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NATIONAL CHARACTERISTICS OF DETECTIVE DISCOURSE IN "SHAYTANAT" BY TAHIR MALIK

Abstract. *This article analyzes the national characteristics of detective discourse in Tahir Malik's "Shaytanat" from linguistic, pragmatic, and sociocultural perspectives. It explores slang, religious elements, character speech, and psychological profiles as indicators of national identity. The detective narrative reflects Uzbek mentality and moral codes in the context of crime and society.*

Keywords: *detective discourse, nationalism, argo, religious discourse, linguopragmatics, socioculturology.*

TOHIR MALIKNING "SHAYTANAT" DAGI DETEKTIV NUTQINING MILLIY XUSUSIYATLARI

Annotatsiya. *Mazkur maqolada Tohir Malikning "Shaytanat" asarida detektiv diskursning milliy xususiyatlari lingvopragmatik va sotsiokulturologik nuqtai nazardan tahlil qilinadi. Tadqiqotda argo, diniy unsurlar, qahramonlarning nutqiy xususiyatlari hamda psixologik portretlari milliylikni shakllantiruvchi asosiy mezonlar sifatida ko'rib chiqiladi. Asarda detektiv diskurs o'zbek jamiyati muammolarini yoritishda milliy mentalitet va madaniy kodlarni mujassamlashtiradi.*

Kalit so'zlar: *detektiv diskurs, milliylik, argo, diniy diskurs, lingvopragmatika, sotsiokulturologiya.*

НАЦИОНАЛЬНЫЕ ОСОБЕННОСТИ ДЕТЕКТИВНОГО ДИСКУРСА В "ШАЙТАНАТЕ' ТАХИРА МАЛИКА

Аннотация. *В статье рассматриваются национальные особенности детективного дискурса в произведении Тахира Малика «Шайтанат» с лингвопрагматической и социокультурной точек зрения. Анализируются жаргон, религиозные элементы, особенности речи и психологические портреты персонажей как факторы, формирующие национальный характер.*

Ключевые слова: *детективный дискурс, национализм, арго, религиозный дискурс, лингвопрагматика, социокультурология.*

Introduction. The late 20th and early 21st centuries marked the evolution of the detective genre in Uzbek literature, with Tohir Malik's number of works as "Shaytanat", "Samum", "Padarkush" and "Murdalar gapirmaydi" serving as pioneering works those merged Western narrative logic with Uzbek national mentality. "Shaytanat" is the mostly read bestseller of Uzbek detective fiction that caused attention of literary critiques and anxiety of the readers about the events, those are masterly described by the author. The novel "Shaytanat" is not merely a tale of crime and investigation but a reflection of moral struggle, social injustice, and national consciousness.

Methodology. This study applies linguistic-pragmatic, sociolinguistic, and comparative approaches. Discourse analysis identifies the interplay of language, psychology, and social context. Contextual analysis highlights the cultural foundations of detective narration within Uzbek society, while comparative analysis contrasts "Shaytanat" with Western detective traditions.

Results and Discussion. Analysis shows that Malik's use of slang, jargon, and religious discourse constructs a hybrid form of detective narration. Criminal argot in "Shaytanat" functions as both linguistic identity and a marker of social hierarchy. Terms like "*xoʻjayin*" and "*hisob-kitob*" symbolize distorted social order and moral decay. The integration of Quranic citations anchors the moral dimension of justice. The w Lexicon of *power and obedience* contains the phrase *to establish authority* "obroʻ qilish" (p. 47, 2018 edition), which is a specific expression of the concepts of authority and respect in the criminal world. This unit shows the conflict between the traditional concept of respect in Uzbek society and the corrupt values of the criminal world. Additionally, the phrase "*Asadbek aytsa, odam yoʻqoladi*"(If Asadbek says, a person will disappear) in the work *lexicon of threats and intimidation* (p. 156, 2018) shows the power and influence of the criminal leader. Here, the word "*disappearance*" does not directly refer to death, but to social destruction, which reflects the traditions of social customs and ostracism in Uzbek society (in order to maintain social order, a representative of the criminal world is banned through the "people's vote," that is, through the election of representatives of this world; ostracism is a political process that emerged in ancient Athens in the 6th century BC).

Social status symbols are also used in the work as the word "*Pakana*" (p. 89) means *a petty criminal*, a newcomer, or an inexperienced person. This term indicates a "*professional*" position in the criminal world. The use of the terms "Usta" va "shogird" (Master" and "apprentice) (pp. 145, 167) describe the violation of the traditional craft system in the criminal world. An example of this is the nickname of the character *Zelixon* "*Akademik*", and the fame of the Caucasian thief Hongirey as the apprentice of the Academician ("Akademikning shogirdi").

Psycholinguistic features reveal *Asadbek* as a multidimensional figure torn between authority and guilt. His inner monologues show spiritual conflict reflective of Uzbek moral consciousness. Religious motifs, such as repentance and divine retribution, intertwine with the investigation theme, making morality central to narrative closure.

Cultural realism is conveyed through depictions of mahalla life, family relations, and socio-economic tensions. These cultural elements ground the detective plot in a recognizably Uzbek social space, enriching the national color of the discourse.

Conclusion. Tohir Malik's "Shaytanat" redefines detective discourse by embedding national and moral values into a traditionally Western genre. The fusion of religious, cultural, and psychological layers creates a model of national detective fiction unique to Uzbek literature. Future research could compare this model with other post-Soviet detective traditions to further explore linguistic and cultural hybridity.

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