



**IQTIDORLI TALABALAR,  
MAGISTRANTLAR, TAYANCH  
DOKTORANTLAR VA DOKTORANTLARNING  
“TAFAKKUR VA TALQIN”**

**MAVZUSIDAGI  
RESPUBLIKA MIQYOSIDAGI  
ILMIY-AMALIY ANJUMAN  
TO'PLAMI**

**BUXORO DAVLAT UNIVERSITETI**

**Buxoro - 2023**

O'ZBEKISTON RESPUBLIKASI OLIY TA'LIM, FAN VA  
INNOVATSIYALAR VAZIRLIGI

BUXORO DAVLAT UNIVERSITETI

MAGISTRATURA BO'LIMI

IQTIDORLI TALABALAR, MAGISTRANTLAR, TAYANCH  
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## TAFAKKUR VA TALQIN

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mavzusida

Respublika miqyosidagi ilmiy-amaliy anjuman to'plami

(II qism)

Buxoro 2023-yil, 17-may

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## **YELIZAVETTA DAVRI ADABIYOTIDA TRAGEDIYANING TUTGAN O`RNI**

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**Annotatsiya:** Ushbu maqola ingliz adabiyoti rivojining muhim bosqichi bo`lmish Yelizavetta davri adabiyotida tragediya janrining tutgan o`rni hamda davr tragediyalarining o`ziga xos xususiyatlarini tahlil etadi.

**Kalit so`zlar:** Yelizavetta davri, tragediya, xususiyat, iambik pentameter, oq she`r, qasos tragediyasi.

**Abstract:** The following article briefly analyzes the role of the tragedy and its peculiar features during the Elizabeth era.

**Key words:** Elizabeth era, tragedy, peculiarities, iambic pentameter, blank verse, revenge tragedy.

Bugun teatr va adabiyotda tragediya adabiyot janrlaridan biri sifatida namoyon bo`ladi. Tragediya zamonaviy dramaning fojiaga olib keladigan, markaziy muammolar xuddi qadimgi drama kabi qayg`uli yakun topib, asar qahramonining fojeasi millat tanazulli bilan tugaydigan asarlarga nisbatan ishlatiladi. Bunga esa, odatda, axloqiy zaiflik, psixologik moslashuv, ijtimoiy bosim o`z ta`sirini ko`rsatadi.

Yelizavetta I (1558-1603) va uning davomchisi Jeyms I (1603-1625) hukmronligi davrida - 16-asr oxiri va 17-asr boshlarida - London madaniyat, she`riyat hamda drama gullab yashnagan markazga aylandi.

Yelizavetta davri ingliz madaniyatida klassik ideallar, xalqaro geografik rivojlanish hamda dengizda qozonilgan g'alabalar natijasida milliy g'ururni shakllantirgan ingliz Uyg'onish davri hisoblanadi.

Ingliz Uyg'onish davri she'riyat, musiqa va adabiyotning gullab rivojlanishi guvohi bo'ldi. Bu davr o'z teatrlari bilan alohida ajralib turadi, chunki davr dramaturglari qalamiga mansub pyesalarni biz hozir ham o'qiymiz va tomosha qilamiz.

Yelizavetta davr ingliz dramasiining asosiy xususiyatlari quyidagilar iborat edi:

- qasos mavzulari;
- anti-semitizm mavzulari;
- dahshatli melodramatik sahnalar;
- ichki konflikt;
- qahramon-zolim protagonistlar;
- sinfiy va gender kurashlarining aks ettirilishi;
- asosan, tragediya bosh qahramonning o'limi bilan yakunlanishi kerak;
- tragik-komediya;
- arvohlarning mavjudligi;
- oq she'r qofiya usulidan foydalanish;
- takrorlash va parallelizmdan keng foydalanish;
- odatda, o'z ehtirolari va ambitsiyalari natijasida tanazullga uchragan buyuk shaxslar haqida hikoya qiladi;
- komediyalarda, asosan davr gallantlari satira ostiga olingan;
- "Comedy of Humours" ingliz dramaturgiyasiga olib kirildi.

Yelizaveta davridan boshlab G'arb dramaturgiyasida bugungi kunga qadar eng hurmatga sazovor pyesalar paydo bo'ldi. Garchi bu davr 1558-yilda qirolicha Yelizaveta I hukmronligi boshlangan paytdan boshlanganligi umumiy qabul qilingan bo'lsa-da, tugash sanasi unchalik aniq emas. Ba'zilar 1603-yilda qirolichaning o'limi bilan bu davr tugagan deb hisoblasa, boshqalari 1642-yilda teatrlarning yopilishi bilan Yelizaveta dramasiining tugash davri deb belgilashadi. [1; 166-188]

Olamga mashhur ingliz dramaturglardan ko'pchiligi Yelizaveta davrida ijod qilgan, jumladan Shekspir, Benjamin Jonson va Christopher Marlowe. Bu dramaturglar yunon tragediyasi, Seneka pyesalari, Attika dramasi, Plavt dramaturgiyasi, ingliz mifologik pyesalari, axloqiy pyesalar va intermediyalar kabi oldingi ko'plab manbalarga asoslangan holda o'z pyesalarini yozdilar.

Yelizavetta davridagi tragediyalarga Senekaning qasos mavzusiga bag'ishlangan tragediyalar an'anasi chuqur ta'sir ko'rsatdi. Thomas Kyd buni ingliz dramaturgiyasiga o'zining "The Spanish Tragedy" asari bilan olib kirdi. Shekspirning qasos mavzusidagi pyesalari, ayniqsa uning juda munozarali, ayni paytda olamga mashhur "Hamlet" tragediyasi, qasos mavzusining bu davrda naqadar mashhur ekanligiga ishora qiladi.

Yelizaveta hukmronligi davrida anti-semitizm jamiyatda juda keng tarqalgan bo'lib, bu adabiyotda ham o'z ifodasini topdi. Christopher Marlowening "The Jew of Malta" hamda Shekspirning "The Merchant of Venice" pyesalari buning yaqqol misolidir. Misol uchun, "The Jew of Malta" asarining bosh qahramoni, Barabas, shavqatsiz, xudbin va ochko'z sifatida tasvirlangan.

Qahramonlarni qarama-qarshi his-tuyg'ular bilan taqdim etish ham Yelizavetta dramatik an'alarining yana bir muhim xususiyati edi. Marlowening "Dr. Faustus" asari bu an'ananing yorqin namunasi. Shekspirning fojiali qahramonlari ichki ziddiyatlarni ko'rsatishda yanada uzoqroqqa boradilar. Misol uchun, Brutus, Hamlet, Makbet va Otello qarama-qarshi his-tuyg'ular o'rtasida tebranib qattiq azoblanadilar. Ularning murakkabligi insoniyatning abadiy to'qnashuvlarini aks ettirib, o'z qalblarini parchalab tashlaydi.

Yelizavetta davri tragediyalari melodramatik sahnalar bilan ajralib turadi. O'sha paytdagi tomoshabinlar sahnada qotillik, qon to'kish va haddan tashqari his-tuyg'ular ifodasi aks ettirilgan hayajonli sahnalarni intizorlik bilan kutishgan. Kyd va Shekspirning pyesalari aynan shu jihatlarni juda ochiq ko'rsatib beradi. Shunday qilib, bizda "Hamlet", "King Lear", "Macbeth" va "Othello"da dahshatli qotilliklar mavjud. Bu melodramatik sahnalar an'anasi Senekadan olingan. Biroq, Senekaning spektakllarida dahshatli harakatlar sahnada ko'rsatilmagan, ular haqida shunchaki xabar

berilgan. Ammo Yelizaveta davriga kelib, sahnada melodramatik sahnalarni aks ettirish mashhur bo'ldi.

Pyesalarda g'ayritabiiy elementlardan foydalanish Yelizaveta dramasi uchun yana bir muhim omilidir. Teatrlar ularda arvoqlar va g'ayritabiiy dahshatlarni taqdim eta oladigan tarzda qurilgan. “Dr Faustus”, “Hamlet” va “Macbeth” bu an'ananing bir nechta namunasi. Shuningdek, turli ruhlar va parilar ham pyesalarda tez-tez uchraydigan. Shekspirning “A Midsummer Night's Dream” pyesasi ham mo'jizaviy qahramonlarga to'la.

Yelizavetta davri pyesalarining yana bir o'ziga xos xususiyati - oq she'rlardan foydalanishdir. Komediya va tragediyalarning asosiy qismlari oq she'rda yozilgan. Marlowening qudratli satrlari va Shekspirning fojiali qahramonlarining buyuk dialoglari yorqin oq she'rlarda bitilgan. Shekspir oq she'rining o'ziga xosligi shundaki, u so'zlashuvchilarning ishtiyoqi va kayfiyati bilan ko'tariladi va tushadi.

Shuningdek, bu davr dramaturgiyasida iambik pentameter vazn turi ko'p qo'llanilgan, ya'ni 5 qatorli, bir urg'usiz va bir urg'uli turoqlardan tashkil topgan bu janrda davr pyesalari va sonatalarining ko'proq qismi yozilgan.

Yelizavetta davri dramalarida so'z o'yini, ayniqsa bir so'zda ikki va undan ortiq ma'no yashiringanligining guvohi bo'lamiz. Taniqli ingliz adabiy tanqidchisi William Empson (1906-1984) ta'kidlaganidek, Yelizavetta davri dramalarida tez-tez takrorlanib turadigan *blood, sense, honest, fool* kabi so'zlar o'zining yaqqol ko'rinib turgan ma'nolaridan tashqari, shunchaki sxemalash uchun juda murakkab abstrakt ma'nolari ham mavjud. [3; 103-112]

Bu davrga kelib jamiyatda sinfiy kurashlar hamda ayollarning gender tengligi uchun kurash yanada avj oldi va albatta adabiyotda o'z ifodasini topdi. Shekspirning “Twelfth Night” komediyasida (1601), shuningdek, muallifi noaniq “Arden of Faversham” (1591) hamda “A Warning for Fair Women” (1599) tragediyalarda gender masalasidagi beqarorlik hamda jamiyatdagi sinfiy munosabatlardagi o'zgarishlar tasvirlangan. [4; 31-45]

Pyasalarda parallelizm va takrorlash keng qo'llanilgan bo'lib, ma'noni yanada kuchaytirish, tomoshabinlarga kuchliroq ta'sir etishning yana bir vositasi bo'lgan. Seneka tragediyalaridan olingan bu an'ana Kyd, Robert Green va Gerge Peele tragediyalari misolida ko'rishimiz mumkin. [5; 360-379]

*LORENZO: My lord, though Bel-imperia seeme thus coy,*

*Let reason holde you in your wanted ioy:*

*In time the sauage bull sustaines the yoake,*

*In time all haggard hawkes will stoope to lure,*

*In time small wedges cleaue the hardest oake,*

*In time the [hardest] flint is pearst with softest shower;*

*And she in time will fall from her disdaine,*

*And rue the sufferance of your freendly paine. [6; Act II, Scene I]*

Yelizavetta davrida “universitet bilimdonlari” (“The University Wits”) deb atalmish qator dramaturglar yetishib chiqib, ular drama teatrini yangi bosqichga ko'tarishga ulkan hissa qo'shdilar. Oxford va Kembridj bitiruvchilari bo'lgan bu adiblar o'z asarlari bilan jamiyat hayotini yaxshilashga harakat qildilar, inson hayotini ulug'ladilar va jamiyat illatlarini fosh etishga harakat qildilar.

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### **CRITICAL REALISM AND INTERPRETATION OF SCHOOL PROBLEMS IN THE NOVEL “PROFESSOR” BY CHARLOTTE BRONTE**

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**Annotation:** This thesis is devoted to the period of Victorian era and some problems in the sphere of teaching is given by a vivid example of the writer's work, in which the theme of school education is clearly visible, her debut novel "Professor".

**Key words:** classical literature, Victorian era, educational process, debut English classical literature from the Victorian era provided the world with themes, devices and motifs. Many literary discoveries of the 20th century are based on the works of 19th century English writers.

Today, the topic of reforming the educational process in the pedagogical region is particularly relevant in the world. There is a need for experience in building a quality educational structure. A good resource for developing school education is fiction that focuses on the topic of education.

In England, the early 19th century was the starting point for many changes in the education of children from the lower social classes to the middle classes. Charlotte Bronte was born in this period, so she had a rich experience in the Victorian education process, which she used in writing her works.



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