

**O'ZBEKISTON RESPUBLIKASI FANLAR AKADEMIYASI
MINTAQAVIY BO'LIMI
XORAZM MA'MUN AKADEMIYASI**

**XORAZM MA'MUN
AKADEMIYASI
AXBOROTNOMASI**

Axborotnoma OAK Rayosatining 2016-yil 29-dekabrdagi 223/4-son qarori bilan biologiya, qishloq xo'jaligi, tarix, iqtisodiyot, filologiya va arxitektura fanlari bo'yicha doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro'yxatiga kiritilgan

2026-2/4

**Xorazm Ma'mun akademiyasi axborotnomasi
2006 yildan boshlab chop qilinadi**

Xiva-2026

Faxriyeva D.T. Chingiz Aytmatov ijodida ayol obrazining badiiy konsepsiyasi	112
G'aniyeva D.A., G'ofurova N.M. Stylistic loss and compensation in uzbek and english translation	114
Gulboyeva Z.R., Yadigarova S.B. Ingliz va o'zbek tillaridagi bosh kiyim nomlarining leksik-semantik jihatlari	116
G'ulomov D.D., Xoshimov D.D. Kundalik janri va uning adabiyotshunoslikdagi nazariy-ma'rifiy ahamiyati	119
Hamroeva Z.Sh. Comparative analysis of original and translated texts (short texts)	121
Hazratova Z.J. Abdulla Qodiriy hayoti va adabiy merosi	124
Imomova I.S. Frazologizmlarning ma'no va ifoda xususiyatlari "Abulfayzxon" dramasi misolida	126
Iskandarova M.M. Ingliz va o'zbek tillarida modallik kategoriyasining funksional asoslari	129
Islomova O.O. Concepts of Equivalence and Adequacy in the Translation of Political Texts	131
Ismailov I.O., Sapayeva G.U. "Firdavsul-iqbol" muqaddimasida baroati istehlol poetikasi va lingvofalsafiy talqin	134
Ismailova S.T. Meditsinaga oid matnlarda terminologik leksikaning o'rni	140
Isroilova O'.I. Bardoshlilik konseptining lingvistik, madaniy va diskurs tahlili	142
Jumaeva N.K. Globallashuv jarayonida turk hikoyachiligida inson ichki olami va ijtimoiy o'zgarishlar uyg'unligi	144
Jumanazarova R.O'. Hozirgi zamon ingliz tili qo'shma gaplarining o'zbek tilida tarjimasida va ular sintaktik semantik moslashuvi	147
Jumayev O.K. Olamni lisoniy anglashda antroponimlarning ahamiyati	149
Jurayev I., Akbarova S. The significance of learning many languages as a young child	151
Kakharova M.Yu. The style and skill of Abdulla Qahhor in writing his literary works	154
Karimova X.Sh. O'zbek tili ta'limiy korpusida jasorat semali leksemalar berilishi	156
Karimquliyeva G.H. Semantic analysis of english polysemous words in everyday communication	159
Kaxxarova Sh.Sh. Ketrin Mensfild hikoyalarining tarjimasida lingvokulturologik xususiyatlar	162
Khamrayeva G.M. The categories of direct and indirect evidentiality in the english and uzbek fiction context	164
Luxmonova M.Sh., Abbasova N.K. Translation of cultural references: problems of conveying jokes and idiomatic expressions from english into russian practical research, experiments, and translation recommendations	167
Mahmudjonova N.U., Jurayev I.M. Badiiy adabiyotda devona obrazining g'oyaviy-falsafiy funksiyalari	169
Masodikova Z.H., Eshonqulova M.T. O'zbek va nemis tillaridagi tarjima jarayonining lingvistik muammolari	172
Matkarimova N.M. Xitoy tilshunoslarining asarlarida xitoy tili ritorik savollari haqida	175
Mirzatillayeva Z.R., Aliyeva N.X. Ingliz va o'zbek tillarida "dasturxon" ga oid frazeologik birliklar	177
Mirzayeva D.I., Shodmonova Sh. Stylistic and linguistic features of similes in uzbek and english languages	180
Mirzayeva D.Sh. Pragmatic Functions of Imperative Constructions in English and Uzbek	182
Nabiyeva A. Ingliz va o'zbek hikoyalarida bolalik olamining yoritilishi	184
Nashirova Sh.B., Omonova M.X. Cultural values and worldview reflected in english wisdom literature	187
Nazarov S.Sh. Adaptation and Standardization Issues in the Translation of Medical Terminology	190
Nortoyeva O'. M. Asar mohiyatini ochib berishda milliy-axloqiy munosabatlarni ifodalovchi lisoniy birliklar tarjimasining o'rni va ahamiyati	193
Nuraliyeva O.N. Nutq etiketi va pragmalingvistik jihatlari	197
Nurjonova A. Tarixiy romanlarda ayol timsoli va milliy ma'naviyat ifodasi	199
Obloyorova Sh., Usmonova Sh. Theoretical principles of word formation and sociolinguistics	203
Ochilova V. Til ko'nikmalari tizimi va ularning shakllanish nazariyasi	205
Olimova X.V. Atoqli otlarning konnotativ o'zgarishlari va diskursdagi funksiyasi	207

5. Chomsky N (1965). Aspects of the Theory of Syntax. MIT Press. p. 25.
6. Zafar, J. (2022). Linguistic and Cultural Problems in Translation. *American Journal of Social and Humanitarian Research*, 3(12), 55-57.
7. Shokhsanam, D., & Makhmudova, M. (2022). Benefits of daily reading. *Innovative development in the global science*, 1(8), 28-32.
8. Dushatova, S., & Burgutova, G. (2022). Chet tillarini bilishning foydalari. *Innovative development in the global science*, 1(8), 40-45.
9. qizi Dushatova, S. B., & qizi Qodiraliyeva, N. I. (2022). Effective Methods Of Learning Foreign Languages. *International Academic Research Journal Impact Factor 7.4*, 1(5), 63-67.

UO'K 82.081.

THE STYLE AND SKILL OF ABDULLA QAHHOR IN WRITING HIS LITERARY WORKS

M.Yu. Kakharova, associate professor, Bukhara State University, Bukhara

Annotatsiya. Maqolada o'zbek yozuvchisi Abdulla Qahhor ijodiga xos bo'lgan uslub haqida so'z yuritiladi. Abdulla Qahhor asarlarida realistik xalqchillik ustun bo'lib, yozuvchi o'z davrining ijtimoiy muammolarini yuksak mahorat bilan tasvirlay olgan ijodkor hisoblanadi. Yozuvchi oddiy insonlarning kundalik muammolari hamda milliy qadriyatlarni tasvirlashni o'z ijodining asosiy konsepsiyasiga aylantirgan. Abdulla Qahhorning mahorati "Muhabbat" hikoyasida feminizm g'oyasini ifodalab berganida yaqqol namoyon bo'ladi.

Kalit so'zlar: badiiy detallar, muallif, mahorat, motiv, konsepsiya, kundalik muammolar.

Аннотация. В статье рассматривается своеобразный стиль узбекского писателя Абдуллы Каххара. В произведениях Абдуллы Каххара преобладает реалистический и народный стиль, а сам писатель отличался высоким мастерством в изображении социальных проблем своего времени. Основой своего творчества он сделал изображение повседневных проблем простых людей и национальных ценностей. Мастерство Абдуллы Каххара ярко проявляется в том, как он выразил идею феминизма в рассказе «Любовь».

Ключевые слова: художественные детали, автор, мастерство, мотив, концепция, повседневные проблемы.

Abstract. The article discusses a unique style of Uzbek writer Abdulla Qahhor. In Abdulla Qahhor's works, a realistic and people-centered style prevails, and the writer was a person of great mastery in depicting the social problems of his time. The writer made the portrayal of ordinary people's everyday problems and national values the core concept of his work. Abdulla Qahhor's mastery is evident in how he expressed the idea of feminism in the story "Love".

Keywords: artistic details, author, skill, motif, concept, everyday problems.

Introduction. The Russian writer K. Simonov describes Abdulla Qahhor's personal qualities as follows: "Qahhor was a shy man. He never tried to show his intelligence to his interlocutor, because he saved it for literature, for the moments when he would be alone with a blank sheet of white paper. Qahhor knew his own worth, yet at the same time remained shy and modest." [1] Abdulla Qahhor cited the following quote about literature: "Literature is more powerful than the atom, but its power should not be spent on chopping wood."

Hermione Jean Granger expresses her opinion about Abdulla Qahhor: "I observe in Abdulla Qahhor's works similar characteristic features of the famous Russian short-story writer Chekhov. Despite their brevity, both authors' stories are rich in meaning and convey the truth of life with deep insight." [3] In Abdulla Qahhor's works, a realistic and people-centered style prevails, and the writer was a person of great mastery in depicting the social problems of his time. The writer made the portrayal of ordinary people's everyday problems and national values the core concept of his work.

Methodology. The main characteristics of Abdulla Qahhor's style are as follows:

1. *Realism* – Abdulla Qahhor portrayed the details of real life in a way that is close to the truth – in his literary works. (for example, *Mirage*, *Sinchalak*).

2. *Writing in a simple and national language* – Abdulla Qahhor wrote his literary works in a language that is understandable to the people. He used proverbs that are widely used among the people

in his literary works. In his story *The Thief*, he used such folk proverbs as “*Saying ‘my lady’ can break your back,*” “*An empty spoon tears the mouth,*” “*A cat doesn’t go out into the sun for free,*” and “*To the giver even one is too many, to the taker even ten are too few,*” thereby, expressing the national character typical to the Uzbek people [4].

Abdulla Qahhor is able to define the characters’ personalities through artistic details.

3. *Emotionality and psychological states* – the writer strived to vividly depict the internal and external changes in the characters of his literary works. For example, in the novel “*Mirage*”, the main character Saidiy, was bored with his monotonous life.

Results and discussion. In the final days of his life, in 1968, Abdulla Qahhor wrote the novella “*Love*”. The main protagonists of the story are Anvar and Muhayyo. Muhayyo marries a young man named Salimjon, but when their marriage does not work out, she returns to her parents’ home. After the death of his parents, Anvar remains under the “care” of his aunt. Anvar’s aunt, Marg’uba, wanting to gain possession of the house left by her brother, intends to marry her stepdaughter Muattar to Anvar. However, Anvar refuses his aunt’s proposal because of his sincere love for a young woman named Muhayyo, whom he had seen and taken a liking to during his father’s mourning ceremony.

In the novella “*Love*,” the writer strongly criticizes gossip and certain old customs characteristic of the Uzbek people. Abdulla Qahhor emphasized that in Uzbek society, there is a negative attitude toward divorced women, labeling them as “tainted.” The author shows that people still have the false belief that a divorced woman does not deserve to have happy life.

Abdulla Qahhor’s mastery is evident in how he expressed the idea of feminism (eliminating gender inequality and women’s struggle for their own rights) in the story “*Love*”. In the eyes of the people, it is as if a woman who was unhappy in her first marriage has no right to marry again and live happily with a young, energetic, pure-hearted man like Anvar.

The author portrays Anvar as a very young protagonist whose heart is filled with love and loyalty, someone who endures all hardships in life with patience for the sake of the one he loves. Although Anvar suffered greatly at the hands of his aunt, like many Uzbek young men, he does not wish to harm her; instead, he bravely fights to attain his love. Even when he is driven out of his own home, he endures with patience, works hard, and ultimately finds his own path.

Abdulla Qahhor condemned women like Marg’uba, who, as a result of being unfaithful to their husbands, never experience family happiness throughout their lives in his novella “*Love*”. Thinking only of her own comfort and wishing to obtain a home of her own, Marg’uba never understands the pure love of her own nephew. She slanders Anvar’s beloved, Muhayyo, and ruins the girl’s reputation in the society.

Muhayyo is portrayed as possessing both inner and outer beauty an obedient and moral daughter who values her parents in the novella. She fights against the obstacles that stand in the way of her love and ultimately attains happiness at the end of the story. Muhayyo’s father, Hakimjon, is depicted as a conscientious and thoughtful character who is always ready to do anything for his daughter’s happiness.

Abdulla Qahhor’s mastery in “*Love*” becomes evident as he provided answers to questions such as: *Can women like Muhayyo deserve happiness in life? Is this their fault that their first marriage failed?* By using expressions such as “blue flies” and “gossipmongers”, the author suggested that gossiping women like Marg’uba may be found in great numbers in our society.

Abdulla Qahhor condemned women like Marg’uba, who – because of her infidelity to her husband never experienced family happiness throughout her life in his novella “*Muhabbat*”. Thinking only of her own comfort and aiming to secure a home for herself, Marg’uba never understands the pure love of her nephew. She casts slanderous accusations at Anvar’s beloved, Muhayyo, tarnishing the girl’s reputation.

There are also secondary characters, or deuteragonists, such as Muattar and Naimjon, and characters of this type struggle for the happiness and well-being of the protagonists in the novella “*Muhabbat*”. In particular, the writer makes use of the character Muattar, who arrives with the purpose of helping the two young people, as a supporting figure. In the work, Muattar is formed before the reader’s eyes as a deuteragonist who embodies strong determination, humanism, and

courage. Muattar fights against Marg'uba, the stepmother who, having married six times without finding happiness, cannot tolerate others' happiness and turns the pure love of the young people into lust.

Abdulla Qahhor's mastery is revealed in his ability to show that, as is characteristic of the Uzbek people, parents never wish to harm upon their children and may employ various measures for their happiness and well-being. Even in the novella "Muhabbat", a parent's reprimand of a child is expressed gently. By skillfully using expressions such as "May God not break your neck, my child," the author emphasizes that this attitude is intrinsic to the Uzbek nation. In motifs such as modesty, embarrassment and orphanhood, the writer employed a distinctive style – depicting emotionality and psychological states. Especially in portraying the motif of orphanhood, Abdulla Qahhor connects the fate of young men like Anvar, who are left alone after losing their parents, to a pure-hearted woman like Muhayyo. *"Anvar looked down at the ground. I do not yet know what love is, but I am very, very much in need of Muhayyo – of a person called Muhayyo. I am not saying this because I am completely orphaned or because, when I am upset, I do not know to whom I can unburden my heart. At the moment my father breathed his last, the world seemed ruined and ugly to my eyes, and I myself felt weak and helpless. Wherever Muhayyo is, the world appears beautiful and flourishing to me, and I feel capable of anything."* [2]

Speaking through the character Muattar, the writer expressed the following idea: *"Love, like lightning, can tear apart even the darkest clouds in the heart."* Thus, Abdulla Qahhor demonstrated great artistic mastery in his works by harmoniously depicting the life of our people, their dreams and hopes, their feelings, and the problems of society." [1]

Conclusion. Both Jack London and Abdulla Qahhor created literary works imbued with the motifs of love, friendship, justice, and heroism in the final years of their lives.

1. Although *"Hearts of Three"* and *"Love"* differ in their direction, their artistic ideas are considered partially close to one another. Naturally, Abdulla Qahhor read Jack London's works and was influenced by them. In the course of research, one can observe the consistent and sequential development of events in these works by both writers.

2. Anvar's struggle to attain his love in the novella *"Love"*, and Francis's renunciation of his own love in the novel *"Hearts of Three"* in order to save his loved ones from death – followed by his eventual attainment of love with the help of his friends – demonstrate a partial similarity in the artistic and ideological content of these works.

3. Anvar's suffering oppression at the hands of his aunt Marg'uba, and Francis being attacked in the stock market by Thomas Rigan, who had been his father's close friend, show the similarity in the content of *"Hearts of Three"* and *"Love."*

4. The Queen of the Valley of Jon, a simple woman who imagines business as a "sacrificial altar," who knows nothing of deceit, resembles the resolute character Muattar in the novella *"Love."* Both heroines, as deuteragonists, help the main character and save them from disaster.

REFERENCES:

1. A. Qahhor *Muhabbat*. – Toshkent: Oltin qalam, 2023. – B.70.
2. A. Qahhor *Sinchalak*. – Toshkent: Global books, 2021. – B.24.
3. Jamilova B. S., Kakharova M.Y. Comparative interpretation of the characters in English and Uzbek novels//Journal of Contemporary Issues in Business and Government –Western Australia, 2021. Vol. 27, No. 2. P-ISSN: 2204 1990. P.1608-1615.
4. https://zakm.uz/media/books/A.Qahhor._Ogri.pdf.

UDK 808.3

O'ZBEK TILI TA'LIMIY KORPUSIDA JASORAT SEMALI LEKSEMALAR BERILISHI
X.Sh.Karimova, PhD, katta o'qituvchi, Qarshi davlat universiteti, Qarshi

Annotatsiya. Ushbu maqolada jasorat semali leksemalarga oid semantik ma'lumotlar bazasini yaratishda so'zlik, semantik izoh va semantik teglar talab etilishi hamda ma'lumotlar omboriga kiritiladigan axborotlar so'z, izoh, ma'naviyat termin belgisi, semantik teg, etimologiyasi, turkumga mansubligi kabi parametrlardan tashkil topishi izohlangan.