

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ФАНЛАР
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

2024-3/4

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

Хива-2024

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Хоразм Маъмун академияси ахборотномаси: илмий журнал.-№3/4 (112), Хоразм Маъмун академияси, 2024 й. – 278 б. – Босма нашрнинг электрон варианты - <http://mamun.uz/uz/page/56>

ISSN 2091-573 X

Муассис: Ўзбекистон Республикаси Фанлар академияси минтақавий бўлими – Хоразм Маъмун академияси

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imkonsiz ekanligini batamom ko'rsata olgan asardir. Garchi adib o'zining bundan oldingi asarlarida ham tarix mexanizmiga bir necha marotaba murojaat qilgan bo'lsada tarix konsepsiyasining sun'iyligini aynan shu asarida ko'rsatishga muvaffaq bo'ladi. Martaning o'z o'tmishiga xotiralari vositasida qaytishi va ayni damdagi hayotining mazmunini shu xotiralarga bog'liq tarzda ifodalashi “davlatning ham o'z tarixiga xuddi shu tariqa nazar solishiga o'xshaydi”. “Tarix bu faqatgina o'tmish emas balki hozirgi hayotni o'z-o'zi bilan yashashga undovchi kuchdir” [1, 11] deya ta'kidlaydi muallif. O'z navbatida “u – o'z-o'zini muttasil aldab yurish vositasi” [1, 13] hamdir. Misol uchun asarda nomi keltirilgan Ser Frensis Dreik inglizlar uchun millat qahramoni sifatida madh etilgan bo'lsada, ispanlar uchun u bir qaroqchi edi xolos. Ser Frensis Dreyk ispanlarning o'z kolonniyalaridan tashib kelayotgan xazinalar to'la kemalarini tunab, portugallar va ispanlarning Atlantika okeanidagi portlarini g'orat qilib mashhur bo'lgan va aslida u kim degan savolga shubhasiz birinchi navbatda qaroqchi deb ta'rif berish to'g'ri bo'lardi. Muallifning nazdida xotiralar yorqin bo'lishi uchun sayqallanganda yolg'onsiz qurilgan xotiralar bo'lmagani kabi bugun biz tarix deb atayotgan o'tmishda ham yolg'on aralashmagan haqiqat yo'q. Asarning “Angliya” deb atalgan birinchi qismi orqali muallif haqiqiy Angliyaning portretini – yolg'ondan xoli tarzda tasavvur qilib bo'lmaydigan fragment holatidagi xotiralar va “qayta tasavvur mahsuli, to'qimalarga asoslangan va Angliya madaniy merosiga egalik qiluvchi sanoatlar tomonidan mahsulotga aylantirilgan” [7, 18] tarix konsepsiyalari orqali chizishga muvaffaq bo'ladi. Julian Barnes o'zining *The Observer*ga bergan intervyusida ta'kidlaganidek, ““Angliya, Angliya” asari Angliya g'oyasi, undagi asllilik mexanizmi, haqiqat uchun kurash, an'analarning kashf qilinishi va o'z tariximizni qaysi yo'llar bilan yoddan chiqarishimiz haqida [<https://www.theguardian.com/books/1998/aug/30/fiction.julianbarnes>]” hikoya qiluvchi romandir.

Xulosa. Ushbu asar Angliya postmodern jamiyatining o'ziga xos bir necha tomonlarini satiralashtiradi. Jumladan ingliz jamiyatining o'ziga xos ramziga aylangan xotiralar asnosiga qurilgan shaxsiy o'ziga xoslik g'oyalarning ma'nosizligini; yagona va betakror ingliz millati deya madh etilgan qarashlarning asossizligini; ma'lum bir ijtimoiy toifalar tomonidan butun mamlakatning “istirahat bog'iga” aylantirilgani holda ularning asllikka da'vo qilishlarining o'rinsizligini; tarixiy haqiqat tushunchasining nisbiyligini hajviy bo'yoqlarda ifodalaydi. Bu kabi masalalar asarning bosh qahramoni Marta Kokreynning hech qachon yig'ishga muvaffaq bo'lmagan rasm-boshqotirmali Britaniya xaritasi misolida bayon qilinadi.

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Annotatsiya. *Ushbu maqolada atlas, paranji, burka kabi ba'zi milliy kiyimlarning lingvistik xususiyatlari muhokama qilinadi. O'zbek va ingliz she'rlaridan ayrim misollar keltirilgan.*

Kalit so'zlar: *milliy liboslar, atlas, xon atlas, paranji, beqasam, podshoi, kimxob, xon atlas, katakshoyi, burka.*

Аннотация. *В данной статье рассматриваются лингвистические особенности некоторых национальных одежд, таких как атлас, паранджи, бурка. Приведены некоторые примеры из узбекских и английских стихотворений.*

Ключевые слова: *национальная одежда, атлас, хон атлас, паранджи, бекасам, подшойи, кимхоб, хан атлас, катакшойи, бурка.*

Abstract. *This article discusses linguistic features of some national clothes like, atlas, paranji, burka. Some examples from Uzbek and English poems are given.*

Key words: *national clothes, atlas, khon atlas, paranji, beqasam, podshoi, kimkhob, khan atlas, katakshoyi, burka.*

The national costumes of Uzbek women — information related to the clothing of the Uzbek people in history—are given by ancient large murals found in the process of archaeological excavations, images painted on various objects, medieval book miniatures. Miniatures dating from the middle ages are rare examples of Uzbek clothing that show a distinctive style, namely The Shape of the tipi, and that they were kept until later times. Changes in the clothing of the people are noticeable, mainly at the beginning of the 20th century, and the transformation in it is clearly visible, mainly in urban areas. Due to the introduction of flax and other fabrics from Russia to Central Asia in the first half of the 19th century, in the late 19th and early 20th centuries, it was a painting among the local population to wear mainly factory-made yarn fabrics: chit, Boz, raw surp. and wealthy people began to buy kimkhob, silk, satin, velvet, colorful blue ones. Nevertheless, there was a great need for a variety of local gazmollar (such as adras, beqasam, podshoi, kimkhob, khan atlas, katakshoyi), which came out of the workbench of the poor.

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It is known that the Uzbek people dress separately in their national ceremonies. At a wedding or khatna wedding, the bridesmaids' robes, the wedding is divided into those worn by the child. Women's national attire consisted of an interior, a top, and a man-made dress. Tops: jacket, light robe (mursak, bitch), sleeveless things. Paranji is also considered a female top dressing, consisting of a cloth and a chachwan made of Black Horse wool inside. Until the 30s of the 20th century, the urban Uzbek women's party closed. The Paranji consists of a false — sleeved, cloaked, long cloak with a round veil woven from the horse's tail-chachwon-caught in a bet, over which the paranji is covered. Chachwon covered the face and reached the waist. Usually, paranji is closed when you go out of the House. In rural areas, paranji was little used, closing it only on holidays and a long journey.

Atlas (Arabic.- flat, smooth) - both the tanda thread and the rope thread are a single-faced smooth fabric woven from natural silk. Tanda thread is decorated by painting in the abrbandi method. Separately, the Atlas is given a Polish, according to which it resists. Previously, kudung was struck on the surface of the fabric, nowadays the Atlas is transferred from a hot material drum – calander. Uzbek atlases are rich in colorful elegant flowers, these flowers combine with each other to form a

a wide collar and is joined by a braid near the skirt in a long bandage (sleeve), narrowing from the shoulder downwards. The female face is blocked by a chachwon. Avra-lined kilib is sewn. Avrasi are sewn from velvet kimkhob, banoras, olacha and other fabrics, embroidered on the edges, decorated with embroidered nieces, made of lining chit, satin, and adipized from purple, pink or cedar Shui on the edges. The two sides of the Parangi (instead of a pocket) are chatted with 2 Jaws falling upright (2-5 cm long), the tip of the jaws being hatched, sometimes with bells hanging. Parangi's predecessor, faraji, was a light broad top dress for both men and women. It appeared in Ancient Egypt and spread to other Eastern countries. In Central Asia, in the 16th century, the upper dress of the people of science was considered. From the 16th century, a woman had a cloak hiding from prying eyes, long sleeves became part of the decoration. The closure of Parangi corresponded to Islamic Sharia. In the process of social change in the 20th century (especially due to the "offensive" movement that began in the 1930s and others), parangi is almost out of fashion. For example, in Uzbek:

Bolalarni ro'yxatga olib kelamiz, — dedi Tozagul qoziqdan paranjisini olib, boshiga yopina turib. [H. G'ulom, Mash'al].

Zaynab yosh, hali parangi yopinishga ulgurganicha yo'q edi. [H. Olimjon, Zaynab va Omon].

Boyning xotini aravadan tushib, uyga kirib, parangi-chachvonini otib tashlab, ko'zini yoshlabdi. [Luqmoni Hakim].

A *burqa* or a *burka* is a wrapping external piece of clothing worn by a few Muslim ladies which completely covers the body and the face. The Arab version of the burqa is called the boshiya and is typically black. It is also known as a chadaree, chaadar, or paranja in Central Asia and Afghanistan.

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UO'K 808.3

INGLIZ VA O'ZBEK TILLARI SOHA TERMINLARINING UYALI TASNIFLARI VA SEMANTIK MAYDONI

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Annotatsiya. O'zbek va ingliz tillaridagi turistik terminshunoslikning tushunchali tizimi o'rganilib chiqilgan. Har ikkala tilda turizm sohasi terminshunosligi uning ko'p sonli sohalari ishlatadigan tushunchalar tizimini aks ettirishi tahlilga tortilgan.

Kalit so'zlar: termin, makro va mikro maydon, tasnif, tizim, turistik termin.

Аннотация. Изучена понятийная система туристской терминологии в узбекском и английском языках. Анализируется, что терминология сферы туризма в обоих языках отражает систему понятий, используемую большим количеством ее отраслей.

Ключевые слова: термин, макро и микрорайон, классификация, система, туристский термин.

Abstract. The conceptual system of tourist terminology in the Uzbek and English languages has been studied. It is analyzed that the terminology of the tourism sector in both languages reflects the system of concepts used by a large number of its industries.

Key words: term, macro and micro district, classification, system, tourist term.

Terminshunoslik, xususan, turizm terminshunosligi bu yaxlit tizimni shakllantirayotgan o'zaro bog'langan terminlar majmuasi hisoblanadi. Biroq uning tizim xususiyatlari ochiq ifodalanmagan va ularni aniqlash uchun terminotizimning mantiqiy-tushunchali tahliliga murojaat qilish kerak. Terminshunoslik haqida gapirganda, tilshunoslar anchadan beri dastlabki mantiqiy-tushunchali tahlilga ehtiyoj borligini qayd etishadi: "... terminshunoslikning tartibga solinish jarayoni odatda ikki

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МИНТАҚАВИЙ БЎЛИМИ
ХОРАЗМ МАЪМУН АКАДЕМИЯСИ**

**ХОРАЗМ МАЪМУН АКАДЕМИЯСИ
АХБОРОТНОМАСИ**

**№3/4 (112)
2024 й., март**

Ўзбекча матн муҳаррири:
Русча матн муҳаррири:
Инглизча матн муҳаррири:
Мусахҳиҳ:
Техник муҳаррир:

Рўзметов Дилшод
Ҳасанов Шодлик
Ҳамраев Нурбек, Ламерс Жон
Ўрозбоев Абдулла
Шомуродов Журъат

“Хоразм Маъмун академияси ахборотномаси” Ўзбекистон Матбуот ва ахборот агентлиги
Хоразм вилоят бошқармасида рўйхатдан ўтган. Гувоҳнома № 13-023

Теришга берилди: 05.03.2024
Босишга рухсат этилди: 15.03.2024.
Қоғоз бичими: 60x84 1/8. Адади 70.
Ҳажми 17,4 б.т. Буюртма: № 3-Т

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