



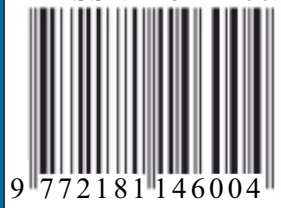
# BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI



Научный вестник Бухарского государственного университета  
Scientific reports of Bukhara State University

7/2023

E-ISSN 2181-1466

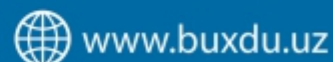
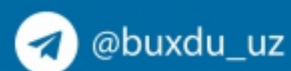


9 772181 146004

ISSN 2181-6875



9 772181 687004



7/2023

<b>Алиева Н.Х.</b>	Семантические особенности компьютерных фразеологических единиц и их классификация в разносистемных языках	98
<b>Axmedova M.B.</b>	Ingliz tilida “Spirituality” semantik maydoni: sotsial va lingvistik tahlil	106
<b>Панжиев Н.П.</b>	Сравнительный анализ согласных систем русского и узбекского языков с учётом влияния родного языка	111
<b>Sobirova Z.R.</b>	Mutual translation and its problems of touristic terms in English and Uzbek languages	118
<b>Achilova R.A.</b>	Allusive comparison	123
<b>Yusupova D.Y., Furqatova M.</b>	Ҳалима Худойбердиеванинг лексик-поэтик бирликлардан фойдаланиш маҳорати	126
<b>ADABIYOTSHUNOSLIK *** LITERARY CRITICISM *** ЛИТЕРАТУРОВЕДЕНИЕ</b>		
<b>Seytnazarova I.E.</b>	Шеърятда бадий такроп ва унинг турлари	132
<b>Murodova G.A.</b>	Махтумқули ижодда Ahmad Yassaviy g‘oyalarining badiiy in‘ikosi	138
<b>Boltayeva G.Sh.</b>	Muxammas janrining nazariy asoslari	144
<b>Bozorova V.M., Maqsudova M.U.</b>	The term “American culture” in the literary works of world writers	147
<b>Elmanova M.T.</b>	Family dissonances in Joyce Carol Oates’ novel «Night. Dream. Death. Stars»	153
<b>Davletova Sh.B.</b>	The symbol of women in Muhammad Yusuf’s poetry	157
<b>Qayumova N.M.</b>	Dunyo sonetchiligiga nazar	163
<b>Shomurodova S.G‘.</b>	Aza marosimi qo‘shiqdarida motam kiyimlarining tasviri	168
<b>Sharipov M.M.</b>	O‘zbek jamiyatida xizmatkor obrazi rivoji va adabiyotda “uchinchi odam” tushunchasi	173
<b>Пардаева Д.Р.</b>	Амир Тимур в русскоязычной литературе: комплексный анализ образа и его исторического контекста	177
<b>Ўроқова Н.Ё.</b>	Замонавий шеърятда от образи талқини	181
<b>Tashova D.S.</b>	Individual badiiy shakllarga xos xususiyatlar	185
<b>Safarova Z.T.</b>	Tarbiya romanlarining badiiy adabiyotdagi genezisi va o‘rni	192
<b>Shermamatova Sh.B.</b>	Avaz O‘tarning “Yo‘q bo‘ling...” nomli g‘azalining talqinlari tahlili	197
<b>Бабаев О.А.</b>	Немисзабон мамлакатларда форс адабиёти	202
<b>Yo‘ldosheva M.B.</b>	Badiiy tarjimada portret tasvirining milliy-madaniy ta’sirini ifodalanishi	207

UDC 82.091

## THE TERM “AMERICAN CULTURE” IN THE LITERARY WORKS OF WORLD WRITERS

*Bozorova Viloyat Muzaffarovna,*  
senior lecturer Bukhara State University  
*Maqsudova Mohigul Usmonovna,*  
senior lecturer Bukhara State University

**Abstract.** *This article reviews literature in the term “American culture” in the literary works of world writers. Any text is to some extent a product of its socio-cultural and historical context. This is true even in the absence of explicit social, cultural or historical references. Among all texts, literary works stand out as texts, especially those tied to the context.*

*From the very beginning, the USA was characterized by the absence of ethno-racial, religious and even linguistic uniformity, which, together with the long-standing regional, cultural division, constant expansion to the West, and later, with massive waves of immigration, led to the urgent need to create at least ideally a unified national culture, even if it required the suppression of most internal differences.*

**Keywords:** *geopolitical fact, a sign, cultural globalization, Americanization, American self-determination, principles of equality, democracy, individual freedom.*

## ТЕРМИН «АМЕРИКАНСКАЯ КУЛЬТУРА» В ЛИТЕРАТУРНЫХ ПРОИЗВЕДЕНИЯХ МИРОВЫХ ПИСАТЕЛЕЙ

**Аннотация.** *В этой статье рассматривается литература в контексте термина “американская культура” в литературных произведениях мировых писателей. Любой текст в какой-то степени является продуктом своего социокультурного и исторического контекста. Это верно даже при отсутствии явных социальных, культурных или исторических отсылок. Среди всех текстов литературные произведения выделяются как тексты, особенно те, которые привязаны к контексту.*

*С самого начала для США было характерно отсутствие этнорасового, религиозного и даже языкового единообразия, что вкупе с давним региональным, культурным разделением, постоянной экспансией на Запад, а позже, с массовыми волнами иммиграции, привело к настоящей необходимости создать хотя бы в идеале - единую национальную культуру, даже если это требовало подавления большинства внутренних различий.*

**Ключевые слова:** *геополитический факт, знак, культурная глобализация, американизация, американское самоопределение, принципы равенства, демократия, свобода личности.*

## JAHON YOZUVCHILARINING ADABIY ASARLARIDA “AMERIKA MADANIYATI” TERMINI

**Annotatsiya.** *Ushbu maqolada adabiyot dunyo yozuvchilarining adabiy asarlarida "Amerika madaniyati" atamasi kontekstida ko'rib chiqiladi. Har qanday matn ma'lum darajada uning ijtimoiy-madaniy va tarixiy kontekstining mahsulidir. Bu aniq ijtimoiy, madaniy yoki tarixiy havolalar bo'lmagan taqdirda ham amal qiladi. Barcha matnlar orasida adabiy asarlar, ayniqsa, kontekstga bog'liq bo'lgan matnlar sifatida ajralib turadi.*

*Amerika qo'shma shtatlari boshidanoq etnorasik, diniy va hatto lingvistik bir xillikning yo'qligi bilan ajralib turardi, bu uzoq vaqtdan beri mintaqaviy, madaniy bo'linish, G'arbgga doimiy kengayish va keyinchalik immigratsiyaning katta to'lqinlari bilan birgalikda hech bo'lmaganda ideal holda yaratish zarurligini keltirib chiqardi. Bu ichki farqlarning aksariyatini bostirishni talab qilsa ham yagona milliy madaniyat hisoblanadi.*

**Kalit so'zlar:** *geosiyosiy fakt, belgi, madaniy globallashuv, amerikalashtirish, Amerika o'zini o'zi belgilash, tenglik tamoyillari, demokratiya, shaxs erkinligi.*

**Introduction.** In the novel "Redburn" ("Reships", 1849), Herman Melville wrote: "We (Americans - M.T.) are not so much a nation as a world." This seemingly paradoxical statement of the writer was explained not least by the fact that Melville's America still retained a very strong sense of its own marginality in relation to Europe, to the former mistress — Great Britain, from which it managed to finally free itself, especially in the cultural sphere, only in the XX century. But the idea that America is not a nation, but the world was unexpectedly confirmed more than a hundred years after the Melville prophecy, becoming today a very concrete geopolitical fact, a sign, on the one hand, of cultural globalization, actively manifested in the United States, and on the other — of the "Americanization" of the rest of the world.

From the very beginning, the USA was characterized by the absence of ethno-racial, religious and even linguistic uniformity, which, together with the long-standing regional, cultural division, constant expansion to the West, and later, with massive waves of immigration, led to the urgent need to create at least ideally a unified national culture, even if it required the suppression of most internal differences. For such a nation (civilization), the main and very painful question has become and still remains - WHO ARE WE? It was difficult to answer it unambiguously and in a positive way, and national identity was formed, as it were, largely from the opposite, taking shape in the definitions of what was not American, what was alien to the "imaginary" culture-ideal, the civilizational model that America aspired to, and therefore had to be from her excluded. American was first of all, by definition, "not European", belonging to the New, not the Old World. Therefore, a man crossing the ocean — in the XVII century, and at the end of the XX century, according to the same Lerner, settling in the New World, committed parricide, in an "Oedipal" desperate gesture rejecting the "old World" heritage (13; p.23-28). The anti-European, often "nativist" and extremist sentiments of many American thinkers of the past in their imminent desire to abandon Europe are widely known (in this row there will be such different people as R. W. Emerson and T. Jefferson, W. Whitman and W.G. Simms). Interestingly, they are almost completely echoed by each of the newly-made immigrants, as if going through anew in their personal fate and in individual experience the painful rejection of the former homeland and the past associated with it. Gustavo Perez-Firmat, an American philologist and poet of Cuban origin, figuratively writes about this phenomenon in his autobiography, explaining that if Cuba remained forever a mother for him, then America became "almost a wife". (Already in the first texts of the New World, the pathos of novelty was constantly emphasized, as is well known, as was the acute attention to the problem of national and group identification. So, in 1782, the famous "Letters of an American farmer" by the French immigrant Saint John de Crevecoeur were published, in which he called the American "a new man acting according to new principles", drawing attention to the problems of interrelation and repulsion of American and European cultures, advocating the development of American themes in domestic literature, which had yet to appear into the light, and declaring America the center of the coming civilization of the mind, where everything is "new, peaceful, beneficent, aspiring to a wonderful future." Interestingly, a scandal immediately broke out related to the problematic identity of the author himself — an American colonist with almost twenty years of experience, accused in Europe of being actually French and Catholic and therefore unable to speak on behalf of "American farmers" ^| So, already in the fate of Krevker, a characteristically painful for the problem of representation, which is written about by all researchers interested in the issues of post-cultural tradition and postcolonialism — the problem of the right of an individual to speak on behalf of a cultural group, his own or someone else's, as well as his adaptive and representative cultural ability. The border between "one's own" and "someone else's", between "I" and "it", between an American and a non-American, no matter how conditional the latter term may be, is declared very early, almost even before the existence of America as a separate state. And it is not so important here who and when performs their own and others'. This very principle of dichotomous division is important, which will remain until very recently.

**Main part.** The definition of what a "new", still "emerging" American was, and what was the essence of his difference from the rest of the world, occupied many thinkers, including non—Americans, and their view from the outside sometimes turned out to be more vigilant and from the outside they managed to better grasp American culture - as a whole and as a whole the sum of the differences. One of the most famous attempts to evaluate America and Americans from a European point of view was, of course, the book by Frenchman Alexis de Tocqueville "Democracy in America", written as a result of his trip to the United States in 1831. There are many subtle and fair remarks in it, many of which are relevant to this day, although Tocqueville was not able to understand certain elements of the culture and the emerging national identity of the new state due to personal preferences and idiosyncrasy, and due to the peculiarities of the time and his own national tradition (American democracy was too young when he had to get to know her). The European consciousness, not yet accustomed to taking this new power seriously, found it difficult to assess many

elements that were only to be developed in the future. However, the main dichotomy, highlighted by Tocqueville, and then developed by his, perhaps unwitting followers, such as J. Santayana, namely, the opposition of American culture as a whole to Europe, has been preserved to this day, although the conventionality of American and European cultural integrity is increasingly changing the meaning of such an opposition. In certain important aspects, having copied their cultural system and "tradition" from the European one, the Americans, ironically, soon enough (after just two centuries) faced the same problems as Europe, which did not know how to interpret them until recently. Cultural historian Warren Susman notes: "The Founding Fathers did not want to create a state in the European sense. The government they created was not able (and was not called upon) to affect the individual citizen in any significant sense - in determining citizenship, the issue of paying taxes, possible military service. The Civil War and the post-war years changed all that. The development of the bureaucratic machine, which now made decisions, led to the fact that by the end of the XIX century a state was born, almost equal in its police function, if not superior in this sense to any European one."

It is also obvious that in the short American history, periods of forcing relative cultural unity (usually coinciding with a national danger in any form — from Indians to the communist threat) were repeatedly replaced by periods of diversity, which flourished on the contrary, in times of absence or sudden elimination of the threat to national cultural integrity, when it became possible to address unresolved internal problems of American self-determination.

The relationship with the European past, tradition, and later with the past in general, was a model in which the paradoxes of the emerging American consciousness were reflected as in a mirror, no matter how diverse and practically irreducible it turned out to be in the end. Rejecting the previous, pre-American experience, which is not necessarily negative, the immigrant in the past and today most often understands that it is he who gives the true meaning and dramatic depth to his current American existence. Burning bridges, he starts life with a clean slate, hoping for a better future, trying his best to become a "self-made man" not only in the sense of material success, as it is often interpreted primitivistically, but also in the sense of abandoning the connecting threads with culture, family, past, tradition, etc.

It would also be wrong to interpret the rejection of the past and "living" in the future as a new American trait that is not peculiar to Europe. After all, this very aspiration took shape in the depths of the European Western consciousness, and it was from the Old World that immigrants brought and continue to bring with them images and stereotypes of America, which they hope to combine with reality on the other side of the Atlantic. Despite the great diversity of different groups of settlers, they all arrived in the New World with the ready idea of America as a Promised Land, a cornucopia of freedom and prosperity, a resource-rich country in which there is enough room for everyone. The notorious "American dream", which largely replaces the national idea that does not exist in the traditional sense in the United States, is essentially also an old—world dream. "Golden America" became, as we know, already in the Renaissance one of the powerful cultural myths of Europe and an integral part of the European tradition. In this well-preserved global myth about America as a nostalgia for the golden age and the lost paradise, which suddenly got the opportunity of real embodiment not in the mythical past or the uncertain future, but in the foreseeable, near present, the arguments of supporters and opponents of the "natural" way of life about the advantages of savagery and civilization associated with the "otherness" of the newly discovered continent and its inhabitants, and social utopias, like Thomas More's book, the setting of which is the New World. The tragicomic metaphor of Shakespeare's "Tempest", which accurately and fabulously parabolically presented the relationship between the enslaver culture and different variants of (non)subordination, is being mercilessly exploited today by culturologists — supporters of the postcolonial project. The scope of the study does not allow us to dwell in detail on the fate of the "American idea" in Europe and the European heritage in the United States. This is the topic of a separate and very extensive study. We are dealing rather with the final stage of this cultural war between the United States and Europe, which lasted for several centuries, in which, on the whole, America won, despite the value and cultural crisis that it is experiencing today.

We will only add that despite the active external rejection by Americans of the European heritage, the philosophical and cultural connection and dialogue with the Old World remained very close for a long time, preserved to this day, although noticeably re-romanticized. And we have to talk not about absolute novelty, but rather about a unique combination of well-known and old cultural elements in a new context, in their often paradoxical interaction. Hence, perhaps, the attempts of some modern researchers to "read" America as

a postmodern text made up of fragments and remnants of pre-existing traditions, and at the same time often unconsciously and objectively ironic in relation to them, and lately more and more in relation to themselves.

Today, America is undoubtedly going through one of the periods of mass uncertainty about the future, once again doubting the reality of its existence as a great power — an example to follow, an idea that Americans have believed in for a long time. There have been quite a few such periods in the short history of the United States. Even if we limit ourselves only to the last century, it will be possible to count several cases when the pendulum of national trust clearly leaned towards anti—American - from the moods of despair and lack of faith at the end of the XIX century, through the time of left-wing radicalism of the progressive era, to the value crisis of the Great Depression, to the political and cultural unrest of the 60s, finally, to their more a sober and even cynical replica—a parody — of the 90s of the XX century. The metaphor of happy and harmonious diversity, which is often used by modern American cultural researchers — let's just name Ronald Takaki, author of the book "The Other Mirror", more about which below — turns out to be ultimately not applicable in attempts to conceptualize the modern crisis of national identity and ultimately tradition. The widespread and painful interest in its definition and re-creation in the United States in this sense fully corresponds to the pathos of the "frontier" or rather its collective cultural inferiority complex. At the same time, both 100 and 200 years ago, and today, the American providential basis, but which has acquired a rather banal form of life on credit, the regularity of living in the future and the future, works. The search for identity, respectively, is also being conducted in the indefinite future (America will only be, not is!) and is still determined from the opposite. It is all the more important to understand the "metaphysics" of the national dream—the ideal of America, which has stepped out of its first 200 years, to put it in different contexts, to subject it to various tests. This is mainly what not only numerous cultural historians are doing today, but also those who create and recreate artistic images of a not so New World — in literature, art, cinema, theater, music, and popular culture.

Even some 20-30 years ago, any, even the most merciless interpretations of the "images of America" of the past and present still retained the pathos of conversion and, most importantly, faith in the future, in the utopian ideal, were deprived, with very few exceptions, of pessimism and cynicism towards the future of the United States, imbued with the belief that that their history is not complete, everything is possible in it and all possibilities are still in human hands, it is only necessary to revive the principles of equality, democracy, individual freedom, and everything will fall into place. Today, the picture has changed to a large extent — the role of the state and the principles of statehood in the daily life of Americans have largely been formalized, unless, of course, we do not mean aggressive attempts to resuscitate them by official mass culture, which are obviously doomed to failure. The specific American individualism, so diligently cultivated for several centuries as an ideal, eventually not only made interest in public and especially political life an odious synonym for "anti-American" behavior, but, having discovered the shakiness of the principles on which it is based, inevitably caused another surge of "anti-American" in essence striving for the past, roots, family, group, but not social, not ideological, but cultural community. The rather vague civic foundations of Americanism — social equality, personal freedom, frozen pretty soon in a set of official ornamental symbols of America, say, a flag, an anthem, some amorphous idea of a national community, especially such extremely conditional phenomena as the lifestyle highlighted by many adherents of American cultural homogeneity as the main one, have never played, and even more so today they cannot play such an important role in the self-determination of Americans. The individual sphere, carefully cultivated for several generations, coupled with today's distrust of the official foundations of national ideology, made it especially natural in the case of the United States to move to certain surrogates of social, collective integrity, largely opposed to state, official and officious forms of Americanism.

One of the main categories that, until very recently, not only politicians, but also cultural scientists, historians, and writers operated on without hesitation, trying to define American national culture and idea, was, as you know, the "dream" — not a clearly formulated national vision, but an extremely vague, fragile, vague substance, moreover, purely personal by definition, that is, not shared by everyone and therefore invisible to everyone, and ultimately, in principle, unrealizable, neither in the form of illumination, say, Hail on a Mountain, nor in the form of a pink Cadillac and Elvis Presley's "dream houses", which still did not bring the owners the desired sense of satisfaction, nor finally, in the form of a new simulacrum of a huge department store, as the most modern and, in the words of J. Ritzer, the crazy expression of the "American dream" of a post-war consumer paradise. The very status of the "dream" as a substitute for the national doctrine, to some extent, presupposed constant rethinking, to which it was subjected from epoch to epoch, from individual to individual, indicating its ambivalence and thereby inviting its constant revision.

Therefore, America became a kind of collective expectation, a gigantic and all-encompassing, unrealized, but waiting for realization potential opportunity, to associate oneself with which was tempting, but almost impossible, especially for ordinary, average consciousness, therefore easily translating metaphysical substance (dreams) into a purely material plane. And attempts to consolidate, to stop its eternal movement and variability, to determine once and for all the nature of national consciousness and ideas, invariably ended in failure. In the contradictory evolution of the American dream, I would like to highlight one point, namely the relationship between the personal and social aspects of its existence, the discrepancy between the individual dream and the dream of a cultural group or sub-tradition. If we turn only to the realities of the XX century, it turns out that almost every decade in the United States (often, each new president with his own version of the national doctrine) carried with it another version of the dream interpretation, attempts to combine in this amorphous and rather flexible phenomenon the aspirations and hopes of the era — the era of progressive reforms and the red 30s, the material the prosperity and conformism of the 50s and the ideology of the baby boomers generation and the new ethos of the Kennedy administration associated with them.

Today, the personal (individualistic) aspect of the dream does not work the same way as the social one. The dream has imperceptibly and firmly passed into the category of imaginary, indefinite, indefinable and impossible ideals, and it characteristically exists mainly in the subcultural sphere. In American sociology, especially of the popular kind, one can almost everywhere find arguments about the "dream" only in a purely applied, pragmatic sense — in the context of very common stories today about the success of individual "national minorities" (now they are most often representatives of Asian-American groups of the population), allegedly seeking "complete assimilation". Thus, there is a mixture of discourses that are completely different in time and cultural atmosphere — the language of assimilation refers in general to the social Darwinist model, an attempt to try it on to the interpretation of a previously invisible subculture is a sign of a different era, a different language, a different system of representation. It is implied that for non-assimilated sub-traditions, achieving a dream, albeit adjusted, is still relevant, while for "real" or even worse, "normal" Americans, the dream has already lost relevance, since it was either granted to them realized, or completely reduced to a private, individual problem of personal prosperity, being deprived of its national and even more so the moral and ethical dimension. Culture thus, as it were, officially has two faces — one for "its own", the other for cultural "outsiders", who today make up the majority in the United States. The zero fulfillment of dreams, as the former engine of development and self-improvement, faced today by representatives of the "mainstream" or the cultural core, which has ceased to be the norm, an unconditional reference point, and the conscious and unconscious attempts of various subcultures to usurp the place of the center were not accidentally at the center of many debates in various fields - American intellectuals felt (or understood) that it is within the boundaries of this dichotomy that the problem of defining and (re)creating a national American identity must and will now be solved once again.

It is characteristic that a modern American who is not marked by any cultural marginality, who does not associate himself with any subcultural tradition, is often unable to define his identity at all, it turns out to be zero, empty. Therefore, he calls himself "normal", that is, according to a set of qualities of a national character that has lost its authority, possessing only a personal identity. One can agree with the words of the culturologist R. Rosaldo, who claims that "full citizenship and cultural visibility develop in inverse proportion to each other." Deprived of the colors of a cultural definition, acting as a culture, not signified by anything, but also incapable of self-reproduction only in the personal sphere, the former cultural core begins to naturally look for various ways of "self-survival", from reactionary attempts to deny and suppress everything that does not look like it to more constructive, cosmopolitan efforts of moderate revision of its the structure and, in particular, the canon by including previously marginal or invisible elements in it. I will focus on some of the features of this process below.

**Conclusion.** The negativistic definition of American culture and the American "from the opposite", which was mentioned above, found its fullest expression during periods of national danger, when it became necessary to rally against everything that was not considered "American" at the moment, whether it was Indians or a real and fictional "foreign threat" in the form of the French, Spaniards, British, Russian. The realities of frontier existence, the conquest and subjugation of "savagery" also contributed to the development of national consciousness, as did the Civil War, which was often interpreted as a war for the preservation of the Union, that is, basically, national and even nationalistic. This pathos of denial has been preserved in a tangible way to this day in the naturalization oath, which is recited by every newly minted citizen of the United States, very different from the oath of allegiance, and to this day, starting the school day

every day in many cities and towns of America. In the first case, the negativistic pathos prevails, so that the new American publicly renounces loyalty and devotion to everything non-American (kings, states, citizens, etc.), while in the second text, devotion to "the flag of the USA, the country it symbolizes, a SINGLE and INDIVISIBLE nation with freedom and equality for all" is proclaimed in a positive way. all of them." Such extreme simplicity and somewhat sentimental equating of the flag to the country (the sign to the meaning), a kind of deification of national symbols are unique in their own way and in many ways are a defensive reaction to the underlying, collective uncertainty of Americans in the existence of themselves as a nation. Hence the civilizing pathos of presenting oneself as a unique, multi—component, although at the same time, a single community, not a nation, but a world - a New World, with its own mentality, lifestyle and absolutely unique "dream", which alone should hold together all that diverse mass of individuals who claim to be Americans.

### REFERENCES:

1. Muzaffarova B.V., Usmonova M.M. *The issue of equivalence in English and Uzbek proverbs. Middle European Scientific Bulletin Volume 5 October 2020*, 93
2. Bozorova V.M. *Easy to Use Interactive Methods of Distance Learning Foreign Languages. Science and Practice: A New Level of Integration in the Modern World*. DOI: [http://doi.org/10.15350/UK\\_6/11](http://doi.org/10.15350/UK_6/11)
3. Maksudova Mokhigul Usmanovna, Bozorova Viloyat Muzaffarova. *Pedagogical Process of Teaching in Higher Education Institutions. International Journal of Recent Technology and Engineering (IJRTE) Volume 8, Issue 3S*
4. Bozorova V.M. *Развитие терминов изобразительного искусства. Учёный XXI века. Международный научный журнал*. 2019, 3 (50), с 67-69
5. Bozorova V.M. *The Use of Psychology in Literary Genres. International Journal on Integrated Education Volume 3, Issue2, Feb 2020, e- ISSN:2620 3502, p- ISSN: n2615 3785*
6. Bozorova V. M. et al. *The problem of understanding and teaching young generation //E-Conference Globe. – 2021. – С. 107-112.*
7. Bozorova Viloyat Muzaffarova, Maqsudova Mohigul Usmonovna. *Alienation as a form of self-protection; the painfulness of growing up in the book "The Catcher in the Rye" of J.D. Salinger. International Journal of Integrated Education Volume 4, Issue 3, March 2021 e- ISSN:26203502, p- ISSN: 2615 3785, p 189-192*
8. Maqsudova Mohigul Usmonovna. *Character of Maggie in George Eliot's "The Mill on the Floss". Til, adabiyot, tarjima, adabiy tanqidchilik xalqaro ilmiy forumi: zamonaviy yondashuvlar va istiqbollar mavzusidagi xalqaro amaliy-ilmiy anjumani materiallar to'plami Buxoro 2021*
9. Maksudova M. U. (2019). *Theoretical Foundations and Scientific Analysis of Characters' Illustrations in the Works of Charles Dickens and William Thackeray. ISJ Theoretical & Applied Science*, 09 (77), 277-280. SoI: <http://s-o-i.org/1.1/TAS-09-77-50> Doi: <https://dx.doi.org/10.15863/TAS.2019.09.77.50>
10. Sobirova Zarnigor Rakhimovna. (2022). *The Historical Background of the Definition of Barbarism and its Occurrence in The Literary Texts. Indonesian Journal of Innovation Studies*, 18. <https://doi.org/10.21070/ijins.v18i.605>
11. Sobirova Z. *Definition of barbarism and history of occurrence //центр научных публикаций (buxdu.uz). – 2021. – Т. 8. – №. 8.*
12. Umarov U. A., & Sobirova, Z. R. (2022). *The symbol of mirror in english children's literature and its fantastic features. Eurasian Journal of Academic Research*, 2(2), 70–74. извлечено от <https://in-academy.uz/index.php/ejar/article/view/577>
13. Собирова З. Р. *Диалектизм ҳодисаси ва унинг инглиз тили шеваларида қўлланилиши //Scientific Reports of Bukhara State University. – С. 87.*
14. Sobirova Z. *English language tourism terms in vocabulary and semantical revision //Центр научных публикаций (buxdu.uz). – 2021. – Т. 8. – №. 8.*
15. Gibbs R. W., & Colston H. L. (2012). *Interpreting figurative meaning. Cambridge University Press.*
16. Pinker S. (1994). *The language instinct. Harper Collins.*
17. Allan K. (2017). *Oxford Handbook of Language and Humor. Oxford University Press.*
18. Левин В. И., Щупак Е. И., Щупак Т. С. *Иностранные слова. М.: Издательство АСТ, 2007.*
19. Федоров Ю. Н. *Эвфемизмы в языке современной рекламы // Пермский государственный национальный исследовательский университет. - 2010 г.*
20. Артемьев В. Д. *"Лингвистические аспекты эвфемизма и дисфемизма в современном русском языке" // Научный журнал НИУ ИТМО. - 2014 г.*