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Cultural Cognition in Uzbek Detective Fiction: The Role of Private Discourse

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Abstract: This article investigates the role of cultural cognition in shaping private discourse within Uzbek detective fiction. By analyzing how linguistic structures and narrative strategies reflect culturally influenced cognitive processes—such as collective reasoning, emotional decision-making, and gender-specific strategies. Drawing on cognitive linguistics and cultural studies, it examines the use of propositional, schematic, metaphorical, and metonymic models. The analysis underscores how Uzbek cultural values, such as collectivism and loyalty, shape narrative cognition, distinguishing it from Western detective fiction. The findings contribute to understanding the cultural dimensions of cognitive processes in literary discourse.

Introduction: Uzbek detective fiction, as exemplified by Tohir Malik's "Shaytanat", "Qorako'z Majnun", and "So'nggi o'q", and Ulugbek Hamdam's "Mukaddas Kitobning Sirlari", is deeply rooted in cultural cognition—the interplay of cognitive processes shaped by cultural norms. Private discourse, characterized by intimate character interactions, serves as a key mechanism for expressing cognitive processes like deduction, emotional reasoning, and collective problem-solving. This article explores how cultural cognition influences narrative construction in Uzbek detective fiction, focusing on how linguistic and narrative strategies reflect Uzbek values such as collectivism, loyalty, and respect. By comparing these works with Western detective fiction, such as Arthur Conan Doyle's Sherlock Holmes series, the study highlights the unique cultural dimensions of Uzbek narratives, enriching the genre's cognitive and emotional appeal.

Theoretical Background: Cultural cognition refers to the ways in which cultural norms and values shape cognitive processes, including perception, reasoning, and decision-making. Cognitive linguistics, as developed by George Lakoff and Mark Johnson, provides a framework for understanding how language reflects these processes through propositional (logical statements), schematic (structured frameworks), metaphorical (conceptual mappings), and metonymic (associative substitutions) models (Lakoff & Johnson, 1980; Lakoff, 1988). In detective fiction, these models shape how characters process clues and interact within narratives. V.N. Teliya's work on linguistic culture emphasizes that cultural norms, such as Uzbekistan's emphasis on collectivism and community, influence linguistic expressions and cognitive frameworks (Teliya, 1996). M.L. Makarov highlights the communicative role of literary texts, which convey cultural and cognitive insights to readers (Makarov, 2003). Olga Yokoyama's transactional discourse model further underscores the role of shared cultural knowledge—informational and meta-informational—in narrative comprehension (Yokoyama, 2005). These theories inform the analysis of how cultural cognition shapes private discourse in Uzbek detective fiction.

Scholarly Discussions: Scholars have long explored the intersection of culture and cognition in literature. T.A. van Dijk and Walter Kintsch argue that situational

models, constructed from textual and cultural knowledge, enable readers to interpret narratives (Dijk, 1988; Kintsch, 1989). In detective fiction, these models facilitate the processing of clues embedded in private discourse. A.V. Kirilina's research on gender and cognition highlights how cultural expectations shape cognitive strategies, with Uzbek male characters often employing deductive reasoning and female characters relying on intuitive insights (Kirilina, 2012). I.I. Xaleeva's work on emotional-cognitive interplay suggests that emotions, influenced by cultural norms, shape decision-making in narratives (Xaleeva, 1995). Yulia Kristeva's concept of literature as a global knowledge system integrates cultural and psychological dimensions, relevant to Uzbek detective fiction's emphasis on collective values (Kristeva, 2004). These perspectives provide a lens for analyzing how cultural cognition manifests in Uzbek literary discourse, particularly in contrast to the individualistic focus of Western detective fiction.

METHODOLOGY

The study employs a qualitative methodology combining cultural analysis, cognitive linguistics, and narrative analysis. The primary corpus includes Tohir Malik's Shaytanat, Qorako'z Majnun, and So'nggi o'q, and Ulug'bek Hamdam's Muqaddas Kitobning Sirlari, with comparative references to Western works like Conan Doyle's The Hound of the Baskervilles. The methodology includes:

1. Cultural Analysis: Examining how Uzbek cultural norms, such as collectivism and loyalty, shape cognitive processes in private discourse, drawing on Teliya's framework.

2. Cognitive Linguistic Analysis: Identifying propositional, schematic, metaphorical, and metonymic models in dialogues and narrative structures, based on Lakoff's theories.

3. Narrative Analysis: Analyzing plot progression and character interactions to uncover cognitive patterns influenced by cultural context.

4. Comparative Analysis: Contrasting Uzbek and Western detective fiction to highlight cultural differences in cognitive approaches.

Close reading is used to analyze textual examples, focusing on cultural and gender influences on cognitive processes.

Analytical Examples and Results. Example 1: Collective Reasoning in Shaytanat. In Shaytanat, Inspector Alimardon's dialogue with a group of witnesses (Malik, 1995, p. 127) reflects collective reasoning, a hallmark of Uzbek cultural cognition. Using a propositional model, Alimardon integrates multiple perspectives into a

logical hypothesis about a theft, aligning with Dijk's macropropositional analysis (Dijk, 1978). The metaphor "weaving truth from many threads" embeds Uzbek collectivist imagery, reinforcing cultural cognition (Teliya, 1996). The result is that, collective reasoning, supported by propositional models, distinguishes Uzbek detective fiction, enhancing narrative coherence through cultural lenses.

Example 2: Emotional Reasoning in Qorako'z Majnun. In Qorako'z Majnun, the protagonist's dialogue about a moral conflict (Malik, 1995, p. 203) employs a schematic model to frame emotional reasoning. The metaphor "my heart is a scale balancing loyalty and justice" reflects Uzbek values of loyalty, aligning with Lakoff's metaphorical model and Xaleeva's emotional-cognitive interplay (Lakoff & Johnson, 1980; Xaleeva, 1995). As a result, we can say, that emotional reasoning, shaped by cultural values, enriches the narrative, engaging readers through culturally resonant cognitive models.

Example 3: Gender-Specific Cognition in So'nggi o'q. In So'nggi o'q, a dialogue between detective Rustam and witness Gulnor (Malik, 1995, p. 89) highlights gender-specific cognitive strategies. Rustam's deductive approach contrasts with Gulnor's intuitive metonymy, "his silence screamed danger," reflecting cultural gender norms (Kirilina, 1997). This interplay diversifies the narrative's cognitive framework. The result shows, that gender-specific cognition, rooted in cultural expectations, adds depth to private discourse, reflecting Uzbek societal dynamics.

Example 4: Cultural Metaphors in Muqaddas Kitobning Sirlari. In Muqaddas Kitobning Sirlari, characters' collaborative dialogue to solve a mystery (Hamdam, 2001, p. 145) uses a schematic model, integrating cultural knowledge. The metaphor "truth lies in the heart of the community" reflects Uzbek collectivism, contrasting with the individualistic focus of Western works like Christie's Murder on the Orient Express (Teliya, 1996). The result is that, cultural metaphors and collective cognition highlight the distinctiveness of Uzbek detective fiction, enriching its narrative structure.

CONCLUSION

Cultural cognition in Uzbek detective fiction, as seen in the works of Tohir Malik and Ulug'bek Hamdam, shapes private discourse through cognitive models that integrate universal and culturally specific processes. Propositional, schematic, metaphorical, and metonymic models facilitate collective reasoning, emotional decision-making, and gender-specific strategies, reflecting Uzbek values like collectivism and loyalty. These narratives stand in contrast to the

individualistic focus of Western detective fiction, offering a culturally rich perspective. Future research could explore cultural cognition in other Central Asian literatures to deepen understanding of narrative diversity in global detective fiction.

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