

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

**BUXORO DAVLAT UNIVERSITETI**



**EFFECTIVE WAYS OF ORGANIZING  
LEARNER CENTERED CLASSES  
IN ENGLISH LANGUAGE CLASSROOM**

**Xalqaro miqyosdagi ilmiy-amaliy anjuman**

**MATERIALLARI TO'PLAMI**

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« Effective ways of organizing Learner Centered Classes in English language classroom» xalqaro ilmiy-amaliy anjumani materiallari.

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*'The four houses are called Gryffindor, Hufflepuff, **Ravenclaw** and Slytherin. Each house has its own noble history and each has produced outstanding witches and wizards. [3,85]*

This neologism can be divided into two parts: 'raven' and 'claw'. Rowling combined these words to come up with the name of this particular House. Although the naming suggests that the animal of this House should be a raven, the author changed it to an eagle. According to the Harry Potter Wiki, this change was due to the bad meaning of the raven, so, it was turned to an eagle.

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### VILYAM VORDSVORTNING "THE WORLD IS TOO MUCH WITH US" SONETIDA TABIAT TASVIRINING AKS ETTIRILISHI

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**Annotatsiya.** Ushbu maqola ingliz romantizmining yorqin vakillaridan biri bo'lgan Vilyam Vordsvort qalamiga mansub "The World is Too Much With Us" sonetining badiiy tahlili va unda aks ettirilgan tabiat tasvirlarini o'rganishga qaratilgan. Bu she'r shoiming sanoat inqilobi davridagi jamiyatning

materialistligini va tabiatdan ajralganlik tuyg'usini aks ettiradi. Ushbu adabiy tahlil orqali she'r mazmuni, uslubiy vositalar va tabiat tasvirlari chuqur o'rganilgan.

**Tayanch so'zlar:** tabiat, sanoatlashish, tabiatni ulug'lash, tabiatdan ajralish, shaxslantirish, metafora, mubolag'a, alliteratsiya, tasvirlar, dengiz, shamol.

“The World is Too Much With Us” Vordsvortning 1800-yillarning boshlarida yozgan ko'plab ajoyib sonetlaridan biridir. Sonetlar o'n to'rt satrli she'riy ijod bo'lib, iambik pentametrdan yozilgan. “The World is Too Much With Us” she'rida muallif insonning tabiat bilan munosabatlarini yo'qotish nuqtai nazaridan tasvirlaydi. Bu munosabatlar bir vaqtlar gullab yashnagan edi, ammo hozir, sanoatlashuvning kundalik hayotga ta'siri tufayli, inson tabiatni qadrlash, ulug'lash va undan taskin topish qobiliyatini yo'qotdi. Ushbu asosiy yo'qotishni ta'kidlash uchun she'r uni uchta nuqtai nazardan tasvirlaydi: iqtisodiy, ma'naviy va madaniy. Shuni aytish joizki, bu she'r yo'qotilgan narsani qaytarib olishning yo'lini ko'rsatmaydi. Aksincha, uning ruhi umidsizlikka to'lib, insonning tabiat bilan asl munosabatlari hech qachon qayta tiklanmasligi mumkinligini ta'kidlaydi.

*with us; late and soon,  
we lay waste our powers;—  
ours;  
sordid boon!*<sup>30</sup>

*The world is too much  
Getting and spending,  
Little we see in Nature that is  
We have given our hearts away, a  
Bu she'rda muallif odamlar*

moddiy narsalarga berilib, tabiat bilan aloqani yo'qotgan zamonamizdan ko'ngli qolganini aytadi. “The world is too much with us” degan ibora dunyo tashvishlari va chalg'itadigan narsalar bizni haddan tashqari ko'p tashvishga solib, tabiat bilan bo'lgan munosabatlarimizni e'tibordan chetda qoldirganini anglatadi. Vordsvort

<sup>30</sup> Wordsworth, William. *Poems, In Two Volumes* (First Edition, second issue). London: Wood & Innes, Printers, Poppin's Court, Fleet Street. Printed for Longman, Hurst, Rees, and Orme, Patternoster-Row, 1807.

tabiatdan ajralishni tasvirlash uchun jonli tasvirlardan foydalanadi. *"We lay waste our powers"* (*Qudratimizni behuda sarflash*) iborasi biz tabiat bilan uyg'unlashmay, shunchaki arziyas narsalarga kuchimizni sarflayotganimizni anglatadi. *"Little we see in Nature that is ours"* satri insonning tabiatdan qanday ajralib qolganligi haqida metaforik ifodadir. Bu biz tabiatdagi o'z o'mimizni tan olmayotganimizni yoki uning ahamiyatini qadrlamayotganimizni anglatadi.

*to the moon;  
at all hours,  
sleeping flowers;  
of tune;  
rather be*

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*This Sea that bares her bosom  
The winds that will be howling  
And are up-gathered now like  
For this, for everything, we are out  
It moves us not. Great God! I'd  
A Pagan suckled in a creed outworn;*

Ushbu parchada muallif

insoniyatning tabiatdan ajralganligi haqida shikoyat qilishni davom ettiradi va oddiyroq, tabiiyroq hayotga intilishini ifoda etadi. Vordsvort dengiz, shamol va oy kabi tabiatning go'zalligiyu qudratiga hayron bo'ladi. Biroq u insonlar tabiatdagi bu mo'jizalarga befarq bo'lib, ularni qadrlay olishmayotganidan va ularga qiziqish ko'rsatmayotganidan qayg'uradi. Dastlabki misrada dengiz "o'z ko'kraklarini oyga ko'rsatgan" ayol sifatida tasvirlangan bo'lib, ochiqlik va zaiflik tasviriga ega. Ushbu shaxslantirish insoniyat va tabiat o'rtasidagi yaqinlik tuyg'usini ko'rsatadi. Shamollar *"like sleeping flowers"* (*uyquda bo'lgan gullar*)ga o'xshatilgan bo'lib, ularning yumshoq va uxlab yotgan holatini ta'kidlaydi. Bu taqqoslash shamol o'z kuchini yo'qotib qo'yishini kutayotganini yaqqol tasvirlab beradi.

*So might I, standing on this pleasant lea,*

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<sup>31</sup> Wordsworth, William. *Poems, In Two Volumes* (First Edition, second issue). London: Wood & Innes, Printers, Poppin's Court, Fleet Street. Printed for Longman, Hurst, Rees, and Orme, Patternoster-Row, 1807.

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*Have glimpses that would make me less forlorn;*

*Have sight of Proteus rising from the sea;*

*Or hear old Triton blow his wreathèd horn*<sup>32</sup>

Ushbu qismda Vordsvort tabiatning sirli va qo'rqinchli jihatlarini boshdan kechirish imkoniyatlarini tasavvur qiladi, bu uning yolg'izlik va aloqasizlik tuyg'ularini yengillashtiradi. Shoir tabiat bilan yanada chuqurroq aloqa o'rnatishni istaydi, o'zini tinch yaylovda ("*pleasant lea*") turib, u yerda Proteus dengizdan ko'tarilayotgan yoki Tritonning shoxini chayqayotgan kabi g'ayrioddiy ko'rinishlarga guvoh bo'lishi mumkin. Ushbu afsonaviy ma'nolar muallifning tabiat ulug'vorligi va sehrli jihatlari bilan uchrashish istagini ifodalaydi, bu esa tasalli beradi va uning yolg'izlik tuyg'usini yengillashtiradi. "*So might I, standing on this pleasant lea*" satrida "s" tovushining takrorlanishi manzaraning tinch muhitini kuchaytiradigan yumshoq va tinchlantiruvchi ritm yaratadi. Vordsvort so'zlovchi tabiatni tasavvur qilganini tasvirlash uchun yorqin tasavvurlardan foydalanadi. Yunon afsonasida dengiz bilan bog'liq Proteus va Triton nomlari tilga olingan bo'lib, Proteusning dengizdan ko'tarilishi va Tritonning qo'rg'oni chalinishi hayrat hissini uyg'otadi, bu esa tabiiy olamning afsonaviy ulug'vorligini eslatadi. Ushbu afsonaviy mavjudotlar tabiat dunyosining sirli kuchlarini ifodalaydi. Nutqchining tabiatdagi bunday g'ayrioddiy ko'rinishlarni ko'rishni orzu qilishi g'alati, ya'ni tabiatdagi hayratlanarli voqealarni haddan tashqari ko'tarishdir. Ushbu mubolag'a san'ati so'zlovchining tabiat bilan yanada chuqurroq aloqada bo'lish istagini ta'kidlaydi.

Ushbu uslubiy vositalar orqali Vordsvort so'zlovchining tabiat dunyosi bilan chuqurroq, mazmunliroq munosabatlarga bo'lgan istagini samarali ravishda

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<sup>32</sup> Wordsworth, William. *Poems, In Two Volumes* (First Edition, second issue). London, 1807.

yetkazadi, u yerda u ajoyib go'zallik lahzalarini boshdan kechirishi va zamonaviy hayotning ma'naviy bo'shlig'idan qochishi mumkin.

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## **JIN RIZNING "KENG SARGASSO DENGIZI" ASARIDA MUSTAMLAKACHILIK VA IRQIY MUAMMOLARINING IFODALANISHI**

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