk’s sociocognitive theory emphasizes that discourse should be analyzed through mental context models that connect linguistic expression with cognition, ideology, and social experience (van Dijk, 2008). These theoretical perspectives are particularly relevant to detective fiction, where speech frequently contains hidden meanings, indirect implications, strategic ambiguity, and inferential clues.

Detective fiction represents one of the most discourse-intensive literary genres. Every utterance may contain encoded information related to crime, suspicion, deception, psychological manipulation, or truth revelation. Consequently, the analysis of private discourse in detective fiction provides an opportunity to examine how linguistic means represent individual consciousness, communicative strategies, social hierarchy, national worldview, and cultural values.

The present article builds upon previous studies devoted to discourse analysis, sociopragmatics, cognitive linguistics, and detective fiction. Earlier research by Niyazova (2023, 2024, 2025) on private discourse, pragmatic adaptation, cultural cognition, and linguostylistic representation in detective narratives establishes the theoretical and methodological foundation of the current study. In particular, the present research further develops earlier investigations into sociopragmatic mechanisms in detective communication, cognitive principles of private discourse, and comparative analysis of Uzbek and English detective fiction.

The article aims to analyze the theoretical foundations of private discourse within anthropocentric linguistics, investigate the structural and compositional organization of detective discourse, identify linguostylistic devices expressing private discourse, examine the pragmatic and cognitive mechanisms operating in detective communication, and compare the sociocultural and gender-specific features of Uzbek and English detective discourse.

Literature Review and Theoretical Background

The anthropocentric paradigm occupies a central position in modern linguistics because it studies language through the prism of human cognition, culture, and communicative behavior. According to B. Mo‘minova, language and personality cannot be separated from one another because language reflects the speaker’s worldview, values, and social identity. The dissertation material likewise emphasizes that anthropocentric linguistics investigates the relationship between language, consciousness, communication, and human experience.

R. de Beaugrande and W. Dressler’s theory of textuality is essential for understanding detective fiction as a coherent communicative structure (de Beaugrande & Dressler, 1981). Their concepts of cohesion, coherence, intentionality, situationality, and intertextuality are especially visible in detective narratives, where every textual detail contributes to suspense construction and inferential interpretation. George Lakoff and Mark Johnson’s conceptual metaphor theory further explains how metaphorical expression’s structure human cognition rather than merely decorate literary language (Lakoff & Johnson, 1980). In detective fiction, metaphors often reveal moral evaluation, emotional perception, psychological states, and cultural categorization.

Brown and Levinson's politeness theory is also highly relevant to detective discourse because interactions between detectives, suspects, witnesses, and victims frequently involve strategies of face-saving, indirectness, and social adaptation (Brown & Levinson, 1987). Their distinction between positive and negative politeness helps explain the communicative behavior of characters such as Poirot, Sherlock Holmes, and Uzbek investigative officers.

The theoretical framework of this article also incorporates previous studies by Niyazova devoted to discourse theory, private communication, and cognitive-pragmatic analysis. In her monograph *Detektiv romanlar tilining sotsiopragmatik xususiyatlari (Sociopragmatic Features of Detective Fiction Language)*, Niyazova (2024) interprets detective discourse as a socially conditioned communicative phenomenon shaped by pragmatic intention, interpersonal relations, and sociocultural norms. Her article *Main Aspects of Discourse Research in Modern Linguistics* develops an integrated model of discourse analysis combining cognitive, sociopragmatic, and anthropocentric approaches (Niyazova, 2023).

The author's research *A Pragmatic Discourse Analysis of Sherlock Holmes' Speech* demonstrates that Holmes's speech is characterized by logical precision, inferential reasoning, and pragmatic economy (Niyazova, 2023), whereas her study *Cultural Cognition in Uzbek Detective Fiction: The Role of Private Discourse* highlights the importance of culturally marked expressions and moral evaluation in Uzbek detective narratives (Niyazova, 2025).

Thus, the present article continues and expands previous research by synthesizing cognitive, pragmatic, stylistic, and sociocultural approaches into a unified model of detective discourse analysis.

Methodology

The study employs comparative, descriptive, cognitive-pragmatic, and discourse-analytical methods. The research material includes selected passages from Ulmas Umarbekov's *Yoz yomg'iri* (*Summer Rain*), Tohir Malik's *Shaytanat* (*Kingdom of Devils / Empire of Evil*), Arthur Conan Doyle's *The Hound of the Baskervilles*, and Agatha Christie's *Murder on the Orient Express*. The analysis focuses on linguistic markers of private discourse, stylistic devices, pragmatic implication, cognitive representation, sociopragmatic adaptation, gender-specific communication, and culturally marked lexical units. The study adopts a comparative approach in order to identify similarities and differences between Uzbek and English detective discourse traditions.

Structural and Discursive Organization of Detective Fiction

Detective fiction possesses a specific compositional structure based on mystery, investigation, suspense, and revelation. The dissertation material notes that detective narratives are characterized by multilayered plot organization involving several interconnected storylines. These storylines may initially appear independent but eventually converge in the final solution of the crime.

The narrative structure of detective fiction usually develops through the commission of the crime, the introduction of clues and suspects, the formation of multiple interpretations, investigative analysis, and finally the revelation of truth.
This structure transforms the reader into an active participant in meaning construction. The reader evaluates speech, detects contradictions, interprets hidden implications, and reconstructs events together with the detective.

Bakhtin's concept of dialogism is particularly applicable here because detective discourse contains multiple interacting voices: the detective's analytical voice, the suspect's defensive voice, the witness's uncertain voice, and the narrator's guiding voice (Bakhtin, 1981). The tension between these voices creates the dynamic communicative space characteristic of detective fiction.

Linguostylistic Realization of Private Discourse

The stylistic organization of detective discourse becomes especially visible through authentic examples taken directly from Uzbek and English detective fiction. These examples demonstrate how linguistic choices function cognitively, pragmatically, and emotionally within narrative communication.

Private discourse in detective fiction is expressed through numerous stylistic devices including metaphor, metonymy, repetition, hyperbole, syntactic contrast, ellipsis, and graphical emphasis.

Metaphor and Cognitive Representation

Metaphor functions as both a stylistic and cognitive mechanism. Expressions such as "qari tulki" ("old fox") in Uzbek detective fiction symbolize cunningness and manipulation, while Watson's description of Holmes as a "conductor of light" metaphorically represents intellectual brilliance and the ability to reveal hidden truth. For example, in *Summer Rain*, Rahim Saidov describes his mother-in-law using the metaphorical phrase "qari tulki," indirectly emphasizing her manipulative and secretive behavior. Likewise, in Conan Doyle's *The Hound of the Baskervilles*, Watson states: "*It may be that you are not yourself luminous, but you are a conductor of light.*" Through this metaphor, Holmes is represented as an intellectual source capable of illuminating hidden truth and guiding others toward logical understanding.
According to Lakoff and Johnson (1980), metaphors shape conceptual thinking. Therefore, metaphorical expressions in

detective discourse reveal how characters conceptualize morality, intelligence, danger, and justice.

Metonymy and Associative Thinking

Metonymy also performs an important cognitive role. Poirot's phrase "I read my Dickens" activates not merely the author's name but an entire literary and intellectual frame associated with observation, psychological analysis, and inferential reasoning. In *Murder on the Orient Express*, Poirot remarks: "*A name of good omen. I read my Dickens."* Here, the detective indirectly associates his interpretative reasoning with the observational depth characteristic of Charles Dickens's literary works.

Similarly, references to places such as *"Yalta"* in Uzbek detective discourse symbolize rest, luxury, and leisure rather than simply geographic location.

Repetition and Narrative Tension

Repetition intensifies emotionality and regulates reader attention. Expressions such as *"Munis yo'q"* and *"Eshiting!"* foreground psychologically significant information and strengthen suspense. In *Summer Rain*, Rahim Saidov emotionally repeats: *"Munis yo'q… Rost, Munis endi yo'q,"* thereby intensifying grief, disbelief, and psychological shock. Similarly, Captain Aliyev repeatedly uses *"Eshiting!"* during emotionally tense communication, which increases dramatic pressure within the dialogue.

Cognitive stylistics explains repetition as a mechanism supporting memory activation and interpretive salience (Tannen, 1990). In detective fiction, repeated lexical units frequently function as emotional signals or narrative clues.

Hyperbole and Emotional Intensification

Hyperbole is widely used in both Uzbek and English detective fiction. Christie's exaggerated expressions such as *"you'd smell it a hundred yards away"* create dramatic and humorous effects, while Uzbek examples such as *"tillaga ko'milib yotishibdi"* intensify emotional dissatisfaction and social comparison. In *Murder on the Orient Express*, Colonel Arbuthnot exaggerates sensory perception by claiming that a smell *"could be noticed a hundred yards away,"* thereby introducing humor and emotional exaggeration. In *Summer Rain*, Muniskhon emotionally complains: *"O'rtoqlarimning hammasi tillaga ko'milib yotishibdi,"* metaphorically presenting others as "buried in gold" in order to express envy and dissatisfaction with her own financial situation. These devices contribute to character individualization and emotional expressiveness.

Pragmatic Implication and Inferential Communication

Detective discourse relies heavily on implication and indirect communication. Information is often intentionally

incomplete because suspense depends on gradual revelation. H. P. Grice's theory of conversational implicature is especially relevant here (Grice, 1975). Speakers frequently communicate more than they explicitly state, while listeners infer additional meaning through contextual interpretation.

For example, in *Shaytanat* (*Kingdom of Devils*), Hamdam's smile functions as a pragmatic sign carrying multiple possible interpretations. The smile may imply coercive interrogation methods or professional confidence. The ambiguity itself becomes narratively significant.

Similarly, in *Murder on the Orient Express*, Princess Dragomiroff's reference to her *"black satin"* dressing gown reveals aristocratic refinement and social identity through indirect communicative signaling. Such examples demonstrate that detective discourse is deeply inferential. Meaning emerges not only from lexical content but also from silence, implication, gesture, emotional tone, and contextual knowledge.

National Worldview and Cultural Cognition

One of the central findings of the study is that detective discourse reflects culturally specific worldviews. The concept of the linguistic image of the world explains how language encodes national mentality, cultural traditions, and social values. Uzbek detective discourse contains numerous culturally marked expressions reflecting collectivism, moral orientation, and emotional solidarity. For instance, in *Summer Rain*, the Uzbek phrase *"ko'k chiroq"* refers to the green traffic signal but uses the lexical unit *"ko'k,"* which may denote blue or green within Uzbek linguistic categorization. This example demonstrates that color perception and linguistic categorization are culturally conditioned. Such examples reveal culturally specific conceptualization of reality. The expression *"o'limlik"* represents another culturally significant concept. This term refers to money or material resources prepared for funeral expenses. Although semantically translatable into English, the cultural and emotional depth associated with the concept cannot be fully reproduced.

The comparative analysis further demonstrates ideological differences between Uzbek and English detective discourse. Uzbek narratives frequently emphasize honour, conscience, morality, and family reputation as values superior to money. English detective discourse, particularly in Christie's works, often foregrounds financial power, professionalism, and pragmatic reasoning. Thus, detective fiction reflects broader sociocultural and ideological structures through language.

Sociopragmatic Features of Detective Communication

Detective discourse strongly reflects social hierarchy, institutional authority, education, and professional identity.

Social Status and Politeness

Poirot's communication with aristocratic characters demonstrates refined politeness strategies. Expressions such as *"Madame," "I am much obliged,"* and *"you will excuse me"* reflect diplomatic communicative adaptation. Brown and Levinson's politeness theory explains these forms as strategies for maintaining social harmony and protecting interlocutors' face (Brown & Levinson, 1987). In Uzbek detective discourse, respect is frequently expressed through grammatical markers such as *"siz,"* plural honorific forms, and official address formulas like *"o'rtoq."* These forms reflect collectivist communicative culture and institutional hierarchy.

Jargon and Social Identity

Jargon and dialect function as markers of professional and social belonging. English detective fiction uses military jargon, slang, and regional expressions to indicate class and profession. Uzbek detective fiction likewise incorporates dialectal expressions such as *"sho'tdaman"* and *"etvotman-ku,"* which reveal regional identity and social background.

Language Interference and Phonetic Stylization

Phonetic stylization in English detective fiction frequently represents foreign accent and language interference. Christie's use of hyphenated forms such as *"to-day"* and *"to-night"* imitates French prosody in English speech. In Uzbek detective fiction, similar graphic techniques often emphasize emotional intensity rather than foreign pronunciation.

Gender Representation in Detective Discourse

Gender significantly influences private discourse in detective fiction. Female characters in both Uzbek and English detective narratives are frequently represented through emotionally expressive speech containing exclamations, repetitions, evaluative vocabulary, and affective markers. For example, Mrs. Hubbard's speech in *Murder on the Orient Express* includes numerous emotional constructions such as *"Mercy!"* and *"I just can't describe to you how I felt."* She states: *"I was just so scared I couldn't scream… Mercy, I'm going to be killed!"* The accumulation of emotionally charged lexical units and exclamatory syntax creates an atmosphere of panic and emotional instability. Uzbek female characters similarly employ expressions such as *"Voy sho'rim!"* and *"Voy o'lmasam!"* to express grief and emotional suffering.

Robin Lakoff's studies on women's language help explain why female speech is often represented as more emotional, expressive, and interaction-oriented (Lakoff, 1975). Male characters, by contrast, are generally portrayed as rational, restrained, and analytical. Poirot and Sherlock Holmes embody inferential precision and emotional control, while Uzbek male investigators are typically represented as morally responsible and institutionally

authoritative. However, these gender representations should not be interpreted as objective linguistic realities. Rather, they reflect literary stereotypes and sociocultural expectations embedded within detective fiction traditions.

Discussion

The comparative analysis demonstrates that Uzbek and English detective fiction differ not only linguistically but also cognitively and culturally. Uzbek detective discourse is characterized by emotional expressiveness, collectivist values, moral evaluation, institutional trust, and culturally specific communicative norms. English detective discourse, by contrast, foregrounds rationality, analytical reasoning, pragmatic communication, social hierarchy, and individual professionalism. Despite these differences, both traditions rely heavily on inferential communication, stylistic manipulation, narrative tension, and pragmatic ambiguity. The study therefore confirms that private discourse in detective fiction represents a multidimensional phenomenon combining language, cognition, ideology, culture, and social interaction.

Scientific Novelty and Authorial Contribution

The scientific novelty of the present research lies in the comprehensive cognitive-pragmatic and sociocultural analysis of private discourse in Uzbek and English detective fiction within a unified anthropocentric framework. Unlike traditional stylistic approaches that focus primarily on isolated linguistic devices, this article interprets detective discourse as a multidimensional communicative phenomenon integrating cognitive representation, pragmatic implication, sociolinguistic adaptation, gender-specific communication, and national worldview.
The article further develops earlier studies by Niyazova devoted to sociopragmatic features of detective discourse, pragmatic adaptation, and cultural cognition. In particular, the present study expands the theoretical understanding of private discourse as a dynamic interactional space shaped by communicative intention, inferential processes, emotional evaluation, and culturally conditioned speech behavior.

Another important contribution of the article is the comparative analysis of Uzbek and English detective fiction through the prism of cognitive linguistics and discourse pragmatics. The research demonstrates that detective narratives not only reflect genre conventions but also encode national mentality, ideological values, and culturally specific models of communication. The article additionally proposes an integrated methodological model combining discourse analysis, cognitive stylistics, pragmatics, and sociolinguistics for the investigation of literary discourse. Such an interdisciplinary approach may be applied in future comparative studies devoted to detective fiction, fictional discourse, intercultural communication, and anthropocentric linguistics.

Conclusion

The article demonstrates that private discourse in Uzbek and English detective fiction functions as a complex cognitive-pragmatic and sociocultural system.

Detective discourse is not limited to information exchange; it simultaneously constructs narrative tension, character identity, social hierarchy, ideological worldview, and emotional atmosphere. Stylistic devices such as metaphor, metonymy, repetition, hyperbole, graphical emphasis, and dialectal variation perform both expressive and cognitive functions.

The comparative analysis reveals that Uzbek detective discourse reflects collectivist morality, emotional solidarity, and institutional trust, whereas English detective discourse emphasizes rationality, inferential precision, and individual analytical ability. The study also demonstrates the importance of integrating anthropocentric linguistics, cognitive stylistics, sociopragmatics, and discourse theory into literary analysis. Detective fiction provides particularly rich material for such interdisciplinary investigation because it combines language, cognition, culture, and communication within a highly inferential narrative structure.

Future research may further explore multimodal detective discourse, digital detective narratives, AI-mediated crime narratives, and intercultural transformations of detective genres.

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