

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ФАҢЛАР
АКАДЕМИЯСИ МИНТАҚАВИЙ БЎЛИМИ
ХОРАЗМ МАЪМУН АКАДЕМИЯСИ**

**ХОРАЗМ МАЪМУН
АКАДЕМИЯСИ
АХБОРОТНОМАСИ**

Ахборотнома ОАК Раёсатининг 2016-йил 29-декабрдаги 223/4-сон қарори билан биология, қишлоқ хўжалиги, тарих, иқтисодиёт, филология ва архитектура фанлари бўйича докторлик диссертациялари асосий илмий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган

2024-2/4

**Вестник Хорезмской академии Маъмуна
Издается с 2006 года**

Хива-2024

Matveeva I.A. Literature review on special terminology used in alternative and folk medicine	120
Mavlanova O.Sh. Og'zaki va yozma hamdardlik bildirish usullari va hamdardlik bildirishda keng tarqalgan xatolar	123
Mirzaboyeva N.M. Nemis va o'zbek maqollarida ismlar	125
Mirzaxmedova O.A. "Qadimgi xalqlardan qolgan yodgorliklar" asari nomshunoslikning tarixiy-madaniy yodgorligi sifatida	128
Narmatova M.T. Uy-joy, uning qism va jihozlariga oid leksik birliklar	131
Nurmatov Y. I. Chinese medical terminology in the modern era	134
Rajabbayeva F.R. Media diskursning leksik semantik sathi	137
Ramanova G.I. Ta'lim soxasida pr ning istiqbollari	140
Rustamova J.F. Nutqiy janrlarning pragmatik aspektlari	143
Ruzieva M.R. Difficulties in translating fiction and their solutions	147
Ruziyeva N.Z. Evfemizmlarning konsept doirasida ifodalanishi	149
Sabirova N.E., Yusupova D.U. Specific characteristics of the fairy tale genre	152
Sabirova N.K. Paronimiya va u bilan chegaradosh hodisalar	155
Sadullayev F.B., Hayitova N.D. Morality, and meaning of the time in cormac mccarthy's the road	158
Safarova Z.T., Yuldasheva I.F. Ingliz va o'zbek xalq ertaklarida yetimlik motivi talqini	160
Salimova S.B. Xitoy tilidagi harbiy texnik atamalarning ta'rifi	163
Samandarova G.I. Xorijiy tillardagi qishloq xo'jaligi terminlarining takomillashtirishning o'ziga xos xususiyatlari	166
Sarsenbaev K.Zh. The work of T. Qayipbergenov in karakalpak prose	168
Shadiyeva D. She'riyatda sinonimik imkoniyatlardan foydalanish	171
Sharipova M.G. O'tkir Hoshimovning "Tushda kechgan umrlar" asarida bog'langan qo'shma gaplar polisemiyasi	174
Shoniyozova N.R. Main features of tax terminology in uzbek and english	177
Shukurova M.A. Problems of ethics in the history of the english language	179
Sobirova Sh.F. Alisher Navoiyning "Hayrat ul-abror" asarida aks etgan makon tushunchasini ifodalovchi so'zlar	182
Suyarova Sh.T. Features of from the original to the translation of literary texts	186
Turayeva U.Sh. Yuridik tilning o'ziga xos hususiyatlari	188
Tursunov E.U. A. Qodiriyning "O'tkan kunlar" romanida qo'llanilgan leksik va frazeologik birliklarni inglizcha tarjimalarda berilishi	191
Umarova F.B. Analysis of the portrayal of the female character's psyche in the novel "One day" by David Nicholls	194
Xajiyeva D.A. Erkin Vohidov ijodida folklorning ertak janriga munosabat	198
Xajiyeva F.M., Hamroyeva S.B. Description of mythical characters in Thomas King's "Green grass, running water"	202
Xodjaeva G.S. Terminlarning semantik tahliliga funksional yondashish	206
Yakubova M.T. Erkin Samandar ijodidagi murakkab tashbehlar	208
Yuldosheva M.Z. Sotsiopragmatikada hamkorlik tamoyilining o'rni va ahamiyati	212
Yunusova M.Sh. Zamonaviy tilshunoslikda evfimizm va disfemizmlarning talqini	214
Yusupova Z. Noverbal kommunikativ vositalarning kontekstual xususiyati	217
Ziyodillayeva M.E. "Ozodlik" va "erkinlik" tushunchalarining o'zbek tilidagi leksik-semantik tahlili	221
Авясова И.Р. Причины и условия образования сокращенных лексических единиц	223
Акабировва Г.С. Теоретические основы исследования музыкальной терминологии исполнительского искусства	229
Арзиева Д.Т. Особенности перевода архитектурных терминов в узбекском и русском языке	231

MORALITY, AND MEANING OF THE TIME IN CORMAC MCCARTHY'S THE ROAD*F.B.Sadullayev, Phd, Associated prof., Bukhara State University, Bukhara**N.D.Hayitova, Master's Student, Bukhara State University, Bukhara*

Annotatsiya. *Kormak Makkartining "Yo'l" romani, boshqa narsalar qatori, axloq, inson hayotini mazmunli qiladigan narsa va bu narsalar va Xudo o'rtasidagi munosabatlar haqida mulohaza yuritadi. Roman diniy tasvir va g'oyalarga boy bo'lsa-da, u dunyoviy tabiatga ega bo'lgan axloq va ma'no tushunchasini taklif qiladi. Ushbu maqolada men Xudoning mavjudligi roman davomida noaniq bo'lib qolsa-da, "Yo'l" ham aniq axloqiy qoidalarni, ham hayotni mazmunli qilish haqidagi nuqtai nazarni o'z ichiga olganligini ko'rsataman. Men ushbu axloq kodeksini tasvirlayman va uning hayot mazmuni bilan bog'liqligini ko'rib chiqaman. Yo'lda men erkak va bolaning axloqiy qonunlarga rioya qilish uchun kurashini muhokama qilaman. Shunda men "Yo'l"da keltirilgan axloq va ma'noga oid qarashlar axloqning mavjudligi yoki oqlanishi uchun Xudoga bog'liq emasligini nazarda tutadi, deb aytaman. Ushbu munozara orqali men axloq va yo'l haqidagi tushunchamizni chuqurlashtirishga umid qilaman. Xudoning noaniqligi va insonning vazifasi*

Kalit so'zlar: *Yo'l, izoh, Xudo, MakKarti*

Аннотация. *Роман Кормака Маккарти «Дорога» — это, помимо прочего, размышление о морали, о том, что делает человеческую жизнь значимой, и об отношениях между этими вещами и Богом. Хотя роман изобилует религиозными образами и идеями, он предлагает концепцию морали и смысла, которая носит светский характер. В этой статье я показываю, что, хотя существование Бога остается двусмысленным на протяжении всего романа, «Дорога» содержит как ясный моральный кодекс, так и взгляд на то, что делает жизнь значимой. Я описываю этот моральный кодекс и исследую его связь со смыслом жизни. Попутно я обсуждаю борьбу мужчины и ребенка за то, чтобы соответствовать моральному кодексу. Затем я доказываю, что взгляды на мораль и смысл, изложенные в «Дороге», подразумевают, что мораль не зависит от Бога в своем существовании или оправдании. Благодаря этому обсуждению я надеюсь углубить наше понимание как морали, так и Дороги.*

Ключевые слова: *Дорога, интерпретация, Бог, Маккарти.*

Abstract. *Cormac McCarthy's novel The Road is, among other things, a meditation on morality, what makes human life meaningful, and the relationship between these things and God. While the novel is rife with religious imagery and ideas, it suggests a conception of morality and meaning that is secular in nature. In this paper I show that while the existence of God remains ambiguous throughout the novel, The Road contains both a clear moral code and a view about what makes life meaningful. I describe this moral code and examine its connection with meaning in life. Along the way, I discuss the struggle of the man and child to live up to the moral code. I then make the case that the views of morality and meaning found in The Road imply that morality does not depend upon God for its existence or justification. Through this discussion, I hope to deepen our understanding both of morality and of The Road.*

Key words: *The Road, interpret, God, McCarthy*

Introduction. The first words spoken aloud by the man in The Road are: "If he is not the word of God never spoke. Many events in the novel can be interpreted in accordance with both possibilities. Consider, for example, the pattern of near demise followed by unlikely rescue that repeats itself throughout the story. The father and son are on the point of starvation when they discover an underground bunker filled with food (McCarthy 138). Later, facing death by starvation once again, the boy spots a house in the distance, and the house turns out to have food in it (202). Still later, the man finds a flare gun on an abandoned sailboat—a gun that is crucial in a later encounter[1] (240). And, of course, there is the boy's encounter with the shotgun-toting veteran after the death of his father (281). Are these events little miracles—the hand of God reaching into the burned-out hellscape to protect the child—or are they just strokes of good fortune? The answer to this question remains

unclear. There are hints of divine activity, but they are never more than hints. For instance, the name of the abandoned sailboat is “Pajaro de Esperanza”—bird of hope. The bird of hope is the dove. In the Old Testament, a dove carrying an olive leaf signals to Noah that the waters of the flood are receding (Genesis 8:11). But the sailboat named after the dove brings a message of despair; it originates from Tenerife, a Spanish island off the coast of Africa. It brings the message that the catastrophe that constitutes the backdrop of *The Road* is worldwide.” (McCarthy 5). This statement introduces a fundamental ambiguity that runs throughout the novel. A particularly tantalizing illustration of this ambiguity is the father and son’s encounter with an old man who may or may not be named “Ely” [2](McCarthy 161).

This character resembles the Old Testament prophet Elijah in certain ways (see Snyder 81). Elijah predicted a drought (1 Kings 17:1); Ely says he knew that the catastrophe (or something like it) was coming—“I always believed in it” (McCarthy 168). Ely wonders about being the last person left alive: “Suppose you were the last one left? Suppose you did that to yourself?” (169). Elijah tells God that “the Israelites have forsaken your covenant, thrown down your altars, and killed your prophets with the sword. I alone am left, and they are seeking my life, to take it away” (1 Kings 19:10, emphasis added). Elijah wanders in the wilderness and is given food by God, who delivers the food by way of ravens (1 Kings 17:5-7); Ely is fed by the boy and possibly mistakes him for an angel (McCarthy 172). In the book of Malachi, the final book of the Old Testament, Malachi foretells a day of judgment, a day “burning like an oven, when all the arrogant and all evildoers will be stubble; the day ... will leave them neither root nor branch” (Malachi 4:1). Malachi declares that God will send Elijah in advance of this fiery day of judgment. The book of Malachi—and the Old Testament itself—ends like this:

Lo, I will send you the prophet Elijah before the great and terrible day of the Lord comes. He will turn the hearts of parents to their children and the hearts of children to their parents, so that I will not come and strike the land with a curse. (Malachi 4:5-6)

The mysterious catastrophe of *The Road* is biblical in scope and it involves fire—a lot of fire. And it has obviously turned the hearts of the man and the child to each other. These hints suggest that perhaps Ely is a prophet who predicted the catastrophe of *The Road* and preceded the child, who is the word of God. On the other hand, Ely has lost his faith: “I’m past all that now. Have been for years. Where men cant live gods fare no better” (McCarthy 172). He also denies that his name is “Ely” (171). Strikingly, Ely simultaneously denies the existence of God and declares himself to be a prophet in a single paradoxical sentence: “There is no God and we are his prophets” (170). These aspects of Ely point toward the possibility that God never spoke. This old man has survived not through divine assistance but rather through random chance; he and all the other survivors of the catastrophe are prophets of atheism, bearing witness to the absence of God from the universe.

Elijah predicted a drought (1 Kings 17:1); Ely says he knew that the catastrophe (or something like it) was coming—“I always believed in it” (McCarthy 168). Ely wonders about being the last person left alive: “Suppose you were the last one left? Suppose you did that to yourself?” (169). Elijah tells God that “the Israelites have forsaken your covenant, thrown down your altars, and killed your prophets with the sword. I alone am left, and they are seeking my life, to take it away” (1 Kings 19:10, emphasis added). Elijah wanders in the wilderness and is given food by God, who delivers the food by way of ravens (1 Kings 17:5-7); Ely is fed by the boy and possibly mistakes him for an angel (McCarthy 172). In the book of Malachi, the final book of the Old Testament, Malachi foretells a day of judgment, a day “burning like an oven, when all the arrogant and all evildoers will be stubble; the day ... will leave them neither root nor branch” (Malachi 4:1). Malachi declares that God will send Elijah in advance of this fiery day of judgment. Strikingly, Ely simultaneously denies the existence of God and declares himself to be a prophet in a single paradoxical sentence: “There is no God and we are his prophets” (170). Under the circumstances, the man’s actions may be justified. But there is a danger lurking here. The danger is that engaging in justified violations of the code of the good guys can make unjustified violations more likely; a slippery slope lurks. Kant warned against precisely this danger:

Hereby arises ... a propensity to quibble with these strict laws of duty, to cast doubt upon their validity, or at least upon their purity and strictness, and to make them, where possible, more compatible with our wishes and inclinations. Thereby are such laws corrupted in their very foundations and their whole dignity is destroyed. (Kant, Grounding 17)

The man sometimes breaks his promises to the child. For example, at one point he pretends he has split a half-packet of cocoa between the two of them when in reality he has given it all to the boy, something he has previously promised not to do. The boy scolds him: “If you break little promises, you’ll break big ones. That’s what you said” (McCarthy 34). This is Kant’s slippery-slope worry. Breaking a promise in order to give the child all of the cocoa may be permissible, but the worry is that it will lead to impermissible promise-breaking. The man acknowledges the danger but tries to reassure the boy: “I know. But I won’t [break big promises]” (34).

After the two camp for the night, having left the town (and the other boy) behind, a remarkable passage occurs:

The dog that he remembers followed us for two days. I tried to coax it to come but it would not. I made a noose of wire to catch it. There were three cartridges in the pistol. None to spare. She walked away down the road. The boy looked after her and then he looked at me and then he looked at the dog and he began to cry and to beg for the dog’s life and I promised I would not hurt the dog. A trellis of a dog with the hide stretched over it. The next day it was gone. That is the dog he remembers. He doesn’t remember any little boys. (87)

According to Christianity, the most important commandment of all is to love God with all of your heart. Neither the man nor the child fulfills this commandment. The novel opens with the man wondering whether he will have an opportunity to throttle God by the neck and cursing Him (11-2). It ends with the child choosing to talk to the man rather than God (286).

Conclusion. By the standards of Christian morality, neither the man nor the child does particularly well. The proper conclusion to draw from this is that Christian morality is flawed. At one point Ely suggests that perhaps the child believes in God. The man replies that he does not know what the child believes in (174). The answer to Ely’s question is that the child believes in humanity. By struggling to be a good guy and keeping his big promise, the man manages to keep the child’s faith in humanity alive. This faith in humanity enables the child to trust the veteran, which in turn allows him to attain salvation—earthly salvation, in the form of meaningful connections with other human beings.

REFERENCES:

1. Egan, Jennifer. “Men at Work: The Literary Masculinity of Cormac McCarthy.” *Slate Magazine*. October 10, 2006 [<http://www.slate.com/id/2151300/>]. Accessed 2/21/11.
2. McCarthy, Cormac. *The Road*. New York: Vintage International, 2006.
3. Craig, William Lane. *Reasonable Faith*, revised edition. Wheaton, Illinois: Crossway Books, 1994.
4. Glover, Jonathan. *Humanity: A Moral History of the Twentieth Century*. New Haven: Yale University Press, 2000.
5. Kant, Immanuel. *Grounding for the Metaphysics of Morals*, 3rd edition. Trans. James W. Ellington. Indianapolis: Hackett, 1993.
6. Sadullaev F. B. The importance of giving feedback in EFL classes // Теория и практика современной науки. – 2018. – №. 11 (41). – С. 404-406.

UO’K 808.5

INGLIZ VA O’ZBEK XALQ ERTAKLARIDA YETIMLIK MOTIVI TALQINI

Z.T.Safarova, PhD, dots., Buxoro Davlat Universiteti, Buxoro

I.F.Yuldasheva, magistr, Turkiston yangi innovatsiyalar universiteti, Buxoro

Annotatsiya. *Ertak xalq og’zaki ijodining ommabop janrlaridan biri bo’lib, kishilarni ezgulikka chorlaydi, har qanday yomonlikning yakun topishiga va baxtli kelajak muqarrarligiga ishontirishni maqsad qiladi. Ushbu maqolada ingliz va o’zbek ertaklarida yetim bolalar hayoti tasviridagi mushtarak jihatlar tahlil qilinadi.*

Kalit so’zlar: *ertak, xalq og’zaki ijodi, janr, motiv, yetim obraz*