

Ingliz Va O‘zbek Tillarida “Raq” Hamda “Musiq” Konseptlarini Ifodalashga Xizmat Qiluvchi Leksik Birliklar

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Annotatsiya: Mazkur maqola ingliz hamda o‘zbek tillarida “raq” va “musiq” konseptlarini ifodalash yo‘llarini tahlil qilishga bag‘ishlangan. Kognitiv tilshunoslining asosiy tushunchasi hisoblanadigan “konsept”ning nazariy asoslari ham muhokama qilinadi. “Raq” va “musiq” konseptlarini ifoda etadigan leksik birlik, maqol va iboralar ma‘nolari ham taqdim etiladi.

Kalit so‘zlar: tafakkur lisoni, mental tuzilma, milliy obraz, umuminsoniy, individual komponentlar, mantiqiy hodisa, mental uyg‘unlik, noverbal madaniyat.

Konsept ham tafakkur birligi va uning asosida tushuncha, obraz va lisoniy ma‘no umumlashmasi yotadi. Konseptning shakllanishi individual obraz tug‘ilishidan boshlanib, lisoniy birlikning paydo bo‘lishi bilan tugaydi. Taniqli faylasuf va psixolog Jerri Fodor voqelikning ongda inikos etish va bu inikosning tafakkurda “qayta ishlanish” jarayonini o‘rganayotib, bu jarayonni “tafakkur lisoni”ga o‘xshatadi. Chunki har qanday mantiqiy tasavvur harakatning ma‘lum ko‘rinishidagi strukturasi ega bo‘ladi, hamda bu struktura tabiiy til birligining sintaktik shakli takroriga ishonadi [1]. Konsept – mental tuzilma bo‘lib, u turli tarkibdagi va ko‘rinishdagi bilimlar kvanti yoki umumlashmasidir. Konseptlar inson ongida shakllanadigan turli kategoriyalarning asosini tashkil qiladi, bular uchun tayanch nuqta bo‘lib xizmat qiladi. Odatda, konseptning umumiy xususiyatlari sifatida uning ichki tuzilish jihatidan aniq ko‘rinishga ega emasligi qayd qilinadi, biroq bu fikr unchalik haqiqatga yaqin emas. Zero, konseptning asosini tashkil qiluvchi predmet obrazi yetarlicha aniq va ikkilamchi o‘rinni egallagan bo‘laklari mavhumlikka ega bo‘lish bilan birgalikda, ular yagona negiz (yadroviy asos) atrofida o‘zaro munosabatga kirishib birikadilar. Shu sababli konsept tarkibining tizimiy xarakteriga ega ekanligini e‘tirof etish ma‘quldir. Uning tizimiy xususiyatlari tuzilish jihatidan murakkab tartibli bo‘lishida va bir butun mental tuzilma sifatida idrok qilinishida namoyon bo‘ladi [4].

Konseptlarga tushunarli so‘zlarning ma‘nosiga mos (соотносительные) tushunchalar sifatida qarash, ehtimol, to‘g‘ri bo‘lar unda konsept so‘z ma‘nosiga aylanadi. Shunga ko‘ra, A. Vensbiskayaning ma‘nolar ma‘lum ma‘noda tilga bog‘liq emas, degan fikriga qo‘shilish qiyin. Garchi fanda ma‘noni tilshunoslik doirasidan nari surgan va uni mohiyatan g‘ayrilisoniy kategoriya, tafakkurga xos funksiyalardan biri, ya‘ni sof mantiqiy hodisa sifatida qaragan bo‘lsa ham. Boshqa farqlar ham bor: tushuncha muhim va zarur belgilarni, konsept esa – muhim bo‘lmagan belgilarni ham ifodalayveradi [2]. Konseptlarga qaraganda, tushunchalar soddaroq tuzilishga (strukturaga) ega: tushunchalar tuzilishida mazmun yetakchi va unda konseptdagi barcha tarkibiy qismlar bo‘lavermaydi. Yana bir rus tilshunosi V.A.Maslova konsept ma‘nosiga ko‘p qirrali tuzilma sifatida qarab, nafaqat til egalari tomonidan o‘ylanadigan, balki ular o‘zlari his qiladigan hayajon, baho, milliy obraz va konnatatsiyani o‘z ichig olishini ko‘rsatadi va konsept tuzilishida o‘zgacha nuqtai nazar borligini ta‘kidlaydi [5]. Konsept markazida qadrlilik turishi, u madaniyat tadqiqiga xizmat qilishi, madaniyat asosida aynan qadrlilik prinsipi yotishini ham o‘z fikrlarida bayon etgan[3]. Qolaversa, har bir konsept murakkab mental uyg‘unligi, ma‘noiy tuzilishidan tashqari insonni ifodalayotgan obyektga munosabati va umuminsoniy yoki umumiy, milliy-madaniy, ijtimoiy, til egalari tegishli, shaxsiy individual komponentlarni o‘z ichiga olishini ta‘kidlaydi.

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Ushbu maqolada biz ingliz hamda o‘zbek tillarida “musiqa” hamda “raqs” konseptlari qanday leksik birlik, maqol, iboralar yordamida ifodalanishini misollar orqali ko‘rib chiqamiz.

a) "Drop the bass": Refers to the climactic point in a dance music track where the bassline kicks in. b) "Feel the beat": A phrase encouraging someone to move or dance to the rhythm of the music. c) "Lose yourself to dance": Encourages letting go of inhibitions and immersing oneself in the dance and music. d) "Pump up the volume": A phrase used to encourage making the music louder. e) "Raise the roof": A phrase expressing the act of having an extremely good time, often while dancing. f) "Spin a set": Refers to a DJ performing a selection of mixed tracks. These phrases are not just fun to say, but they also add color to the language of dance and music. g) All singing, all dancing. If you want to say that something or someone has everything, every feature, or can do everything, you may say it or they are all singing all dancing. "This university has it all. It's all singing, all dancing." "When I get my kitchen re-fitted, I want it to be all singing, all dancing." h) Dance cheek to cheek. People who dance cheek to cheek are doing a passionate or romantic dance. Although their cheeks (the fleshy part on the side of your face) may not be actually touching, they will be very close together. "It was so romantic to see them dancing cheek to cheek at their 50th anniversary party." i) Give it a whirl. It's always a great idea to try something new. Perhaps you've never tried ice skating or rock climbing. If this is the case, a friend may encourage you to give it a whirl – meaning to try it out" "I know you've never done it before but just give it a whirl." j) Dancing on air. This is a positive dance idiom; dancing on air describes a state of extreme happiness. "Ever since the offer was accepted on the house they have been dancing on air." This is used in a similar way to walking on cloud nine. k) It takes two to tango. Some idioms about dancing do relate directly to dance styles, and this is one of them. Tango is a romantic, passionate dance performed by a couple. It can't be danced alone. This Latin American lexicon has been emerged into English culture seeming to define special peculiar features of English dancing and music concept. When we say 'it takes two to tango', we're suggesting that both or all involved in a situation or argument are equally responsible for it. l) Drag your heels. If you drag your heels it means you are moving very slowly or procrastinating on a task you need to do. If someone else is in a rush, they may accuse you of dragging your heels. "We are running so late, please don't drag your heels." m) Foot loose and fancy free. This is another one of the happy, positive dance idioms for situations when you don't have a worry in the world. To be foot loose and fancy free means you don't have attachments and can do as you please. It's normally said in reference to the lack of a romantic relationship, but not always. "I can't wait to be foot loose and fancy free when I take a year's sabbatical." "Natasha was feeling foot loose and fancy free after her divorce was finalized." n) Have two left feet. Not all dance idioms are about graceful, coordinated dancing. If someone says you have two left feet, it means you are not a very good dancer. "When I started dancing I had two left feet, but I have improved a lot." "No way am I dancing with Leon at the party; he has two left feet!" o) Keep someone on their toes. This idiom about dancing alludes to the fact that ballerinas like to dance on their toes. If someone keeps you on your toes, they make you stay alert because you never quite know what they are going to do next. You must be ready to react at a moment's notice. "Our new baby is really keeping us on our toes." p) Get your groove on. When we talk about a 'groove' in the context of dance, we mean your own personal movement in time with the music. The expression get your groove on means to really enjoy yourself while dancing (or attempting to dance, at least!). "Have a great night and just get your groove on." We can also talk about getting in the groove and in this case it's more about the rhythm of your life; having a good pace and style and things being just right. "I'm just getting in the groove with my new job, and I love it!" q) Lead someone on a merry dance. To lead someone on a merry dance isn't a nice thing to do. It means you have not treated them well for a long period of time, perhaps through misleading them or tricking them. "I really trusted them but they led me on a merry dance." "Sounds like Danny has been leading John on a merry dance all this time." r) Out of step. When performing as a group, all dancers should be stepping to the same beat. When you are out of step you aren't following or conforming with what others are doing. This may sometimes be a good thing but more often than not it is a bad thing. "Our manager is a bit old-fashioned. He's really out of step with the needs of his team." s) My dance card is full. Some idioms about dancing date back many years, and you may not hear this one often. To say my dance card is full is to simply say that you



are busy and unable to make an appointment or date. This is normally used in relation to romantic dates [6]. "I would love to see you but next Monday my dance card is full. How about Tuesday?"

Quyidagi maqollar ham "raqs" va "musiqa" konseptlarini ifodalashga xizmat qiladi. 1) Be patient with your drum, the night is long. - African proverb 2) The noisiest drum has nothing in it but air. - English Proverb 3) Even without drumbeats, banana leaves dance. - African proverb.

O'zbek xalqi milliy musiqa va raqsning uzoq tarixiga ega. Milliy cholg'u asboblari, qo'shiqlar u yoki bu xalq madaniyati, san'ati, tarixidan so'zlaydi. Doira o'zbek tilida "musiqa" va "raqs" konseptlarini ifoda etishga xizmat qiluvchi tushunchalardan biridir.

Musiqa sohasida, O'rta Osiyo va Sharq xalqlari qatori, o'zbek usullari, ya'ni ritmik yo'llari va ularning rivojlanish usullari alohida o'rin egallaydi. Chalish usullar qoida bo'yicha urib chalinadigan musiqa asboblari ijrosida qo'llaniladi. Eng ko'p tarqalgan urma zarbli musiqa asboblari, O'zbekistonda, Tojikistonda va Uyg'ur xalqlarida va shu bilan bir qatorda, Sharqda o'zining shirali ovozigacha ega bo'lgan, musiqa cholg'u asbobi doira hisoblanadi. Doira iborasi ba'zan «Dapp», «Childirma», «Chirmanda» deb ham yuritiladi. Xorazmda dapp, childirma ijrochilari esa "Dappchi"- childirmachi deb aytadilar, Buxoroda doiradast, Farg'onada chirmandachi, Samarqanda esa doirachi deb yuritiladi. O'zbek xalqi qadimdan doira asbobini juda ardoqlab kelgan. O'tmishda bu asboblarning sadolari ostida xalqni maydonlarga, to'y-tomoshalarga, musobaqa kurashlarga va har-xil sayillarga chaqirganlar. Jumladan: "Hosil bayrami", "Uzum sayli", "Qovun sayli" va shunga o'xshash kabi mavsumiy bayramlar keng tarqalgan. Bayramlarda, madaniy marosimlarda ayniqsa karnay, surnay va nog'ora, doira kabi urma zarbli musiqa cholg'ulari keng qo'llanilgan. Buyuk Shark mutafakkirlarining merosi, xalq cholg'ularini o'rganish sohasida ham tarixiy qimmatga ega. Abu Nasr Muhammad Farobiyning mashhur asari "Musiqa haqida katta kitob" ("Kitob al-musiqa, al-kabir") ulkan ahamiyatga ega hisoblanadi. O'rta asr olimi bu kitobdan ikki xil musiqa ijrochiligi: ohangni inson ovozi (qo'shiq san'ati) va cholg'ular vositalarida qayta tiklashga ajratadi. Darvish Ali o'z davri (XVII asr) da mavjud bo'lgan cholg'u ansambllari va ularning ijrochilari haqida ma'lumot bergan. Saroyda 60 cholg'uchidan iborat ansambl bo'lgan. «Nog'ora xona» deb atalgan 60 kishilik cholg'uchilar ansamblni nog'orachi boshqargan.

Milliy cholg'u ijrochiligi azaldan xalq ijro amaliyotida shakllanib, ulardan turli ko'rinish va tarkiblar asosida foydalanish an'ana bo'lib kelgan. Avvalo an'anaviy cholg'ularning har biri yuqori professional darajadagi individuallik xususiyatiga ega. Xalq ijrochilik amaliyotida shunga mos ijro imkoniyatlari, sharoitlar va ijro uslublari yuzaga kelgan. Ko'p asrlik ijrochilik amaliyoti esa (xalq va an'anaviy) cholg'ularni guruh bo'lib ijro etilishini ham taqozo etgan. Shunga binoan cholg'ular sozandalar tomonidan bir – birlariga mos o'z turlari va ovoz imkoniyatlari doirasida guruh tuzilib amaliyotda qo'llanilib kelingan. Karnay, surnay, nog'ora va doira tarkibidagi damli va urma cholg'ular guruhi qadimdan ijro amaliyotida shakllanib, xalqimizning barcha ommaviy tadbirlarining faol ishtirokchisiga aylangan. An'anaviy cholg'u sozlar ansambllari esa o'z xususiyatlaridan kelib chiqib qo'llanilgan.

Bu milliy musiqa asboblari hayotga shu qadar chuqur singib ketishi sababli xalq tiliga ham katta ta'sir o'tkazgan. "Surnaychidan bir puf" iborasi ham xalq og'zaki tilida keng iste'moldagi termin hisoblanadi. Uning ma'nosi "qiyin, murakkab, og'ir, najotsiz vaziyat bo'lsada harakat qilib ko'rish, urunib ko'rish" kabi ma'nolarni ifodalaydi. Yana bir ibora bu "doirasiga o'ynamoq" hisoblanadi. Doira so'zining ko'chma ma'nosi quyidagicha: doira shaklida aylanmoq, davra olib yurmoq yoki uchmoq. Juda balandda, xuddi ko'k gumbazning ostida, qandaydir kattakon bir qush qanotlarini boricha yozib, asta doira chizmoqda. S. Anorboyev, Oqsoy. Qilich yalang'ochlaganlar orqasida doira yasab otliqlar ham turardi. Mirmuhsin, Temur Malik. "Doirasiga o'ynatmoq" iborasi esa "xohlaganini qildirmoq, gapini to'laligicha o'tkazmoq, ustidan hukmronlik qilmoq" ma'nolarida ishlatiladi.

"Childirma" so'ziga esa izohli lug'atlarda quyidagicha izoh berilgan: yog'och gardishga teri qoplab yasalgan, chertib chalinadigan musiqa asbobi; doira, chirmanda, daf. Katta childirma. Childirma bazmi. Childirma chalmoq. To'y juda gavjum — qo'sh childirmaning gijbangi hammayoqni tutdi. Mirmuhsin, Jabrdiyda. Xushvaqt bo'lib, childirmalar chalaylik. Yusuf va Ahmad. Xuddi shunday



“childirmasida o‘ynatmoq” idiomasi yuqoridagi ibora singari “aytganini qildirmoq. Hukmini o‘tkazmoq” ma’nolarida ishlatiladi.

Nog‘ora musiqiy asbobi o‘zbek xalqi azaldan ishlatib keladigan qadimiy musiqiy asboblardan biri hisoblanadi. Tuvaksimon sopolga teri qoplab yasalgan va ikkita cho‘p bilan urib chalinadigan bir juft musiqa asbobi. Nog‘ora ovozi. Nog‘ora chalmoq. Nog‘ora cho‘pining tez urilishi, bachchaning bir aylanishi va kuchli, yalpi qiyqiriq bilan bazmning birinchi qismi tugadi. Oybek, Tanlangan asarlar.

Nog‘ora leksik birligi turli iboralarda ham ishlatilib kelinadi. Nog‘ora qilmoq - jar solib hammaga ma’lum qilmoq, do‘mbira qilmoq. Qarasam, aybimni olamga nog‘ora qiladigan. Mushtum. [Birovning] nog‘orasiga o‘ynamoq - birovning aytganini qilmoq, birovning izmi, gapi bilan ish qilmoq. Yo‘q, deb ko‘ring-chi, pravleniye Oyoq bilan Olimjonning nog‘orasiga o‘ynaydi. Sh. Rashidov, Bo‘rondan kuchli. To‘ydan keyin nog‘ora - vaqti o‘tgandan so‘ng, g‘animat fursat qo‘ldan berilgandan keyin g‘ayrat ko‘rsatilganda aytiladigan ibora. To‘ydan oldin nog‘ora chalmoq (yoki qoqmoq) - o‘zi yo‘q, hali bo‘lmagan narsa haqida jar solmoq. Uzoq to‘yga oldindan nog‘ora qoqish yaramaydi. Oybek, Oltin vodiyan shabadalar. O‘zingga boq — nog‘ora qoq - avval o‘zingga qara, so‘ngra birovning aybi, kamchiligi haqida gapir.

Ingliz va o‘zbek tillarida “raqs” va “musiqa” konseptlarining lingvomadaniy ifodasini tahlil qilar ekanmiz, har ikkala tilda ham umumiy raqs va musiqa tushunchalarini ifodalash uchun bir qator qo‘shimcha freym, sxema, geshtald va kategoriyalar mavjud. Inglizlar ham o‘zbeklar ham dunyodagi eng qadimiy xalqlardandir. Ushbu xalqlar boshidan ko‘plab tarixiy voqealarni, hodisalarni o‘tkazishganki, ular turli milliy konseptlarda namoyon bo‘ladi. Ingliz hamda o‘zbek xalqlarining qadimiy boy va rang-barang madaniy merosi borki, bu ham ularning turli madaniy va san‘at unsurlarida namoyon bo‘ladi. “Raqs” va “musiqa” konseptlarini ham verbal ham noverbal madaniyat belgilari sifatida baholash mumkin. Chunki milliy raqslardagi harakatlar shu xalq madaniyatidagi o‘ziga xos mentalitetni, urf-odatlarini, marosimlarni ifodalaydi.

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