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Масъул муҳаррирлар:

Менглиев Бахтиёр Ражабович – филология фанлари доктори, профессор

Жўраева Малоҳат Муҳаммадовна – филология фанлари доктори, доцент

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З.Т.Сафарова, З.Р.Собирова, З.Ғ.Рўзимуродова, У.С.Тоирова

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Қаршибаева Улжан Давировна – ф.ф.д., профессор

Мақолаларни тўпловчи ва нашрга тайёрловчи Инглиз адабиётшунослиги кафедраси доценти, ф.ф.ф.д. М.Б.Аҳмедова

Ушбу тўпламда жамланган мақолалар хорижий тилларни ўқитишнинг замонавий ёндашувлари ва истиқболлари, корпус лингвистикаси масалалари, медиалингвистика ва лингвистик тадқиқотлар, қиёсий адабиётшуносликнинг долзарб муаммолари, Ўзбекистонда таржима мактаби яратиш ва уни ривожлантиришда инновацион ғоя ва технологияларни қўллаш масалалари доирасида мутахассисларнинг тажриба ва фикр алмашинувини таъминлашга хизмат қилади.

Ҳавола этилаётган мақолаларнинг савияси ва мазмуни учун муаллифларнинг ўзлари масъул ва жавобгардир.

elles peuvent être décrites à l'aide de règles qui permettent de les prédire. Et les modèles cités ci-dessus permettent donc de produire des textes contenant des locutions.

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BRIGHT REPRESENTATIVES OF JADISM

Lola Jalilovna Jalilova

BuxDU, Ingliz adabiyotshunosligi kafedrasi katta oqituvchisi

Akhtam O`ktamovich Rajabov

TIQXMMI Buxoro filiali Tillar kafedrasi o`qituvchisi

Annotatsiya: Maqolada jadidlarning ijtimoiy-siyosiy ta'lim harakati rivojlanishining asosiy tendentsiyalari, xususan, 19-asr oxiri - 20-asr boshlari mutafakkirlari ma'naviyati, axloqi, madaniyati, tarbiyasi haqidagi qarashlarning evolyutsiyasi ko'rib chiqilgan.

Kalit so'zlar: jadidchilik, jadidlar, ta'lim, pedagogika, ma'naviy-axloqiy qadriyatlar, madaniyat, o'qitish, musulmon jamiyati, matbuot, teatr.

Introduction. The emergence of new Uzbek literature was associated with the spread of the «*Jadid*» movement in the late 19th and early 20th centuries in Turkey, Tatarstan and Central Asia. For the name of this movement, the word «*jadid*» was taken, that means «*new*». Naturally, this serves as another basis for naming the Uzbek literature of the twentieth century «*the new art of the word*». The early period of development of the new Uzbek literature is characterized by the ideology and worldview of the Jadid movement. For a long time, some researchers have considered Jadidism only as an educational trend. An example of this is the ideas of such major representatives of Jadidism as Ismail Gasprinsky [1, 16], Behbudi, Munavvar Kari, Abdurauf Fitrat, who believed that the main means of improving human life is education and enlightenment. However, understanding Jadidism only as an educational trend would mean a simplification of its essence. In fact, the teachings of Jadidism, along with the ideas of enlightenment, include social, political, economic, religious, national and legal views. In

particular, the Jadids believed that in order to improve a person's life, it is necessary not only to make him educated, but also to ensure his independence, freedom and well-being. Naturally, putting forward these demands, they fought for their implementation.

Reflecting on various ways of renewing the life of society, they offered more fruitful means of reforming reality and the existing order. At the same time, demanding freedom for the people, the Jadids put forward revolutionary ideas that “rights are not given, they are won”. Such views are reflected in the emerging new Uzbek literature. It should be noted that most of the founders of the new Uzbek literature belonged to the Jadid movement.

Main part. Jadid movement brought together representatives of different strata of society, who differed from each other in terms of social belonging and their views on certain problems. But the common thing for the Jadids of Turkestan was that they acted as bearers of the ideas of independence, freedom and the struggle for a bright future. The Jadids came up with an initiative to send young people to study in foreign countries. Many of the wealthy people supported this initiative of the Jadids, helped by appropriate means. Dozens of gifted teenagers were sent to study in the central cities of Germany, Egypt, Turkey, and Russia. In 1910 in Bukhara, the teacher Khoja Rafii and others created a charitable foundation “Children's Education” and in 1911 and 1912, about 15 - 30 students were sent to study in Turkey [2,17] .

It is also important to note the fact that the Jadids laid the foundation for the development of the national press. M. Abdurashidkhanov in 1906 organized the publication of the magazine “Khurshid” (“Light”) and edited it himself. The magazine promoted legal knowledge among the population, which also contributed to the growth of national self-awareness of people. However, tsarist officials soon banned the publication of the magazine. But in 1913 M. Behbudi founded a private publishing house and a library and began to publish the newspaper “Samarkand” and the magazine “Oina” (“Mirror”).

Their pages covered the problems of the dignity of the nation and the Motherland, the issues of enlightening the people, the free development of people. These topical articles and materials excited the minds of people. Such publications found a wide response among the Turkic-speaking population of Russia, they were also distributed in Iran, Afghanistan, India and Turkey.

This trend in most of Turkestan was called “Jadidism”, and in Bukhara – “Young Bukharians”. Such representatives of new Uzbek literature as Behbudi, Abdulla Avloni, Munavvar Kari, Abdulla Kadiri, Mirmukhsin Shermukhamedov, Hamza, Chulpan, Fitrat and Sadridin Aini did not hide their adherence to this teaching. And only later, when Jadidism was condemned as a reactionary movement, there were anti-scientific attempts to separate some of them from this doctrine. Despite the propaganda of social and political ideas, the enlightenment spirit prevailed in the works of representatives of Jadidism, especially in journalism and artistic creation. In this regard, the well-known Tatar literary critic I. Nurullin called the main creative method of the new literature of the majority of the Turkic peoples “enlightenment realism”. This stage in the new Uzbek literature covers the period from the beginning of the twentieth century to 1916.

This first stage is characterized by the appearance of secular content in the new Uzbek literature, the priority of the educational spirit, and the power of ideological pathos. At the same time, the works are distinguished by a low level of artistry. This period is notable for the emergence of embryonic forms of such genres as drama and novel. In these works, the agitation of ideas prevails over artistic skill. Therefore, the first stage of the new Uzbek literature is characterized mainly as a period of searches that was a preparatory stage on the path of real artistic discoveries.

Mahmudhoja Behbudi and the enlightener Abdulla Qodiri were the most active leaders of the Jadid movement in Turkestan in the direction of promoting enlightenment. Their plays “Padarkush” (“Father-killer”, M. Behbudi) and “Bakhtsiz kuev” (“Unhappy groom”, A. Qodiri) had great success throughout the territory of Turkestan. The first play tells how the ignorance and slovenliness of a young man lead him to the murder of his father. The play draws the viewer's attention to the fact that a departure from righteous deeds can only be prevented by enlightenment, for it makes it possible to purify. And the second play [3]. tells how fanatical adherence to local customs forces a young man in love to collect a lot of debt in order to have a wedding. On the day appointed by the creditors, he cannot repay the debts and from impotence kills himself and his young wife. The pinnacle of Behbudi's writing skills is the drama in Uzbek “Padarkush” (Father-killer), published in Samarkand in 1911, in 1912 it was published in the Bukhara newspaper “Turon” in Uzbek. Behbudi's play was staged at the theaters of Samarkand, Bukhara and Tashkent. As the first work of Uzbek drama, the play had a great influence on the creation of subsequent works. In 1913, Behbudi began publishing the Samarkand newspaper in Uzbek and Tajik languages. In 1917, Behbudi was elected a member of the Samarkand City Duma. At the end of 1917 he was elected to the Constituent Assembly from the Samarkand constituency on the list No. 2 (Muslim organizations of the Samarkand region) [3]. In his works, Behbudi used the term Turkic language as a synonym for Uzbek language, and noted that “Uzbek language is spoken by the majority of the population of Turkestan” [4]. Behbudi's words “Hak berilmas – olinur” – “Rights are not given, but won!” became the motto for the Jadids. Behbudi, like other Jadids, advocated the development of national art and literature, the equality of women, the reorganization of the activities of the clergy, teaching in schools in the national language, and reforms of the country's political structure. He fought for the introduction of a new teaching method in Muslim schools, a number of secular subjects. Behbudi advocated the creation of the history of his homeland - Turkestan Behbudi considered the inhabitants of Turkestan to be descendants or relatives of Amir Timur. The eminent writer Sadridin Aini wrote: “The Muslim East will mention the hardworking poet Behbudiy with respect, since for 20 years he called for the struggle for a free life, enlightenment and radiance of all who knew their calling on Earth.”

Conclusion. As we see, the Jadid movement was diverse both in terms of activity and political color, although their activities mainly covered the sphere of education and culture. Of the six reforms undertaken by the Jadids, the first was the reform in the field of education, which had the most noticeable impact on the population, political and

spiritual life of Central Asia. Of course, they made a significant contribution to the development of Central Asian culture.

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ВИКТОРИАН РОМАН АДИБАЛАР НАСРИ МИСОЛИДА

Мухаммедова Хулкар Элибоевна

ЎзДЖТУ PhD, доцент

E-mail:hulkar_m@yahoo.com

Кириш. Жаҳон адабиётида классицизм, маърифатчилик, романтизм ва реализм каби турли оқимлар руҳида яратилган асарларни кузатганда романларнинг ўзига хос хусусиятини таҳлил этиш муаммоси ҳеч қачон ўз долзарблигини йўқотмаган. Жаҳон адабиётшунослигида аслият, услубан етук ва автобиографик адабий манба, адабий-тарихий мерос намунаси. Жаҳон халқларининг хазиначаридан бири бўлган миллий маданий қадриятлар, урф-одатларни акс эттирган хусусиятларни тадқиқ этиш муҳим масалалардан биридир.

Асосий қисм. XIX аср Англия тарихида қиролича Виктория шарафига викториан давр номи олдиди. Бу ном нафақат тарих саҳифаларида балки, адабиётда ҳам ўз аксини топди. Инглиз адабиёти мазкур даврда шох асарлар билан бойидики, улар бугунги кунда классик адабиёт намунаси сифатида баҳоланмоқда. Гарчанд тарихий-ижтимоий шароит тақозосига кўра юз берган аёллар ҳаракати натижасида феминистик оқим шаклланди. Мана шу оқим натижасида адабиётда адибалар насри вужудга келди. Адибалар насрини бошлаб берган Жейн Остен романларини танқидчилар хонимлар романи деб баҳо беришди. Хонимлар романи дея баҳоланган романлар катта аудиторияли китобхонлар томонидан мутоола қилинди ва бу китобхонлар доираси фақат аёллардан иборат эмас эди.

XIX асрнинг энг кўзга кўринган адибаларидан бўлган Чарльз Диккенс аср маҳсули сифатида ижтимоий роман жанрига асос солди. Ижтимоий роман эса кейинчалик

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