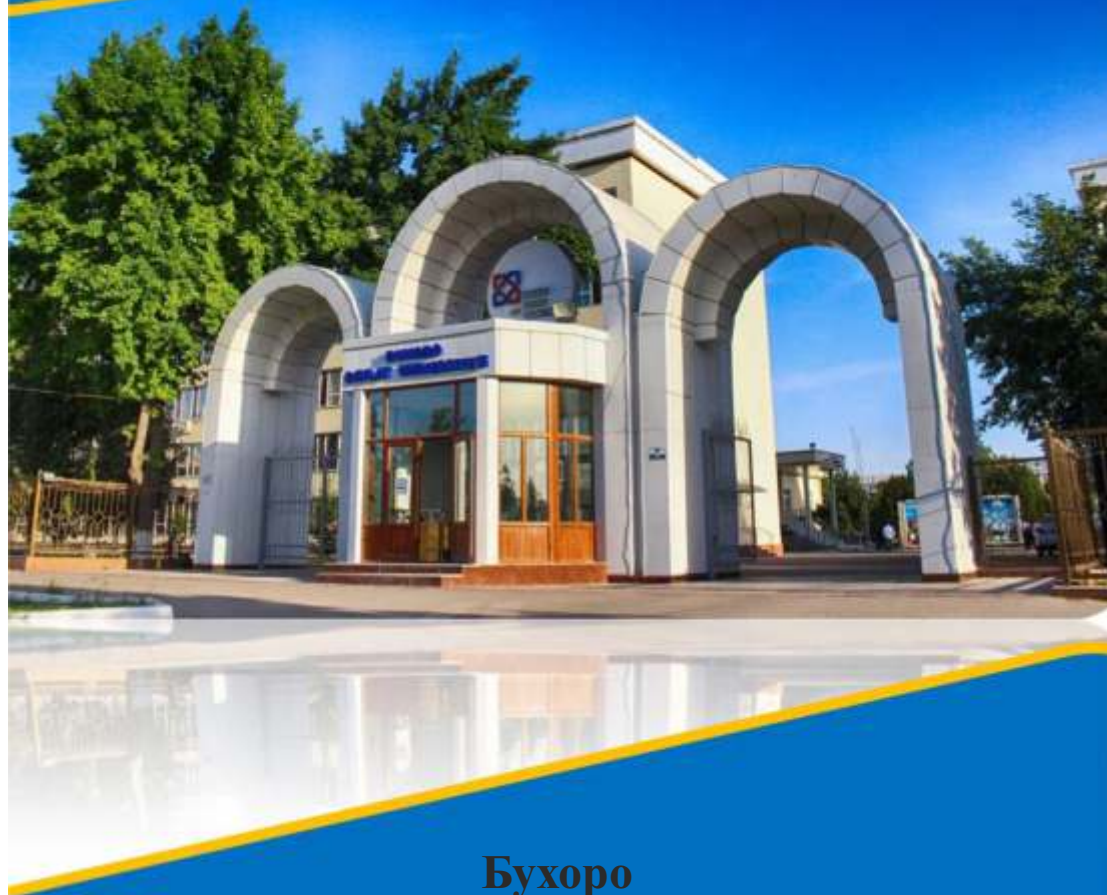


**ТИЛ, АДАБИЁТ, ТАРЖИМА, АДАБИЙ
ТАНҚИДЧИЛИК: ЗАМОНАВИЙ
ЁНДАШУВЛАР ВА ИСТИҚБОЛЛАР**

халқаро илмий-амалий анжуман материаллари

ТЎПЛАМИ

2022 йил 15 апрель



Бухоро

Ўзбекистон Республикаси Олий ва ўрта
махсус таълим вазирлиги
Бухоро давлат университети

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«Тил, адабиёт, таржима, адабий танқидчилик: замонавий ёндашувлар ва истиқболлар» халқаро илмий-амалий анжумани материаллари. Бухоро – 2022. - 234 бет

Бухоро давлат университетида Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2022 йил 7 мартдаги 101-ф-сонли фармойиши билан тасдиқланган Ўзбекистон Республикасида 2022 йилда халқаро ва республика миқёсида ўтказиладиган илмий ва илмий-техник тадбирлар режасида белгиланган тадбирларнинг бажарилиши мақсадида 2022 йил 15 апрел куни **“Тил, адабиёт, таржима, адабий танқидчилик: замонавий ёндашувлар ва истиқболлар”** мавзусидаги халқаро илмий-амалий анжумани бўлиб ўтади.

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Ушбу тўпلامда жамланган мақолалар хорижий тилларни ўқитишнинг замонавий ёндашувлари ва истиқболлари, корпус лингвистикаси масалалари, медиалингвистика ва лингвистик тадқиқотлар, қиёсий адабиётшуносликнинг долзарб муаммолари, Ўзбекистонда таржима мактаби яратиш ва уни ривожлантиришда инновацион ғоя ва технологияларни қўллаш масалалари доирасида мутахассисларнинг тажриба ва фикр алмашинувини таъминлашга хизмат қилади.

confront this oppression directly and to expose its effect on Mexican-Chicano communities in the United States. The struggle was reflected in the literary writings of the period.[1, 19]

Because of the oral and popular traditions of Mexican-Chicano culture, the incidents narrated and the strategies employed by these poets derive from oral as well as written systems of thought, experience, and expression. In their own ways and in varying degrees of intensity, these poets capture the oral experience of their specific cultural environments. For example, Alma Villanueva expresses states of consciousness coming from the oral and Spanish-speaking world of a Mexican grandmother who raised her in the absence of a mother. Having lost her original Spanish language, Villanueva uses English to relate events that occurred in the Spanish-speaking bygone world of her grandmother.[1, 25]

Cervantes, on the other hand, sees herself as a bridge between the Chicano community and the rest of the English-speaking world. She refers to herself as "Scribe," a translator and interpreter of letters, in "Beneath the Shadow of the Freeway," her richest and most intricate poetry, to express her status in a family of three women. Her grandmother is referred to as a "Queen," while her mother is referred to as a "Knight" in medieval words. Cervantes, a poet who perceives her Chicano culture as closer to the oral than the written word, uses the image of scribe to describe it: "its gesture is an expression more pure than speech," she says in "Visions of Mexico." She, on the other hand, categorizes the rest of society as a print culture. In her function as scribe, Cervantes is transferring the experiences of an oral culture to a civilization that is mostly based on the written word.

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THE DESCRIPTION OF NATIVE AMERICAN STEREOTYPES IN THE NOVEL 'THE LAST OF THE MOHICANS' BY FENIMORE COOPER.

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Abstract. American writer James Fenimore Cooper was an American writer of the first half of the 19th century. His historical romances depicting colonist and Indigenous characters from the 17th to the 19th centuries created a unique form of American literature. This study focuses on the depiction of Native American stereotypes in the novel 'The Last of The Mohicans' particularly with reference to the novel itself. Stereotypes of Americans are ethnic generalizations and

oversimplified images or ideas about American people, and are found in many societies worldwide. Remember Americans here are defined as citizens of the United States. Stereotypes of Americans have been collectively internalized by societies, and are manifested by a society's media, literature, creative expressions, and general public opinion.

Keywords: stereotypes (religious, political, racial, class, gender, physical), Native Americans, characteristics, uncivilized, romanticized.

Introduction

Stereotypes are characteristics imposed upon groups of people because of their race, nationality, and sexual orientation. These characteristics tend to be oversimplifications of the groups involved and, even if they seem "positive," stereotypes are harmful. While stereotypes may refer to a specific gender, race, religion, or country, often they link various aspects of identity together. This is known as intersectionality. A stereotype about Native Americans, for example, would involve race, gender, and sexual orientation. The Types of stereotypes Religious, political, racial, class, country, gender, sexual and physical.

Stereotypes are subjective constructs that an individual or group of individuals performs on another individuals or group. They simplify reality and can be positive, negative or neutral. Stereotypes are constructions with no scientific basis. Stereotypes are generalizations of the qualities that an individual can have, the whole group of people who share common characteristics with him. In some cases, qualities are assigned to a group from which nothing is known.

- Religious Stereotypes are formed about the values and customs of minority religions. As most of society does not practice or share these values, all who profess that religion are criticized. Unfortunately, the criticism formulated for these individuals often extends beyond what has to do with their worship.
- With the media that we have today, the thoughts of politicians spread widely. In this way, anyone who belongs to your political group automatically derives their own thoughts to adopt those of the politician or political group that follows.
- The formation of Racial Stereotypes are based primarily on skin color or membership of a culture. The valuation of this stereotype can be positive or negative, and is produced by being just different. When all the individuals of a society have similar rights and needs and the color of the skin or the culture to which we belong does not usually change them.
- Class Stereotypes are based on economic power, which is the main cause of prejudice and social stereotypes. The problem with these stereotypes is that it is often based on the interaction of an individual with the rest of society. And they are situations in which prejudices should not appear. Country stereotypes could be encompassed within racial stereotypes, but these go a step further. In countries where there is a large number of immigrants, all the problems in that country are assigned to them. As a general rule they focus on the work capacity of immigrants and assign them personalities depending on the country from which they come.
- Gender stereotype is the most difficult to change society and one of the most harmful. The problem with these stereotypes is that they are totally ingrained in almost all people without them being given almost no account. Through the years, in the patriarchal society in which we live, women were being underestimated and in some cultures even forgotten and annulled.
- Sexual stereotypes apply to minorities with a certain sexual orientation. These couples are assigned certain roles of character and behavior. One thing that people who still believe in these stereotypes are forgetting is that homosexuality, which is the main cause of the creation of these stereotypes, is a couple relationship that has existed since antiquity. Over the years, many of the stereotypes that have been formed about sexual intercourse have been taking a retrograde chalice, and making society increasingly intolerant.
- Unfortunately, more and more people are differentiated by the shape of their body. Many of these stereotypes are applied above all to the weight of people, in which physical

problems are often not valued at their weight, but the presumed stereotypes of society think that it is a choice for lack of care. Health.

James Fenimore Cooper's *The Last of the Mohicans* divides native people into two categories: uncivilized and savage or romanticized. Through his descriptions, Cooper asks the reader to reevaluate socially ingrained stereotypes of native people. In *The Last of the Mohicans*, the reader is presented with three main natives to examine — Magua (along with the other Hurons) is depicted as the savage Indian, while Chingachgook and Uncas are sentimentalized. While some elements of both may be true, these depictions only perpetuate native stereotypes.

Cooper's initial descriptions of the native characters reveal a lot about their personalities and their allegiances. From the instant he is introduced, Magua is painted as shifty, deceitful, and untrustworthy. Cooper seems to hint at Magua's intentions and foreshadow his betrayal before the character even speaks. Magua's eyes are described as "wary" and "[glistening] like a fiery star amid lowering clouds" (2,23), furtively ensuring that his cover is not exposed before he can enact his scheme.

'His eye, alone, which glistened like a fiery star amid lowering clouds, was to be seen in its state of native wildness. For a single instant his searching and yet wary glance met the wondering look of the other, and then changing its direction, partly in cunning, and partly in disdain, it remained fixed, as if penetrating the distant air.'

In addition to his being shrewd, Magua is also described as "savage and repulsive" (2,23) and later referred to as the "red devil" (2,58) by Hawk-eye. This image is only supported by previous descriptions of native people through the eyes of colonists. They see the natives as "barbarous," "merciless enemies" (2,15) who have terrorized and massacred countless colonists. Heyward later exhibits these beliefs as well, positing that "the savages" carried out "barbarous and remorseless acts of vengeance or hostility" (2,53) at dusk. Heyward correctly predicts a "savage" native acting out of vengeance; Magua plans his revenge against Munro and his men, observing the British "partly in cunning, and partly in disdain" (2,23). He chooses to avenge himself by causing Munro humiliation and shame rather than physical pain. Magua eventually seeks Cora to be his wife, despite her protests. His pursuit creates the fear that, like "savage" Indians have been stereotyped to do, Magua will abduct, marry, and rape Cora — a white woman.

In contrast, the descriptions of British-allied Uncas and Chingachgook are idealized. Chingachgook's physical appearance is depicted as one might imagine the stereotypical Indian — "nearly naked" "red skin," a "scalping tuft" with an eagle feather in it, and "a tomahawk and scalping-knife" among his weapons (2,36). In behavior, Chingachgook is presented as solemn and with the "grave countenance of a warrior" (2,37). Uncas, on the other hand, is described as having the "finest proportions of a noble head" (2,69). While both are referred to as warriors, Uncas's nobility, dignity, and poise are emphasized, recalling Chingachgook's claim to have the blood of chiefs. Uncas's image is further idealized by British travelers. Heyward refers to him as being "an unblemished specimen of the noblest proportions of man" (2,69), and because of his beauty Alice begins to believe Uncas is not one of the savage Indians about whom she has been told.

Demonstrating another Indian stereotype, Uncas and Chingachgook appear to have a deep spiritual (and perhaps supernatural) connection with nature. Uncas is described through the eyes of the British travelers as "unrestrained in the attitudes and movements of nature" (2,69). Despite Uncas's arriving to a scene "with a noiseless step" (2,42), Chingachgook is unstartled by the appearance, as if he were able to detect it. Later, Chingachgook is able hear "the horses of white men" (2,45) approaching simply by putting his ear near the ground. In addition, Chingachgook frightens the travelling party by looking like "a spectral figure [stalking] from out the darkness" (2,71) of the forest. The imagery of the natural landscape also contributes to the romanticized mood surrounding these natives. One specific event, while the group is traveling to Glenn's Falls, includes visual descriptions of the area being "romantic" and "a spot devoted to seclusion" (2,64).

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