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**НАМАНГАН ДАВЛАТ УНИВЕРСИТЕТИ
ИЛМИЙ АХБОРОТНОМАСИ**

**НАУЧНЫЙ ВЕСТНИК НАМАНГАНСКОГО
ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА**



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**IDIOSYNCRASY OF JAY PARINI'S BIOGRAPHICAL NOVEL
"THE LAST STATION"**

Khajieva Feruza Melsovna
BSU, PhD, associate professor
Mob: 91 448-44-80; e-mail: feruzakhajieva@gmail.com

Resume: The article stylistically analyses the novel "The Last Station" by Jay Parini and researches narrative technique used in the novel. Moreover, the author of the article investigates the similes used in the novel and gives her interpretation of the implicit meaning of the device.

Key words: biographical novel, narrative technique, stylistic device, simile.

**ЖЕЙ ПАРИНИНИНГ "THE LAST STATION"
("СЎНГГИ БЕКАТ") РОМАНИНИНГ ЎЗИГА ХОС ЖИҲАТЛАРИ**

Хажиева Феруза Мэлсовна
БухДУ, ф.ф.ф.д.(PhD), доцент
Тел: 91 448-44-80; e-mail: feruzakhajieva@gmail.com

Аннотация: Мақолада Жей Паринининг "Сўнгги бекат" романи стилистик таҳлил қилинган ва романда қўлланилган баён услуби ўрганилган. Шунингдек, мақола муаллифи романда қўлланилган ўхшатишларни таҳлилга тортиб, восита имплицит маъносининг талқинини беради.

Калит сўзлар: биографик роман, баён техникаси, стилистик восита, ўхшатиш.

**СВОЕОБРАЗИЕ РОМАНА ДЖЕЯ ПАРИНИ "THE LAST STATION"
("ПОСЛЕДНЕЕ ВОСКРЕСЕНЬЕ")**

Хажиева Феруза Мэлсовна
БухГУ, д.ф.н.ф. (PhD), доцент
Тел: 91 448-44-80; e-mail: feruzakhajieva@gmail.com

Аннотация: В статье стилистически анализируется роман Джея Парини «Последнее воскресенье», исследуется повествовательная техника романа. Кроме того, автор статьи исследует сравнения, использованные в романе, и дает свою интерпретацию импликациям стилистического приёма.

Ключевые слова: биографический роман, техника повествования, стилистический приём, сравнение.

Introduction. American writer Jay Parini's novel "The Last Station", first published in 1990, is considered to be a biographical novel devoted to the famous Russian writer Leo Tolstoy. The novel tells the story of the last year in the life of Leo Tolstoy, meanwhile the personages in the novel remember the important events from the past connected to the biographee, such as Sophia Tolstaya's recollections about marriage to Leo Tolstoy or the days when 'he was writing "War and Peace" and the moments when Tolstoy 'would bring' her 'the pages to recopy'. Alexandra Lvovna Tolstaya recollects about her childhood and her father's

role in her life. In the way of retrospection, each episode from past is interconnected to the main thread of events.

Also, the novel describes Leo Tolstoy's endless love to common people of Yasnaya Polyana, a rural place and a county estate of the writer. It tells Tolstoyan ideas about god, faith, justice, love, vegetarianism and writer's modest style of life, 'his attempt to put Rousseau's theories of education into practice', critical views, his literary and everyday activities and many other aspects of his life. The pathos of the novel is the vivid description of the great love of people to Tolstoy, his wife, his children, his friends, his doctor, his followers, common people who in sense contradict each other and belong to 'rival' parts. These characters' genuine love to their patron is highlighted by their dramatic expression of hatred to each other. Each of them respects Tolstoy but shows distrust to his actions, willing to incline the writer to their favor. The eighty-two years old Tolstoy's testament serves as a motive for conflict in the novel.

The most outstanding features of the novel are the style of narration as well as subtle use of similes. These two features help a reader to create the authentic image of the biographee and to illustrate real relationships of characters.

Main part. The novel has an interesting style of narration. The author Jay Parini used multiple narrators to draw a portray of Leo Tolstoy. Multiple narrators or "telling a story from several points of view has obvious possibilities for representing characters in depth, or the ambiguities of life: it can thus add verisimilitude, contribute large-scale ironies, and perhaps give the relief of variety"[1, 40]. That is why the novel became close to the reader. Michel Lackey mentions about narrative style in his book "*The American Biographical Novel*", asserting that author names his protagonists after the actual historical figures, which rises the value of the novel [6, 21].

Thus, all narrators in the book have historical figures, which is a specific feature of the biographical novel. There are seven narrators in the novel who tell the biographical data from their point of view in 42 chapters: Leo Tolstoy – L.T. whose voice can be heard from his letters, diary entries, philosophic moral (9 chapters); Tolstoy's wife, Sofya Andreyevna (8 chapters), his daughter Sasha (5 chapters), his young secretary, Valentin Bulgakov (9 chapters), his publisher and friend, Vladimir Chertkov (3 chapters), his doctor, Dushan Makovitsky (4 chapters) and the author Jay Parini – J.P. (3 chapters). One additional epistolary chapter includes Tolstoy family members' correspondence.

In "*The Last Station*", all of the above-mentioned personages love and respect their patron Leo Tolstoy. For them, he is a spiritual leader, genius. He is the axis around which everybody tries to demonstrate his love and affection. Each narrator from his point of view describes an event, thus, various attitudes to the same event or personage appear. These opinions in most cases contradict each other.

As it was mentioned above, the main motive for conflict of the novel is Leo Nikolayevich Tolstoy's testament. In the plot thread of the book, the testament written by Leo Nikolayevich was rewritten. The first one was for the benefit of the family members, and the second for the benefit of humanity. Different viewpoints to this problem can be observed.

Sofya Andreyevna's attitude to Leo Nikolayevich and his last activities related to the will are rigidly conservative. She dismays her husband's intention to leave Russian people the right

to his literary works. She blames Vladimir Chertkov who is at the head of other disciples in inciting her 'Lyovochka' against his family.

For Sofya Andreyevna Leo Nikolayevich's disciples, Chertkov and his friends, are 'Furies', poisonous snakes who destroy his life. They 'have succeeded in coming between' family and Leo Tolstoy, in spite of our forty-eight years of marriage. 'They spread rumors' about her 'claiming, 'Countess Tolstoy has become estranged from her husband. They barely talk. They do not share a similar view of politics or religion [8,7].' Sofya Andreyevna considers Chertkov and his camp have no right to his works, for her their aim to get the right to republish his works is absurd, the works which were created with her help. Nobody, but she was working beside the writer, 'hunching over his manuscripts with a magnifying glass, trying to make out the infinite corrections, till' her 'head almost burst with pain'. From the feminine point of view, the reader can justify Sofya Andreyevna's thoughts. There is nothing illegal in her demand to the works created by her husband during their lawful matrimony. She thinks about her children, their future. They must have the right to republish the works of their father, grandfather, and nobody else. The reader can feel her wrath and sympathize her.

But there is another viewpoint in the novel, concerning the case of the last testimony. It is Leo Nikolayevich Tolstoy's disciples' attitude. They are Dr. Makovistkiy, Alexandra Tolstaya, Vladimir Chertkov. These personages are against Sofya Andreyevna in her every action, conduct. They contempt her and try to break spouses relationship showing her in worst to their spiritual leader.

Dr. Makoviskiy, an ardent supporter of Tolstoyan health is definitely against Sofya Andreyevna. He compares her to a 'dog, trying to unearth some new bone of discord', which is harmful to the health of Leo Tolstoy, his great patient. He lusts for separating spouses as neurotic actions of Sofya Andreyevna shortens the life of the old genius. From the medical point of view, the reader can sympathize the doctor, because he tries to protect his patient from manipulative, possessive woman who is constantly threatening suicide to appeal husband's attention. Also, Dr. Makovitskiy is one of the Tolstoyans. He respects Leo Nikolayevich's intention to leave his books to humanity. The doctor considers Tolstoy as a great proclaimer of the new ideology. But his wife's 'avarice is as legendary as her inability to understand her husband's principles'. The reader can feel the conflict between Sofya Andreyevna and Dr. Makovitskiy from their point of view and sympathize both of them.

The next major, influential personage in "*The Last Station*" is Vladimir Chertkov, a furious opponent of Sofya Andreyevna. Chertkov thinks that 'the Lord has narrowed' his 'enemies to only one person: Sofya Andreyevna. Because she has never understood. She has not even tried to understand' her great husband. For him, Sofya Andreyevna is a scheming, speculative, meddlesome, possessive woman with a miserable mind. Chertkov tries to set Tolstoy against her. He is an ardent acolyte of Leo Tolstoy, and the day he sees him is blessed and 'God had sent this oriole as a harbinger of joy'. But Chertkov is jealous of Tolstoy's luxurious manner of household because he considers his patron's lifestyle is a contradiction of his principles of poverty and renunciation. For him, Tolstoy is a great person with a prodigious number of titanic works. His ideology and principles are of great, prophetic importance. His followers are inspired by him and sincerely believe his words. For Vladimir Chertkov, a person like Tolstoy can't belong to a small group of people like his family. He, as well as his works, belongs to humanity. He considers that people must have 'access to' the works 'they deserve'.

From the point of view common people and disciples, the reader can sympathize Chertkov and share his attitude as well as Sofya Andreyevna or Dr. Makovitskiy.

Another personage with a more objective viewpoint is Bulgakov. He is a young inspirer of Tolstoy and his teaching. His attitude to other personages of the novel is neutral. Bulgakov loves Leo Nikolayevich from their first meeting. For him, Leo Nikolayevich is 'the greatest author of the West', modest genius, who simply 'fetches tea' for him, 'his new secretary, nearly sixty years his junior'. Bulgakov's 'first loyalty is to Leo Nikolayevich'. But, Bulgakov 'lives between two worlds': Sofya Andreyevna's and the world of Tolstoyan disciples. Sometimes he finds himself between extremes of one of the sides, either Sofya Andreyevna treats him 'as a traitor' or she calls him 'a godsend' for their family. The Reader can feel Bulgakov's attitude to Chertkov when he describes him as 'is a crude, manipulative ideologue and, worse, a bore'. Thus leaving no space to doubt that Bulgakov is one of the true followers of Tolstoy who belongs neither camp.

Jay Parini, the author of the biographical novel "*The Last Station*" could create multiple narrators to convey biography of the great writer Leo Tolstoy from different viewpoints to represent characters in depth, to show their personal attitude and let the readers create the portray of each by themselves, without intrusion of importunate third person. This technique of narration added large-scale of ironic attitudes, letting the reader recreate each personage from their position. The multiple narrators played a great role in creating the Russian style of speech, form of address, character, epoch and the problems of the end of 19th and the beginning of the 20th century, because each personage through his speech could convey spirit of Russian culture.

Another significant idiosyncrasy of "*The Last Station*" is the use of one of the literary devices – simile, which enabled author, Jay Parini, to create specific, characteriological relationships of personages in the novel. The term 'simile' comes from the Latin word 'similis' which means 'alike'. It is an imaginative comparison of two objects belonging to two different classes. Unlike a metaphor, a simile draws parallels with the help of words "like", "as", "as though", "as like", "such as", "as...as", etc." Therefore it is a direct comparison.

"A simile usually consists of these components:

1. Tenor – the subject under discussion (the one which is compared).
2. Vehicle – what the subject is compared to (the one with which it is compared).
3. Ground – what the poet believes that the tenor and the vehicle have in common. [5, 127-128]

As it was mentioned above, the author implements similes in the novel to open the personages inner world and through this tool displays various feelings; love, passion, hatred, abhorrence, disrespect, esteem.

As it was stated above, the major characters in the novel are Sofya Andreyevna (8 chapters), Valentin Bulgakov (9 chapters). These personages appear in the novel in several chapters and their narration and evaluation of the facts have more important role in the novel.

The speech of major personage in the novel – Sofya Andreyevna's speech is imbued with similes to express her attitude to reality, conveying additional meaning and highlighting emotions. For example, the starting lines of the first chapter, narrated by Sofya Andreyevna, who loved her husband in the manner of Russian aristocracy, are embellished with similes.

1." *The white beard like spindrift, a soft spray of hair, not coarse like my father's. I spoke to him as he slept, called him 'my little darling.'* He is like a child in his old age, all mine to coddle, to care for, to

protect from the insane people who descend upon us daily, his so-called disciples – all led on, inspired, by Chertkov, who is positively satanic. They think he is Christ. [8, 9]

In this example Sofya Andreyevna describes her husband's beard using simile. Tenor is here 'white beard', vehicle is 'spindrift' and ground is white colour. Bushy beard like spindrift turns reader's attention to Tolstoy's appearance who looks like Poseidon – in Greek mythology the god of the sea and of earthquakes, generally depicted wielding a trident, wearing white long beard. The simile served to depict Tolstoy's senile but powerful appearance. For reader it is easy to imagine such a strong willed person and draw the picture of the old but powerful person. From the example we can conclude that for Sofya Andreyevna Leo Tolstoy is imposing, grand person whom and whose works she admires.

2. *"I kissed him while he slept, inhaling his babylike breath, as sweet as milk."[8,10]*

The second example is also about Leo Tolstoy. Here Sofya Andreyevna compares her husband to the baby and his breath to the milk. This way author shows her deep love to her husband. Tenor is 'breath', vehicle is 'milk' and the ground is warmth and comforting relations between them. The two similes are in logical opposition and they show the harmonious and at the same time contradicting relation of the heroine. For her Leo Tolstoy, both great genius and beloved man like baby.

3. *"I know it for sure now. They'll do anything to come between me and my husband. It would be hard enough, God knows, without them pursuing us like Furies. What's worse is they think I don't know about their plan to write me and my children – Leo Tolstoy's children and grandchildren! – out of his will. I always know what's going on behind my back. I can tell it by their looks, their whispers and winks, even their deference. They somehow imagine I don't notice the secret messages delivered when my back is turned. Only yesterday a servant carried a letter from Sergeyenko to Lyovochka right under my nose, but, of course, I recognized his big, loopy handwriting on the envelope! Do they think I was born yesterday?."[8, 23]*

In the example Jay Parini uses simile to show Sofya Andreyevna's hatred for the followers of Leo Tolstoy. She hated them because Chertkov, Dr. Makovitskiy, her daughter Alexandra Tolstaya supported Leo Tolstoy's ideas on equality of people and she was against the spiritual ideals and asceticism of Tolstoy (he is opposed, for example, to private property) and they are at odds with her more aristocratic and conventionally religious views. That is why Sofya Andreyevna compared them to Furies, the snake-haired goddesses of vengeance, usually three in number, who pursued unpunished criminals. Tenor is the 'group of followers', vehicles are 'Furies' and the ground is the pursuance of the supporters.

4. *"I don't think I was as difficult as the others. Nor should it have surprised anyone that Count Tolstoy chose me over my sisters. Though not brazen about it, I had accomplishments. I could play the piano – not like I do today, though not so badly either. My watercolors were passable. I could dance as well as most girls of my rank and position. And I could write like the wind – stories and poems, diaries, letters. Then, as now, Lyovochka had an instinct for self-preservation. He has always known how to get what he needs."[8, 24]*

The example to simile implies Sofya Andreyevna's self-esteem. Here the narrator recollects her young ages and compares her talent of writing to the wind.

The tenor is 'Sofya Andreyevna', the vehicle is 'wind' and the ground is the speed and the lightness of her ability to create.

5. *“One sentence hangs in my memory like a black crow: “I consider the company of women a necessary evil and avoid it when possible”.* [8, 32]

The following example of simile is used in the speech of Sofya Andreevna to demonstrate her attitude towards Leo Tolstoy's relation to women's company. Here Sofya Andreevna compares just a sentence from her husband's diary to an eerie crow that always flies upon its prey and infuses terror. Knowing the most internal thoughts of L. Tolstoy Sofya Andreevna understood that being informed too much about her husband may destroy her fairy and virgin imagination of her adorable husband. So, when she read such a bitter truth about women Sofya Andreevna thought of this revealed secret as a flesh-bird that preys on her.

Valentin Bulgakov – one of the major personages in the novel. Bulgakov is a young inspirer of Tolstoy and his teaching. He is a brave man and devoted to his ideals. In the novel his world outlook is objective in sense. As a narrator he tries to keep binary parts. His political knowledge is of great importance to the novel, because the author Jay Parini evaluates the political situation in the country. Oppression of intellectual minority by Russian Tsar and local authority in Bulgakov's rational evaluation sounds in the following way:

6. *“I had heard a good deal of Nicholai Gusev, who was Tolstoy's secretary for some years. The government of Tula exiled him from the province, as they did Chertkov, for ‘subversive activities,’ a sentence that might well fall on my head one day. I do not mind. Exile is a great Russian institution. The Russian soul has been tempered, like blue steel, in Siberia.* [8, 18]

From the example it is obvious that Leo Tolstoy and his team were always under control. Even though government could do nothing to Tolstoy himself, his disciples had been exiled for ‘subversive activities’. From biography of the writer it is known that Tolstoy supported equality of humanity, and that ideology was against monarchy. That is why those who were activists had been persecuted and exiled. The authors implementation of simile in the last sentence of a passage uniquely highlights the spirit of Russian soul. Sarcastic phrase ‘Exile is a great Russian institution’ shows unbreakable personality of devoted supporters of equality. The tenor ‘Russian soul’ is compared to vehicle ‘blue steel’ ground of which is the physical and mental torture. Siberian cold climate was an instrument of extreme physical pain, while constant control was mental pressure. The function of simile is to compare the Russian soul to steel and display more vividly the characteristic features of intellectual layer of the pre-revolutionary period.

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ГЕНДЕР ВА АДАБИЁТШУНОСЛИК АЁЛЛАР НАСРИ МИСОЛИДА

Муҳаммедова Хулкар Элибоевна
Ўзбекистон давлат жаҳон тиллари университети
Фаласафа доктори PhD, доцент
Тел: 93 228 12 42 e-mail hulkar_m@yahoo.com

Аннотация Мазкур мақолада гендер аспекти мисолида викториан адабларинг ижоди таҳлил қилинган. Викториан адаблар бўлган она сингил Бронтелар, Элизабет Гаскелл ва Жорж Элиот романларида тасвирланган аёл характери очиб берилган.

Калит сўзлар: Гендер, викториан адабиёт, аёл характери, адаблар, роман, инглиз адабиёти

ГЕНДЕР И ЛИТЕРАТУРА НА ОСНОВЕ ЖЕНСКИХ ПИСАТЕЛЬНИЦЫ

Муҳаммедова Хулкар Элибоевна
Узбекский государственный университет мировых языков
PhD, доцент
Тел: 93 228 12 42 e-mail hulkar_m@yahoo.com

Аннотация: Данная статья рассматривает проблемы гендерного аспекта в английской литературе викторианского периода и анализирует женские образы в произведениях женщин писателей таких как Сестры Бронте, Элизабет Гаскелл и Жорж Элиот.

Ключевые слова: Гендер, викторианская литература, женский характер, писательницы, роман, английская литература

GENDER AND LITERATURE BASED ON WOMEN PROSE

Mukhammedova Khulkar Eliboyevna
Uzbekistan State University of World Languages
senior teacher, PhD
Phone number: 93 228 12 42 e-mail hulkar_m@yahoo.com