жей, развивая эмоциональный интеллект. Наконец, чёткая мораль способствует становлению нравственного сознания и усвоению понятий добра и зла.

Совокупность этих факторов объясняет признание Крылова основоположником детской басни в русской литературе. Его язык доступен школьникам, творчество отличается системностью (свыше 200 басен), произведения включены в образовательные программы с XIX века, оказали влияние на последующих детских писателей (С.Михалков, С.Маршак), а нравственные идеи сохраняют актуальность в современном обществе:

•развитие речи и мышления

•чтение басен способствует развитию:

•фонематического слуха;

•словарного запаса;

•воображения;

•способности к анализу и интерпретации текста.

Формирование нравственных представлений. Басни помогают детям усвоить основные понятия: честность, дружба, трудолюбие, ответственность.

Заключение. Иван Андреевич Крылов сыграл ключевую роль в формировании жанра басни как средства детского чтения и воспитания. Его творчество сочетает художественную выразительность, простоту языка, социальную наблюдательность и нравственную глубину, что делает басни совершенным инструментом для развития речи, мышления и нравственности у детей.

Крылов не только перенял европейские традиции баснописи, но и создал самобытную русскую традицию, ориентированную на широкую аудиторию, включая детей. Его произведения продолжают жить в образовательной среде, культурных практиках и повседневном чтении, подтверждая статус классика, чье влияние выходит за рамки литературного канона и входит в сферу культурного, нравственного и педагогического опыта общества.

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METHODOLOGICAL FOUNDATIONS OF COMPARATIVE LINGUA-POETIC ANALYSIS IN PROSE

Annotation. *The lingua-poetic comparative analysis method is applied to literary texts that are similar in theme and stylistic aspects. In the lingua-poetic comparative approach, the analysis is based on the comparison of texts that are similar in plot and functional-stylistic features. The approach to artistic prose works is quite different, since they are primarily composed of neutral units and, compared to poetic texts which are larger in volume, while stylistically colored units are distributed in a scattered manner throughout the text.*

Keywords: *lingua-poetics, comparison, theoretical foundation, imaginative literature, aesthetic effects, artistic meaning, concept.*

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NASRIY ASARLARDA QIYOSIY LINGVOPOETIK TAHLILNING METODOLOGIK ASOSLARI

Annotatsiya. *Lingvopoetik qiyosiy tahlil usuli mavzu va uslubiy jihatlari o‘xshash bo‘lgan badiiy matnlarga nisbatan qo‘llaniladi. Lingvopoetik qiyosiy tahlil syujet va funksional-uslubiy xususiyatlari jiha-*

tidan o'xshash matnlarni taqqoslashga asoslanadi. Badiiy nasriy asarlarga xos jihatlar esa ancha bosh-qacha, chunki ular, asosan, neytral birliklardan tarkib topgan bo'lib, she'riy matnlarga nisbatan hajman kattaroqdir, shu bilan birga, stilistik vositalar matn bo'ylab tarqoq holda joylashgan bo'ladi.

Kalit so'zlar: *lingvopoetika, qiyoslash, nazariy asos, badiiy adabiyot, estetik ta'sirlar, badiiy ma'no, konsepsiya.*

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МЕТОДОЛОГИЧЕСКИЕ ОСНОВЫ СРАВНИТЕЛЬНОГО ЛИНГВОПОЭТИЧЕСКОГО АНАЛИЗА В ПРОЗЕ

Аннотация. *Лингвопоэтический сравнительный метод анализа применяется к литературным текстам, сходным по тематике и стилистическим характеристикам. В лингвопоэтическом сравнительном подходе анализ основывается на сопоставлении текстов, близких по сюжету и функционально-стилистическим признакам. С художественными прозаическими произведениями ситуация обстоит иначе, поскольку они преимущественно состоят из нейтральных языковых единиц и, по сравнению с поэтическими текстами, имеют больший объём, тогда как стилистически окрашенные единицы распределены по тексту неравномерно и фрагментарно.*

Ключевые слова: *лингвопоэтика, сравнение, теоретическая основа, художественная литература, эстетические эффекты, художественное значение, концепция.*

Introduction. It is noticeable that there are various methodological approaches to lingua-poetic analysis. The totality of artistic devices employed by a writer in a literary work in order to ensure the aesthetic impact necessary for embodying their ideological and artistic conception constitutes the subject matter of lingua-poetics as a distinct branch of philology. The study of stylistically marked linguistic units used in literary texts, in connection with the importance of their functions in conveying specific ideological and artistic meanings and in creating aesthetic effect.[1]

In addition, three-level methods of lingua-poetic analysis have been identified, including such analytical methods as the lingua-poetics of artistic devices, lingua-poetic stratification, lingua-poetic comparison, and the lingua-poetics of types of narration.

In the first of the lingua-poetic analysis methods mentioned above, the researcher examines the semantic features of the text (explaining all issues related to the content of the text). At the next stage, the researcher identifies the artistic devices and speech forms used by the author (the meta-semiotic level of analysis).

At the final (meta-semiotic) stage, the ways in which the linguistic means employed in the text to create poetic and aesthetic effects are investigated. In order to analyze the essence of a literary text more deeply and objectively, it is necessary to go beyond a separate excerpt taken from a particular work or even beyond the scope of the entire work, and to turn to the author's literary work or to compare it with similar literary works.

Literature review. The studies described above served as the theoretical foundation for carrying out a comparative lingua-poetic analysis of the prose of Jack London and Abdulla Qahhor. Jack London uses the lexeme "night-born" to express the protagonist's inner world in his "Night-born", while Abdulla Qahhor uses the lexeme "radiant peaks" to reveal the inner emotional world of a protagonist who has left her parents to achieve great dreams but ends up unhappy life in his "Radiant Peaks".

In general, when compared with poetic works, the characteristics of lingua-poetic analysis of prose texts differ significantly. This is because poetic works are compact in volume and rich in units with a much higher degree of stylistic coloring, which makes it possible to quickly identify the features of poetic style.

Research methodology. "The lingua-poetic comparative analysis method is applied to literary texts that are similar in theme and stylistic aspects. In the lingua-poetic comparative approach, the analysis is based on the comparison of texts that are similar in plot and functional-stylistic features."[2]

The main task of lingua-poetics is to study the interaction between the content and form of the literary works. Within the framework of the lingua-poetic comparative analysis method, a philologist-linguist cannot limit their work to analyze only the content of a literary work. This is because, in such scholarly activity, lingua-poetics is understood not as a purely linguistic discipline, but rather as a special

[1] Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: дис. … д-ра филол. Наук: В.Я.Задорнова; МГУ им. М.В.Ломоносова, М., 1992, с. 479.

[2] Задорнова В.Я. Стилистика английского языка. Методические указания. М., 1986, с. 26

methodology of philological analysis that approaches literary studies. Therefore, it is appropriate to examine the interrelationship between lingua-poetics and literary theory, lingua-poetics and literary history, as well as, lingua-poetics and literary criticism.

It is known that literary studies is the discipline concerned with artistic literature, examining its origin, essence, and stages of development. In general, the field of literary studies consists of many sections and directions; however, in this work we focus on the three main branches that are most closely related to lingua-poetics: literary theory, literary history, and literary criticism. Specifically, literary theory encompasses the general principles governing the structure and development of imaginative literature. Literary history, in turn, studies the process of literature's past or particular fragments of that process. Literary criticism evaluates the relatively recent and contemporary state of literature, as well as literary history, from the perspective of the social and artistic tasks of the present time.

Analysis and results. "Lingua-poetics, in turn, studies specifically selected individual literary works. Nevertheless, there are common aspects between lingua-poetics and literary theory. Many studies conducted in the field of literary theory are integrative in nature, which brings this discipline closer to lingua-poetics. This is because, when analyzing a literary text, a researcher must possess sufficient knowledge of theoretical concepts of literary theory, as well as of literary types, genres, and movements. In conducting lingua-poetic analysis, the researcher needs to know which literary movement and genre the work belongs to in order to think about its artistic value.

The discipline of literary history examines the development of world literature or the literature of a particular nation analyzing and studying the creative paths of writers. This branch of philology provides the researcher with general factual information, enriches their knowledge, and creates the necessary foundation for lingua-poetic analysis. At this point, it is necessary to note the importance of the so-called "vertical context" (objective historical, philological, and socio-cultural information related to a literary work) for lingua-poetic analysis. This is because it is important for the researcher to identify the sources of allusions and quotations present in the analyzed literary text, as well as, to determine their lingua-poetic significance.

Based on the commonalities between lingua-poetics, literary theory, and literary history mentioned above, it is necessary to emphasize the particular importance of literary criticism for lingua-poetics. This branch of philology is intended to clarify the content of a text and its ideological and artistic distinctive features. However, for lingua-poetic research, the objectivity of conclusions drawn by literary criticism is an extremely important issue. It is well known that research in the field of literary criticism is usually based on the views of a particular school or a specific critic.

The situation with artistic prose works is quite different, since they are primarily composed of neutral units and, compared to poetic texts, are larger in volume, while stylistically colored units are distributed in a scattered manner throughout the text. Therefore, in order to conduct an objective lingua-poetic analysis, we first examined a large number of works by Jack London and Abdulla Qahhor, and only then identified the shared and distinctive features that express the authors' individual styles. A particular literary work should be studied on the basis of known facts from the author's biography, the period in which the work was written, and many other extralinguistic factors.[1]

Conclusion. Since our study is devoted specifically to the lingua-poetic features of the prose of Jack London and Abdulla Qahhor, we have also provided information about the authors' lives and creative work. Another interesting point is that general background information is indispensable for understanding the overall artistic and ideological context of the prose works under analysis, for grasping the intentions behind the themes and motifs presented in the authors' works, and for gaining an understanding of the main tendencies characterizing the historical period depicted in the works.

The prominent literary scholar A.A.Lipgart also made a significant contribution to defining the methods of lingua-poetic research. One of these methods aims to identify the thematic and stylistic features of the use of a particular artistic device in a specific work or a group of works. For example, the study of the relationship between the author's speech and the characters' speech in dramatic works as a lingua-poetic problem, the lingua-poetic characterization of an image, and the elucidation of the lingua-poetic function of free word combinations within the context of a literary work may be cited as examples of lingua-poetic analysis methods.

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[1] Leech G., Short M.H. Style in Fiction: A Linguistic Introduction to English Fictional Prose – London: Longman, 1981, p. 31.

It should be emphasized that all the approaches to lingua-poetic analysis mentioned above are based on a single principle – namely, the study of the form and content of a literary text. Thus, lingua-poetic analysis of a prose work is aimed at examining the complex relationship and aesthetic effect between the lingua-stylistic system of a literary work and its compositional and artistic structure.

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THE SOCIOPRAGMATIC FEATURES OF CODE SWITCHING IN ENGLISH-UZBEK BILINGUAL DISCOURSE

Annotation. *This paper examines code-switching in bilingual discourse between Uzbek and English from a sociolinguistic and pragmatic perspective. It examines how multilingual individuals use language switching to convey their identities, uphold social ties, and achieve communication goals. Based on qualitative analysis of spontaneous speech, the study demonstrates that code-switching is a systematic and important linguistic practice impacted by speaker purpose and circumstance.*

Keywords: *code-switching, bilingualism, sociolinguistics, identity, Uzbek-English discourse.*

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O‘ZBEK VA INGLIZ TILLARIDAGI IKKI TILLI DISKURSDA KOD ALMASHTIRISHNING SOTSIOPRAGMATIK XUSUSIYATLARI

Annotatsiya. *Mazkur maqola o‘zbek va ingliz tillari o‘rtasidagi ikki tilli diskursda kod almashtirish hodisasini sotsiolingvistik va pragmatik yondashuvlar asosida tahlil qiladi. Tadqiqotda ko‘p tilli shaxslarning til almashtirish orqali o‘z shaxsiy identitetini namoyon etishi, ijtimoiy munosabatlarni saqlab qolishi hamda kommunikativ maqsadlarga erishish strategiyalari o‘rganiladi. Spontan nutq namunalarining sifatli tahliliga tayangan holda, kod almashtirish ma’ruzachining niyati va kommunikativ vaziyat bilan belgilanadigan tizimli va muhim lingvistik amaliyot ekanligi asoslab beriladi.*

Kalit so‘zlar: *kod almashtirish, ikki tillilik, sotsiolingvistika, identitet, o‘zbek-ingliz muloqoti.*

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СОЦИОПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ ПЕРЕКЛЮЧЕНИЯ КОДОВ В УЗБЕКСКО-АНГЛИЙСКОМ БИЛИНГВАЛЬНОМ ДИСКУРСЕ

Аннотация. *В статье рассматривается явление переключения кодов в узбекско-английской билингвальной речи с социолингвистической и прагматической точек зрения. Анализируется, как билингвальные говорящие используют смену языков для выражения идентичности, социальных отношений и коммуникативных намерений. Исследование подтверждает, что переключение кодов является осознанной и функциональной языковой стратегией, зависящей от контекста общения.*

Ключевые слова: *переключение кодов, билингвизм, социолингвистика, идентичность, узбекско-английская речь.*

Introduction. Code-switching has become increasingly significant in contact linguistics and sociolinguistics, particularly in bilingual and multilingual populations. Code-switching is defined as the alternation between two or more languages within a single interaction. In the Uzbek sociolinguistic context, increasing exposure to English through education, media, and globalization has intensified bilingual practices, particularly among young adults. In addition to fundamental linguistic processes, language alternation in Uzbek-English bilingual conversation displays sociopragmatic motivations driven by context, identity, and interactional aims. According to scholars like Gumperz and Myers-Scotton, code-switching functions as a meaningful communicative strategy rather than random language mixing. From a sociopragmatic perspective, speakers employ code-switching to manage social interactions, convey pragmatic meanings like emphasis or stance, and signify group membership. As their exposure to English